1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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EXHIBS PLEAD: DON'T T(V)KO US

Yates to Stockholders: Rep May Go TV 100%, Drop Prod. for Theatres

Republic Pictures may decide within 60 days to withdraw completely from the theatrical film field and devote fulltime to its tv and laboratory activities, prexy Herbert J. Yates told stockholders yesterday (Tues.) at a stormy N. Y. session which saw management beat down a minority attempt to form a committee to probe the possibility of changing the present management group and having an independent audit of the company's books.

This will be a year of reconstruction for Republic, Yates said. "Just how the changes will be made, I don't know at this minute," the topper declared, "but indications are that before many months are over we will stop making pictures for theatres and devote fulltime to our laboratory and television."

Noting the success of the company's present tv series, "Stories of the Century," Yates said Republic was preparing three other series of telepix—"Behind the Scenes," "Fu Manchu," and "Village Doctor." "We'll have others in matter of months," he said. He noted that the company, if it decides to abandon theatrical pictures, would do so gradually while it builds up its tv business.

Bombarded by stockholder queries on this turn of events, Yates hedged, saying that the

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COPS RAID MIAMI BEACH 'B'-GIRLS & STRIPPERIES

Miami Beach, April 5.

Miami Beach police this week cracked down on the Little Club, a wide-open strippery in the heart of oceanfront section, arresting the manager, Irving Alexander, and three entertainers who were charged with failing to make civilian registration. Local law applies to all persons working on the Beach and requires fingerprinting and photographing plus issuance of an identification card. The raid followed a series of complaints by male late-clubbers who claimed overcharges and rollings. The climax was an alleged take of $800 from a South American tourist who said he "passed out" in the rest room of the 5 O'Clock Club, another mid-beach spot which lists Alexander as manager.

The day after the raid, scores of "exotic" dancers, B-girls and acts working the Beach "fringe" clubs headed for police headquarters to file for identification cards and to make registration. There are no Miami Beach laws as regards B-girls. Over a year ago, the gendarmes got after the operators of several of the lateries, with American Guild of Variety Artists local office aiding, to keep the garment-doffing up to a fairly respectable

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CBS Bans Lena Horne Disk; Line 'Offensive'

Hollywood, April 5.

Lena Horne's first platter in nearly five years, RCA Victor's "I Love to Love," has been banned by CBS both for its tv and radio skeins. Ruled as "too offensive" by net is the coupling, "Inflame me: go out and maim me." It's backed by "Love Me or Leave Me."

Disk kicks off chirp's new contract with Victor, but the tune is old in her repertoire. She acquired it three years ago from Herbie Baker, Belle's son, and it's been featured prominently in her nitery act ever since.

Now It's Metro With a TV Gleam; 'Surveying' Field

Hollywood, April 5.

Imminent move of Metro into telefilm production is seen in the studio conducting a thorough survey of the field which would align it with other majors who have entered tv. Columbia, Paramount, Warners, 20th and Republic have already entered or disclosed plans for vidpix production.

Les Peterson, in charge of Metro's tv-radio department the past seven years, has been huddling

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Showtents Taking Over Summer Stock Circuit; Remember Strawhats?

The way things are going, they will soon be calling it the canvas-top, instead of the strawhat, circuit.

Spread of tentshow theatres, which started several years ago, is accelerating this season. At least five new teepees will lift flaps this summer, with others in prospect, by the time the hot weather arrives.

Besides the new additions, a flock of tents that've been active in previous years are already booking shows for the upcoming season. There are 10 of these, ranging from coast-to-coast. The musical tents have been steadily increasing since St. John Terrell preemed the original Music Circus in Lambertville, N. J., in 1949.

An increase in tuneshow tents naturally results in a hike in the number of musicals given warm-

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H'WOOD VIDEO YEN HAS 'EM ON ROPES

By FRED HIFT

Film companies' current and pronounced interest in television has observers, and particularly exhibitors, wondering about the eventual effects this studio activity may have on the theatres.

While it's acknowledged that the majors are still holding the line against the release of old product to the broadcasters, some theatremen are inclined to believe that the companies' "backdoor" approach to video may well translate itself into a situation that isn't much different from any that might be created via the release of features.

"Let's face it," said one exhibition exec last week. "We've been warning the companies not to sell to tv. And, for the most part, they haven't. But aren't we hurt just as much if a Warner Bros. or a 20th-Fox comes along and creates some sort of 'super' show for a network? The ultimate effect, almost regardless what the studios decide to put on the air, is still going to be the same. The better the show, the more people will stay home. And the more people stay home, the more the theatre boxoffice suffers.

"How can the majors play both

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Jukeboxes As Ad Medium?

Chicago, April 5.

A plan to convert the nation's jukeboxes into an advertising medium was unveiled at the closing session of the Music Operators of America convention here last week by Rodney A. Pantages, Coast coin-machine operator and former film exhibitor, who is one of the promoters of the plan.

Pantages outlined a setup whereby four two-side advertising records would be included in the selections on each jukebox. The disks would be played at half-hour intervals by an electrical timing device and would not interfere

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Who, Me?

Metro producer Joe Pasternak has completed his "as told to David Chandler" biography, "Easy the Hard Way." Putnam will publish the tome in October.

After completing the first 100 pages, Chandler sent the manuscript to the Hungarian-born producer. Said Pasternak after reading an account of his youth: "I'm crazy about this character. I forgot it was me."

B'way Scales Going Up; New Musicals At $8.05, $8.35; Blame Operating Nut

Boxoffice scale for Broadway musicals is about to take another boost. Top will be $8.05 for "Damn Yankees" and $8.35 for "Seventh Heaven." Up to now, the high was $7.50 for "Fanny," with most other musicals retaining the $6.90 top.

The $8.05 top price for "Damn Yankees" applies only to the orchestra divan, the luxuriously-upholstered down-front locations, at the 46th Street, where the musical preems May 5. The regular orchestra top will be $7.50, with $5.75 top for the mezzanine and $4.05 orchestra, $3.45 mezzanine and $2.30 balcony.

The $8.35 top for "Seventh Heaven" will cover the entire orchestra Friday and Saturday nights, with a $7.50 top Mondays-through-Thursdays, at the relatively-small (1,214 seats) ANTA Playhouse where the tuner is due May 26. Top price will be $5.75 both Saturday and the midweek matinees. There is understood to have been some hesitancy about the upped scale, particularly for the midweek matinee, but the management wanted to boost the capacity above $50,000, and de-

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Logan to Musicalize Harrigan & Hart Series

Joshua Logan will musicalize the currently serializing Harrigan & Hart "profile" in the New Yorker which E. J. Kahn Jr. has done as a four-parter. The producer's wife, Nedda Harrigan, is the daughter of Ned Harrigan, oldtime vaudeville minstrel. Logan and Kahn will collaborate on the libretto.

Random House will publish the H&H series, in about twice the New Yorker length, this fall, under the title of "The Merry Partners."

It's Perry Como Vs. Gleason in 180G Sat. Nite Slotting

The Perry Como-NBC deal has been finalized, with the singer going into the Saturday 8 to 9 hour next season as NBC's answer to Jackie Gleason. Under its current blueprint CBS plans to slot Gleason's half-hour "Honeymooners" show at 8:30 with the Tommy-Jimmy Dorsey musical show going into the preceding 8-8:30 segment.

NBC grabbed Como under a 12-year deal when the singer was dispossessed from his three-times-a-week 15-minute Columbia showcase under the CBS-TV overhaul of its 7:30 to 8 schedule. New NBC show will be sold to three sponsors at $60,000 each per week (a la the current Jackie Gleason show on

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SPAIN CENSORS CRACKS DISPARAGING HITLER

Film censorship in Spain has suddenly begun to loom as an important problem for U. S. importers and the Motion Picture Export Assn. will put the subject on the agenda in the negotiations for the new Spanish film agreement.

Tightening up of censorship by the Franco regime comes in the wake of changes at the censor board. New bluepenciller was installed in a row over 20th-Fox's "That Lady," which can't be shown in Spain.

Latest pic to be banned is Co-

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HOTEL SYRACUSE
SYRACUSE, NEW YORK
Currently presents
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
under the direction of
PHIL SPITALNY

'Cherchez Les Femmes' New Vegas Cry; TV, Pix Create Girl Shortage

Las Vegas, April 5.

The rapidly increasing number of hotels opening in Las Vegas has created one of the most fearful shortages of all—chorus girls. Hotel producers are now scouring both Hollywood and New York in an effort to find enough femmes to qualify for the line in the casino capitol. For example, Robert Nesbitt came in to New York last week to case the cuties.

Nesbitt, a British producer, who will stage the layout for the Dunes Hotel, had the usual English notion that the U. S. was the land of plenty, until he started looking for line talent. He has changed his thoughts on that subject considerably, he says, since then.

Television has cut deeply into the available supply of femmes. Niteries cannot compete with video as far as line girls are concerned, either in the matter of working conditions or salaries. On tele the dames get a pretty high scale for one show weekly and rehearsals. In niteries they do two shows nightly at a lesser salary. In addition, the Coast provides the further competition of films. The femmes would feel that they can't afford to get out of reach of the phone for fear of losing out on an assignment.

The number of hotels will necessitate the employment of almost 200 linesters weekly at Las Vegas. The Dunes will have 32, the New Frontier is expected to total 28, and the other hotels on the Strip will use anywhere from 10 to 20. It's pointed out that the competition for pretty femmes has always been keen. Even in former days,

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18 DeS, B&H Oldies For Pic Cavalcade; Trio's 250G Plus 25% of Net

Some 18 DeSylva, Brown & Henderson songs, all old, will comprise the score of "The Best Things in Life Are Free" when it goes before the 20th-Fox camera in August under the production aegis of Phoebe & Henry Ephron. Casting looks to be Frank Sinatra as Buddy DeSylva, Jackie Gleason as Lew Brown, and Van Johnson as Ray Henderson. Songsmiths got $250,000 for the package, with a 25% cut in the net profits, for which they deliver all clearances, the synchronization rights and the like.

There will be no new tunes. The 20th studio's idea is to preserve full authenticity of the Roaring '20s, and capture the mood of that period, through the DeS-B-H catalog when the team was in its heyday, not only as authors of Al Jolson's "Sonny Boy," for the No. 2 Vitaphone talker, but themselves active in the "Hollywood gold rush" of the late '20s. Their "Stand Up and Cheer" brought Shirley Temple to smash b.o. attendance along with "Sunny Side Up" and kindred Janet Gaynor-Charles Farrell musicals.

Negro Leader Opera Bow

The first American Negro to be engaged as conductor of a major opera company will make his debut at City Center, N. Y., April 17, with the New York City Opera Co.

He is Everett Lee, who will conduct the matinee performance of Verdi's "La Traviata."

Studets Vote Sullivan 'American of Year'

Detroit, April 5.

U. of Detroit students have voted Ed Sullivan "American of the Year." He will be honored at the U. of D. Spring Carnival May 13-14 at the State Fair Coliseum.

Previous show biz winners have been Arthur Godfrey and Danny Thomas.

Lanza Film Deal Snafu Seen as Result of Vegas $50,000 Frontier Fiasco

By JOE SCHOENFELD

Las Vegas, April 5.

First major repercussion of Mario Lanza's failure to appear last night (Mon.) at the New Frontier Hotel, Las Vegas, premiere, is Jack L. Warner's decision to study the entire affair before proceeding with a musical version of James M. Cain's "Serenade," which had been proposed for the portly tenor.

The entertainment industry, locally and nationally, is still debating whether it was laryngitis or stagefright that incapacitated the tenor. At presstime it was indicated that Lanza would not appear tonight (Tues.) either. Frankie Laine came over from the Desert Inn, and Teresa Brewer from the Sahara, to entertain the New Frontier customers for the second show, and will stay on as subs.

Jimmy Durante, who took over for Lanza for the preem layout, announced that Lanza was desperately ill and was in an oxygen tent. This was promptly denied by the hotel officials. Lanza's doctor and MCA execs both alleged Lanza had laryngitis.

It ws learned today the Frontier had advanced Lanza $10,000 against his $50,000 salary.

With a large corps of press, celebs and local bigwigs on hand to see the coincidental opening of Lanza and Las Vegas' newest and most beautiful nitery room and casino, the lavish $1,900,000 new wing on the Old Frontier, Lanza suffered a severe case of stage fright and couldn't put in an ap-

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Tex. TV Station's Course On Uranium Prospecting

San Antonio, April 5.

First television course on uranium prospecting will be given by WOAI-TV in conjunction with St. Mary's U. here starting April 17. Course will consist of eight half-hour programs on successive Sundays and will aim to "disseminate the facts about uranium, the problems of its discovery and utilization in a form readily understood by the layman." Course will be taught by experts from St. Mary's, from Southwest Research Institute and the Petty Mining Exploration and Scott Petty Mi ing Cos.

Course was the brainchild of Jim Gaines, WOAI-TV v.p. and former NBC and WOR, N. Y. vicepresident. It's being given because of several recent uranium strikes in the San Antonio area.

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HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson, Chicago

Explosive Berlin Symph Winds Up U.S. Tour in Red

The Berlin Philharmonic Orchestra finished a highly-surcharged tour of 22 U.S. cities last Friday (1), during which it gave 26 concerts. Making its first American visit, with Herbert von Karajan as conductor, the orch was a controversial figure almost everywhere, despite its informal State Dept. sponsorship as a medium of international goodwill.

There were protests in wellnigh every city, not that the orch was German, but that its conductor and manager had been Nazi party members. Halls were picketed, rallies were held, and pigeons were loosed in Carnegie Hall to create a disturbance. Orch was imported by Columbia Artists Mgt. Inc. under personal direction of veepee Andre Mertens, who admitted that management lost money on the tour because of the "adverse publicity."

CAMI guaranteed cost of the orch's tour, estimated at around $250,000, except for the overseas passage money, amounting to about $55,000, which the city of Berlin donated. Orch opened its tour in Washington Feb. 27 to a fine $12,280 house, and returned there last week for a better $14,000 gate, reported the greatest gross any visiting orch ever drew in D. C. Three N. Y. concerts were sellouts long before they played, with an average $11,500 b.o. for each. Three dates in Chi were good; Boston drew a neat $9,000; Hartford was a surprise sellout at $9,800, and Montreal was a whopping $14,000. Boston reported its gross as biggest for any visiting symph.

But orch drew poorly—"for political reasons," management stated —in Cleveland, Cincinnati, Milwaukee, Rochester, Syracuse and Detroit. Pittsburgh and Newark admittedly were the worst. In Newark, for instance, the Berliners drew around $6,000 at the b.o. It's difficult to estimate the tour's total take, as in some places (Communi-

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Global Abracadabra 50th Anni Conclave

Milbourne Christopher will fly to London to share his secrets with fellow rope trick artists, mentalists and quicker-than-the-eye experts during the Magic Circle Golden Jubilee Celebrations April 27-30. On Friday, April 29, Christopher will co-emcee the "International Gala Performance" with David Nixon, British video star; Saturday (30) he lectures in secret session on "New Ways to Deceive."

Christopher, past president of the Parent Assembly of the Society of American Magicians, is a member of the Inner Magic Circle, with Gold Star.

Headquarters for the four-day London magic fest will be the Assembly Rooms, St. Pancras Town Hall. This is the first international conclave of conjurers ever staged in the British capital. Wizards will trek in from Ceylon, South Africa and Australia as well as the Continent.

'The Loew Houses Sime Built'

Veterans in the Loew's Inc. organization still talk about "the Loew theatres that Sime built" back in the 1920's. This refers to the founder's penchant for motoring to some Long Island or Westchester roadhouse as surcease from the journalistic pressure-cooker at 154 West 46 Street. In so doing he'd notice the development of Jamaica, L. I., for example, as his second-hand open Locomobile would turn into the Merrick Road. A story would later appear in VARIETY stating that Marcus Loew or Joseph M. Schenck—he was then general manager of the Loew vaudeville theatres—"planned a deluxer in keeping with the fast housing development." And so Loew's Valencia, Jamaica, was spawned. Same happened with Loew's Paradise, in The Bronx, N. Y., when Sime noticed the upsurge of population in the then still primitive Grand Concourse, as he would drive en route to the Pelham Heath Inn or Woodmansten Inn or City Island in the near-Westchester belt. The Loew people read and decided to look into it.

Certainly many a show biz trend or pattern was spawned via a VARIETY story. Sime, for one, always saw money-making angles—and pointed them out to showmen.

Sime Silverman died in '33 at 60 —Doctor Amey then observing, "But you can call it 120, for he lived two full lifetimes." The fascination which Sime felt for show biz (and show biz returned the compliment by being fascinated by Sime) was accompanied by a restless curiosity which decorated the pages of this now half-a-century old sheet with many amazing foreshadowings of things to come.

One human interest slant: Sime's son Sid (who died in 1950, aged 51) was put to work as a boy critic. His reviews signed *Skigie* and later, when he was older. *Skig*, contained a good deal of insight. The father came to realize from the son's zest for films and restlessness during the vaudeville that moving pictures had, and would have, enormous appeal for children. In any event, Sime was an early and an accurate prophet of doom with regard to the economics of vaudeville. Part of vaudeville trouble was graft and arrogance; but part of the handwriting on the wall spelled out greater audience appeal, broader subject matter, modern distribution efficiency and control. Sime started saying such things in print. And such autocrats as E. F. Albee started burning — and boycotting. (But we'll tell that story another time.)

Enough, in this 50th year, to recall that Sime's VARIETY was the first to review films, as it has been the first in so many show biz chronicilings—first to review New Acts, first to review Phonograph Records, and of course with the years the first with showmanship evaluations in Radio, Television, etc.

The Jan. 19, 1907 issue carries two Film Reviews by Sime—"The Life of a Cowboy," melodramatic, 13 Mins. showing at (Tony) Pastor's (N. Y.), released by Edison Film; and "An Exciting Honeymoon," humorous, 7 Mins., at the Colonial (N. Y.), a Pathe Film which Sime liked better because "it combined comedy and 'chasing,' besides a melodramatic touch." He thought "Cowboy" too long.

Thereafter, Sime and *Rush* (the late Alfred Rushton Greason) reviewed everything then extant in celluloid. They were chiefly shorts, credited to Miles Bros., Selig Polyscope, Vitagraph, Pathe and Edison.

A real standout film was the Jan. 26, 1907 review of "The Merry Widow," 16 Mins., at the Bijou Dream (23d St., N. Y. C.), which Sime thought, "Without (the Lehar) music the film would be utterly unattractive. There is no comedy . . . and the various scenes have no value merely as photographs . . . The scenes are transposed to make the famous waltz the closing view." It was explained that the Bijou Dream, a B. F. Keith individual enterprise, produced the short in cooperation with Col. Henry W. Savage who had presented the legit operetta in America.

Al Greason (*Rush*) on Dec. 12, 1908, reviewed the first vaudfilmer —the People's Vaudeville, on 125th St. and Lenox Ave. It was a "store show," typical of the 200 similar store shows in Greater New York in 1908, showing acts with films. The feature was the abovementioned "Merry Widow," but Rush took exception with the shortsighted management, which billed its two vaudeville acts but failed to take advantage of the permanent annunciator cards to also list the three film subjects. An illustrated song slide (songplugger; cuffo from one of the Tin Pan Alley firms generally) rounded out the show, which ran a little over an hour, 5c matinees and two night shows, at 10c admission. The films totaled 3,000 feet and Rush thought that failure to caption the celluloid stuff disappointed the public especially when an episode "from the historic 'Boston Tea Party' was almost half way over before the public recognized its importance."

Chicago Thinks Trib's Future Clear

Top Execs Expected to Divide Command Angles That Were McCormick's Personal Property

Chicago, April 5.

Impact of the death of Chicago Tribune publisher-editor Col. Robert R. McCormick on the farflung Trib empire is expected to be a source of speculation in publishing and allied fields for months and perhaps even years to come. With a formal announcement due this week, it's expected that the command exercised personally by the Colonel since 1925 will henceforth be shared by a group of top Trib execs.

Named most prominently as the managerial heirs are Chesser Campbell, veepee of the Tribune Co., Don Maxwell, Trib's managing editor, and Howard Wood, business manager and treasurer. During the past two years when his health was failing, McCormick devoted much of his attention to charting the future course of the dynasty and frequently referred to the above trimuvirate as his "three lietenants."

Death of the picturesque publisher at his Wheaton, Ill., farm home last Friday (1) at the age of 74 after a lingering illness is not expected to result in any basic changes in the financial structure of the family holdings. In 1932 the Patterson-McCormick Trust was set up to assure the financial continuity of both the McCormick

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N.Y. Art Studes' Ball Not As Sinful as Sponsors' 'My Sin' French Product

By JOE COHEN

Apparently, sinners are more heavily garbed than the virtuous, and the devil travels in a singularly narrow path, according to the costuming of the Art Students League Dream Ball, one of the highlights of the bal masque season held in New York. This year's edition, at the Commodore Hotel, last Friday (1) was a heavily attended affair that drew around 2,100 at $5 and $10 a clip (civilians without costuming were hit with the higher knick), but still one of the gayer affairs of the social season. In fact, some of the attendees were so gay that it was felt that the hotel would fly away at any given time.

The level of nudity, usually the highest of any event held in the U. S. outside of certain colonies, was probably somewhat less than in previous years, a surprising fact, inasmuch as the theme was "Famous Sinners." Indeed the students were hard pressed to find a great variation in the ranks of the ungodly. Naturally, the first

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PIX SURGE TO REALISM--WALD

Pasternak Chides Exhibs for Asking, Then Ducking, New Faces on Screen

"Hollywood doesn't make stars. It just gives them an opportunity to be seen. Stars are made by the theatres and the public."

The speaker was the veteran Metro producer Joe Pasternak, visiting New York for the first time in three years following an extensive tour of the south, southwest, the Carribean and South America. As part of a good will tour, which included a talent hunt and plugging of his latest picture, "Hit the Deck," Pasternak made it a point to talk to exhibitors wherever he stopped. His conversations with theatremen included the subject of new faces, a topic close to the Hungarian-born producer since he's responsible for introducing performers such as Deanna Durbin, Mario Lanza, Jane Powell, Kathryn Grayson, and June Allyson.

"Hollywood is doing its best to develop new faces," Pasternak said. "It's up to theatremen to provide some assistance by booking these pictures and taking a chance on these new performers. Producers can't take all the burden. We're willing to take a chance. We sneak in a new face every opportunity we get. Only with the help of the entire motion picture industry can new stars be

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Long Time No Hear

Hollywood, April 5.

There hasn't been a Samuel Goldwyn anecdote around for a while so here goes. At a studio staff conference over the past week, the producer wanted to ram home the importance of the cast names in "Guys and Dolls," including Marlon Brando, Frank Sinatra, Stubby Kaye, etc.

Goldwyn went down the list just fine but mis-identified that one player as "Stubby Toe." Nobody smiled.

'Richard III' Goes UA Via Lopert

Continuing in hot pursuit of new properties, United Artists this week nabbed distribution rights to three British films in a deal with Ilya Lopert, president of Lopert Films Distributing Corp. Lopert transferred the releases to UA.

Major production involved is "Richard III," Technicolor-Vista-Vision entry produced and directed by Laurence Olivier. He also stars in the Shakespeare drama with Sir John Gielgud, Sir Ralph Richardson, Sir Cedric Hardwicke and Claire Bloom.

Also part of the deal are "The Lucky Kid," in Eastman color, produced and directed by Sir Carol Reed, with Celia Johnson, Diana Dors, David Kossoff and Brenda De Banzie, and "The Man Who Loved Redheads," Techni, produced by Josef Somlo and directed by Harold French from a Terence Rattigan screenplay, with Gladys Cooper and Denholm Elliott in the leads.

Burt Balaban To Roll 2 Features For Widescreens

Burt Balaban returned from London last week with a pair of coproduction deals which will mark his entry into theatrical film-making ranks after a fling at producing features for television. Two films, which will be produced at the Metro Studios in London, will be coproduced with (1) Exclusive Films Ltd. and (2) with Eros Films Exclusive coproduction, "Stand and Deliver," is slated for the widescreen treatment in Eastman color.

"Stand and Deliver," a costumer about highwaymen, is slated to go before the cameras July 25, with shooting expected to take about seven or eight weeks. Balaban is negotiating for two American stars and an American director, after which he'll set up an American distribution deal with a major company. Screenplay for "Stand and Deliver" was written by Irve Tunick, onetime eastern prexy of the now defunct Television Writ-

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SILLIPHANT ON BICYCLE

Pedaling Between Pix and Novels, 2 In One Year

Stirling Silliphant's original screenplay, "Huk!," which he is producing independently with John Barnwell this summer in the Philippine Islands, was purchased by Popular Library for publication as a soft-cover, original novel to hit the stands simultaneously with release of the film. Writer-producer will do novelization of his own screenplay for publisher, a switch from the normal practice of adapting novels to screen form.

Silliphant last month sold film rights to Universal-International of his novel, "Maracaibo," just published by Farrar, Straus.

"Huk!" will be second novel he'll have delivered this year, with a third novel and a non-fiction book, now also in work for delivery to Farrar, Straus before Sept. 1.

James Stewart, starred with June Allyson in Paramount's "Strategic Air Command," due in Gotham April 16 to do the publicity rounds and attend the film's opening at the Paramount Theatre April 20.

PIRACY SUIT VS. METRO

Paal Says He Verbalized Story Later Done As 'Small Town Girl'

Los Angeles, April 5.

Plagiarism suit for $900,000 was filed by producer Alexander Paal against Metro and others, involving the film, "Small Town Girl." Complaint charged that his original story, "Peaceville in Trouble," had been copied for picture.

Paal contended that in September, 1951, he attended a dinner party at the home of Leslie Kardos, Metro director, and after dinner at the request of producer Joe Pasternak, also a guest, he had related his story in detail.

Republic's 16m. Prints Continue With Loew's Int'l

Arrangement under which Loew's International distributes Republic's 16m product overseas has been extended for another two years. Loew's International has been handling the Rep narrow-gaugers abroad since 1947.

Contract makes exceptions for some territories, such as South Africa, Italy and France, where Rep makes its own arrangements. Loew's has been getting about 30 Rep pix a year for 16m distribution in the foreign marekt.

Mickey Rooney Producing

Hollywood, April 5.

Herbert J. Yates lined up a production program calling for five Republic features in the next six weeks, starting with "Jaguar," to be produced by Mickey Rooney and Maurice Duke with Sabu starring.

Others on the list are: "White Nightmare," "Come Next Spring," "Twinkle in God's Eye" and "The Vanishing American." Currently in work on the lot are "The Gunman," "The Texas Legionnaires" and "King of the Carnival," a serial.

HAPPY ENDINGS NO LONGER A MUST

By WHITNEY WILLIAMS

Hollywood, April 5.

A tremendous evolution in film-making is in progress, and producers should know that films today to be successful must reflect the conflict of our times, the thinking of our times, the mood of our times, in the opinion of Jerry Wald, executive producer at Columbia.

There is a great surge to reality, and the greatest need on the screen today is realism, he believes.

Each motion picture era has offered two things: the story which reflected the prevailing American spirit, and the actors who gave this expression substance and meaning, he points out.

In the middle and late '20s, there was the emergence of the gangster and bootleg film—Cagney, Robinson, Raft, Muni—for these were the themes which concerned America.

In the early '30s, we were con-

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Newsreels Escape Censorship 100%, Except Boston

As the upshot of a prolonged and stubborn fight, state censorship of newsreels is now a thing of the past.

Only in Boston, where the Sunday blue law continues in force, are the reels still subject to censorship for Sunday showings. It is expected that there, too, the trend of the times will catch up with the current law.

Victory over the state censorship

(Continued on page 22)

Clergy-Backed 'Faith' Film Rolls With IATSE Crew; CIO Claims Withdrawal Act of Morality

Hollywood, April 5.

The 16m religioso "Each According to His Faith" went before the cameras last Friday (1) after a nine - day delay caused by an AFL studio craft unions protest against the planned use of a crew from the NABET-CIO union, Film Craftsmen's Guild.

While the AFL side is claiming a victory in having forced producer Paul F. Heard to get out of his CIO crew commitment and hire an IATSE crew, the NABET side takes the stand that if any victory was scored, it was a moral one won by it for having taken a sympathetic view of the predicament the AFL squawk had caused Heard, the film's sponsor, the National Conference of Churches, and the ministers who had raised the necessary $34,000 production coin from among their congregations.

The AFL craft unions were able to prevent the film from rolling

(Continued on page 22)

With Leer-ics?

Hollywood, April 5.

Plans for the filming of a full-length feature based on the current rhythm and blues trend was disclosed by Mercury-International Pictues.

Pic will be produced by V. E. Ellsworth and Al Joyce and is skedded to roll the end of the month.

Atlas Asset Value $43.77 Per Share

Atlas Corp. indicated asset value rose to about $43.77 per share or the highest in the history of the company, Floyd B. Odlum, corporation's prexy, revealed in his annual report to stockholders last Thursday (31). This compared with $37.82 per share at the end of the previous year. Since end of the year, the Atlas general porfolio

(Continued on page 20)

KEEPING UP WITH BENNIE

Berger Turns Melancholic — Says He'll Sell His Theatres

Minneapolis, April 5.

Bennie Berger, North Central Allied president, has experienced a complete change of heart anent exhibition's future during the past two years and now is pessimistic, he announces. His own 14 theatres are for sale, he says.

Whereas two years ago he was

(Continued on page 20)

Garbo, Still Aloof, Back Strong As Internat'l Fave

With Greta Garbo never as much as lifting a finger to help, the actress has suddenly become the focal point of widespread attention both in the U. S. and abroad.

Reissue of "Camille," while by no means sensational at the b o., is still doing surprise business in the U. S. Abroad, Metro has followed up "Camille" with another Garbo oldie "Queen Christina," and it's doing sock business. Thea-

(Continued on page 62)

National Boxoffice Survey

Holy Week Bops Trade; 'Girl' Again Champ, 'W'front' 2d, 'Jungle' 3d, 'Deck' 4th, 'Creature' 5th

Holy Week is measuring up to usual expectations this round, with most key cities covered by VARIETY reporting sluggish to rock-bottom trade. In many instances, exhibitors are merely marking time awaiting the arrival of expected upbeat on Easter. Snow and some unseasonable weather mixed with spring-like days did not help.

"Country Girl" (Par) again held onto the No. 1 spot, the fact that Grace Kelly, one of film's stars won an Oscar, helping considerably. This was especially true of locations where the pic was nearing the end of its runs. "On Waterfront" (Col.), also benefiting from a batch of Academy awards, is grabbing second place with a flock of first-run dates. Brando starrer is showing unusual strength for second time around.

Third money is going to "Blackboard Jungle" (M-G), although playing in only five keys. "Hit Deck" (M-G) is finishing fourth, a big pickup from last round.

"Revenge of Creature" (U), playing 3-D in all except one of its eight dates, is capturing fifth position. "Cinerama" (Indie) is sixth. "Man Without Star" (U) is managing seventh money, though just getting started.

"Battle Cry" (WB), which has about exhausted its main first-run engagements after more than two months, still is showing enough to wind up eighth. "Chief Crazy Horse" (U) is landing in ninth spot. It was much higher a week ago. "N. Y. Confidential" rounds out the Top 10 list.

"Gate of Hell" (Indie) and "Doctor in House" (Rep) are the two strong runner-up pix.

A big batch of newcomers got around this stanza. "Big Combo" (AA) is a bit uneven but okay in Boston, fine in Cleveland and big in Toronto. "Purple Plain" (UA), also new, is disappointing this frame. "Mambo" looms solid in N. Y. "East of Eden" (WB) continues okay to smash.

Another newcomer, "Man Called Peter" (20th) shapes nice in N. Y., sock in Denver and fair in L.A. "Glass Slipper" (M-G) is rated sock in N. Y., lush in Washington and fancy in Balto. "7 Angry Men" (AA), okay in St. Louis, looks hefty in K.C. and smash in N. Y.

"Cinerama Holiday" (Indie) continues its smart pace despite conditions being particularly big in Detroit, Philly and Pitt. It is smash in N. Y.

"Big House U.S.A." (UA) is on disappointing side this session but tall in Omaha. "Untamed" (20th) is very much on tame side currently.

"Ma, Pa Kettle at Waikiki" (U), okay in Minneapolis, is good in Omaha. "White Feather" is rated neat in St. Louis.

"Leagues Under Sea" (BV) shapes hearty in L.A. "Capt. Lightfoot" (U), lively in Frisco, is okay in Toronto and Washington.

"Americano" (RKO) looks hep in Omaha. "Crashout" (FM) is rated so-so in Buffalo and weak in Cleveland.

(Complete Boxoffice Reports on Pages (8-9)

GOLDEN JUBILEE YEAR

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DAILY VARIETY
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Egypt Shot 84 Films in 1954; Eyes 2,000,000 Arabs in America

Washington, April 5.

Egyptian film industry produced 84 films last year, compared with 62 in 1953. The Egyptian Ministry of Commerce and Industry is stressing the necessity of improving the quality of the pix so that they can compete in the world market, reports Nathan D. Golden, director of the Commerce Department motion picture division.

Egyptian Ministry is trying to figure how to get the pictures good enough to export to the U. S. where an estimated 2,000,000 Arab immigrants reside.

Golden says about 35 film theatres are now operating in the Azores, and that audiences there prefer epics, dramas and musicals. Films clear through exchanges in Lisbon, Portugal, and are censored before they are shipped to the Azores. Nearly 50% of the pix shown are American.

U. S. Lineup of Features At Cannes Deemed Good; Bizet Jam on 'Carmen'

Participation of 20th-Fox's "Carmen Jones" on an invitational basis at the Cannes film festival has run into a snag over the music rights.

Rights to the Bizet music, which is in the public domain in the U.S., are in the hands of a French music publisher. Negotiations are currently in progress to get the outfit's okay for a single screening of the CinemaScope pic for the Cannes jury.

"Carmen Jones" is one of three major productions to be invited to Cannes in addition to the two officially nominated by the Motion Picture Export Assn. Those due are "Marty" (United Artists) and "Country Girl" (Paramount). Asked to compete on a "merit" basis, i.e. at the invitation of the Cannes festival management, are "Carmen Jones," "Bad Day at Black Rock" (Metro) and "East of Eden" (Warner Bros.).

It's felt that this gives the American industry one of the strongest Cannes lineups in many a year. The fest has been extended by two days to accommodate the large volume of product. It now runs April 25 through May 11. Prior dates were April 25 through May 10.

GLAD TO 'FORGIVE' FINE THEY COULDN'T COLLECT

Motion Picture Assn. of America's board of directors, at a meeting set for this week, is to make the formal decision on whether to withdraw the $25,000 fine levied against RKO for releasing "The French Line" without Production Code Administration approval. RKO boss Howard Hughes, of course, has never okayed the payment.

According to trade hepsters, it's regarded as a foregone conclusion that the MPAA board will vote to forget about the entire episode. They're delighted that Hughes, however belatedly, has cut the film to conform with PCA standards and simply will not press for the 25G, it's said.

ODLUM-ENGLUND HEAD WEST

Spent Four Weeks In Spain Lining Up 'Snob' Locations

Indie producer Bruce Odlum and scripter Ken Englund got back Monday morning (4) from Spain, via Iberian Airways, cleared their luggage through customs at Idlewild and took off via TWA that night for Hollywood, following a four-week o.o. of Spanish locations.

They're readying "The Snob"—a sort of "an American in Spain" saga—which will be shot in that country for Odlum's Independent Artists Corp. Paramount is releasing, as it is also "The Girl Rush," a Frederick Brisson production starring Rosalind Russell (Mrs. Brisson), with Odlum bankrolling.

Steady, Boys

Omaha, April 5.

Last week, while prisoners in Nebraska's State Penitentiary in Lincoln were staging a riot, Gov. Victor Anderson had the main body of prisoners taken to a film to "maintain their morale."

The usual coincidence developed. The film was "Escape from Fort Bravo."

Hughes Gives In On Code Issue

In a surprise move that has set off much trade conjecture, Howard Hughes has consented to cuts in "The French Line" and "Son of Sinbad" to win Production Code Administration approval of both films. The reason, say some pic execs, is Hughes simply decided that the role of Code nonconformist is not good business. (The five national circuits and many large regional chains do not book PCA-nixed pix as a matter of traditional policy.)

"French Line" last year was sent into full-scale distribution by RKO despite the absence of Code okay. It has picked up well over $2,000,000 in domestic rentals, this presumably attributable in part to publicity values accruing from a censorship controversy that the pic kicked off. This in turn raises the question of how much more, or less, the film would have grossed had it complied with PCA standards and was booked by the big theatre companies.

Regardless of the pros and cons on this, the fact remains that RKO is now free to angle for playdates with the top circuits, which claim to be in need of product. It's recalled that some years ago Hughes peddled "The Outlaw" without PCA authorization and raked in about $3,000,000 in domestic distribution money. Subsequently, agreement was reached with PCA, the pic was given wider playoff and RKO brought in another $2,000,000.

In the case of "Sinbad," which has Lili St. Cyr in a lead spot, PCA hadn't made any official thumbs-down ruling. But there had been objections to the entry and formal disapproval would have been forthcoming if Hughes had continued with his refusal to cut the property.

THAW THOSE DOLLARS!

Nagata Pressures Japanese Government for Release of $8,500,000

Hollywood, April 5.

Film producers in Tokyo, headed by Masaichi Nagata, president of the Daiei Motion Picture Co., are pressuring the Japanese government to unfreeze more than $8,500,000 in American film funds currently held in Nippon. This was disclosed by Nagata who came to Hollywood to accept two Academy Awards for pictures made by his company.

American pictures, he said, took in about $14,500,000 last year in Japan but only about $6,000,000 was unfrozen.

Masters, Business Scribe, Adapts Atomic Novel For David O. Selznick

Dexter Masters, formerly an editor with Fortune, Tide, Consumer Reports and other trade publications in Manhattan, has written a novel of the atomic age, "The Accident," which will serve as David O. Selznick's first picture under his new contract with Metro. Book is being published April 18 by Alfred Knopf.

Masters, a nephew of the late Illinois poet, Edgar Lee Masters, has been writing "The Accident" for some six years. Earlier he conducted a series of radio programs over WMCA, N. Y., dealing with existence under the thermonuclear threat. He has visited all the A-bomb installations to which a lay expert has entry.

Under the terms of the purchase contract negotiated by N. Y. agent Monica McCall, Masters will make his own screenplay, working directly with Selznick. He leaves Friday (8) for Hollywood under a 10-week guarantee at $1,500 a week. It's expected that he and the producer will make a field trip immediately to get the project away to a brisk start. Selznick wants to have the shooting script by July and the negative by fall. Subject matter is deemed of high topical value.

Prior to the picture deal, consummated in Hollywood last week on a quickie by Masters, there had been some tentative interest in converting the novel into a stage play for the Playwrights Co.

'SON OF SINBAD' TO HIT 350-400 HOUSES

RKO will world preem the long-held-back "Son of Sinbad" May 31 at Fox Theatre, St. Louis, then open film June 1 in 350-400 theatres throughout U. S., prexy James R. Grainger disclosed yesterday (Mon.).

Company ordered 400 Technicolor prints for mass bookings.

Where's 'Jet Pilot'?

The final session in the series of RKO divisional meetings wound up in N. Y. yesterday (Tues.). Two-day conclave, presided over by global sales chief Walter Branson, was given to sales and promotion plans for pix on the release sked up to mid-July.

Absent from the list is Howard Hughes' production of "Jet Pilot," made at a cost of about $4,000,000 but kept in the studio vaults the past couple of years. RKO president James Grainger said last week he was hopeful Hughes would set a release date for the film in the near future.

'WIND' INTO HOLLAND

Denmark Now Only Country of Western World Not to See Film

Metro will release "Gone With the Wind" in Holland for the first time on April 22, leaving but one country of the free world, Denmark, in which the picture has not been shown.

The Holland preem will take place simultaneously in five theatres in three cities—Amsterdam, The Hague, and Rotterdam.

Delay in releasing the picture, first issued in 1939, in Holland was caused by restrictive regulations. Similarly, restrictions in Denmark are still preventing the picture from being released in that country.

New York Sound Track

After watching the Academy Awards on tv, Paramount prexy **Barney Balaban** told his staff Thursday (31) morning that he was pleased to see the recognition **Grace Kelly** and the "Country Girl" screenplay received, and while the Oscars are good for artistic and economic reasons alike "now let's go out and get for this year a few more pictures like 'Sabrina,' 'Knock On Wood,' 'Rear Window', and 'White Christmas'. We, i.e. the producer, the distributor and the exhibitor alike, are only as good as our pictures."

Balaban's footnote opinion was that considering "the smash grosses of 'White Christmas', a picture that will outgross any of the others 2½-to-1, I felt that somehow some recognition should have been given the songs at the very least." He had reference to "Count Your Blessings" (Irving Berlin) which was nosed out by "Three Coins In The Fountain," which got the nod as the "best" song.

Marie Saxon Silverman born last Saturday (2) at New Rochelle Hospital, is first great-grandchild of founder of VARIETY, named for the musical comedy ingenue of Broadway and motion pictures in the 1920's. Marie Saxon ("The Ramblers," "Merry Merry," "My Girl," etc.) was Mrs. Sid Silverman, mother of Lieut. Syd Silverman present owner and publisher of VARIETY . . . **Eugene W. Castle** on Town Hall of the Air April 3 ballyhooing his book, "Billions, Blunders & Baloney," which has hit the best seller lists.

Lowell Benedict, formerly of Metro and Universal, succeeding Robert Fleisher as 20th-Fox mag contact . . . Warner Bros. planning a re-make on the German pic "So Lange Du Da Bist" (As Long As You Are Here). Outfit is also negotiating for another German film hit "08/15," a comedy about German barracks life . . . With some 400 films competing, winners of awards in the Golden Reel 16m Film Festival will be disclosed at a banquet at the Waldorf tonight (Wed.). Event, along with the American Film Assembly, is sponsored by the Film Council of America . . **Virginia** and **Darryl F. Zanuck** in from Paris yesterday (Tues.) Zanuck will huddle with **Spyros P. Skouras** and **Sid Rogell**, head of 20th tv subsid, on the company's future tv production plans.

Columbia's "The Gentle Wolfhound," currently filming in Japan, is bound to be technically correct if its six technical advisers have anything to say about it. Watching out for "boners" are a U. S. Army representative and one for Japan, a Catholic priest and a nun. A Catholic orphanage plays an important part in the story. In addition M-Sgt. **Hugh O'Reilly**, on whose romance the film is based, is on the job to advise **Aldo Ray**, his portrayer on the screen, and **Mrs. Yuko O'Reilly**, his Japanese wife, is there to advise **Mitsuko Kimara**, his screen spouse.

Testing the appeal of **Greta Garbo** and its reissue starring the Swedish star, "Camille," Metro has discovered that 73% of the girls and 51% of the boys in 2,500 high schools would like to see the picture. Questionnaires were sent to English departments and teachers and, according to Metro's survey, the subject of Garbo and "Camille" was discussed in almost 50% of the schools which received the queries . . . Warner Bros. music department chief **Ray Heindorf** in from the Coast . . . Screen writer **Stewart Stern** (he scripted "Rebel Without Cause" for Warners) here to confer with legit producers on the staging of his play, "The Hell of It."

Stanley Kramer says he would like to produce a one-shot television spectacular. That is, if he can find the time between pictures . . . N. Y.'s Sales Executives Club saluting the film industry April 26 with a luncheon at the Hotel Roosevelt. **Dore Schary** is listed as guest speaker.

Television is building as source material for feature films. In another transition from tv to screen, Metro will film "Fearful Decision," suspense drama which will be repeated on tv on the Theatre Guild-U. S. Steel show . . . Theatre Owners of America prexy **E. D. Martin** has named the following to COMPO's executive committee: **Myron N. Blank, S. H. Fabian, Pat McGee, Walter Reade Jr., Elmer C. Rhoden, Morton Thalhimer,** and **Robert B. Wilby** . . . Dallas becomes the sixth city to show "Cinerama Holiday" when the film opens at the Melba Theatre April 27 . . . Incidentally **Rep. Frances P. Bolton** of Ohio obliged Stanley-Warner by inserting in the Congressional Record Cinerama's contribution in turning the Damascus International Fair "into an overwhelming propaganda victory for the United States."

A N. Y. State bill by **Senator Fred L. Moritt**, Brooklyn Democrat, permitting a Supreme Court jury trial, as an alternative to the present appeal to the Regents, where a film is refused a license, failed to get out of the Education Committee in Albany.

Board of directors of the Motion Picture Pioneers and the Foundation of M.P. Pioneers met last Wednesday (30) in prexy **Jack Cohn's** office to formulate plans for next fall's Pioneer of the Year dinner, and for the financial administration of reserves. Among other things it was decided that widows of deceased Pioneers be stopped from financial succor within six months following death.

Doris Day, formerly under contract to Warner Bros., has signed a four-picture deal with Metro. This is in addition to "Love Me and Leave Me," which she recently completed for M-G . . . Western Union is keeping close tabs on the closed-circuit field and may be in the position to provide line facilities in the future.

David O. Selznick's two-picture deal with Metro is set to be finalized this week . . . United Artists hired four publicity reps solely to praise music. **Lyle Engel, Marvin Frank, Norman Rosemont** and **Jay Mayer** have been assigned to the tunes of "Kiss Me Deadly," "Night of the Hunter," "Not As A Stranger" and "Summertime," respectively.

N. Y. to L. A.

Mindy Carson
Ken Englund
Bernie Green
Sonja Henie
Lisa Howard
Ilona Massey
Dexter Masters
Gilbert Millstein
Bruce Odlum
Curtis Roberts
Jo Van Fleet

Europe to N. Y.

Tony Buttitta
Joseph H. Conlin Jr.
Anton Dolin
Lionel Hampton
Val Parnell
David Whitfield
Darryl F. Zanuck

N. Y. to Europe

Michael Abbott
James B. Conkling
Reginald Denham
Barry Fitzgerald
Zino Francescatti
Albert B. Gins
Herbert Graf
John Heawood
Anthony Z. Landi
Goddard Lieberson

L. A. to N. Y.

George Byron
Bob Carroll
Jeff Chandler
Cyd Charrise
Bette Davis
Armand Deutsch
Jerry Devine
Richard Fleischer
Samuel Goldwyn Jr.
Peter Gray
Mitchell Hamilburg
Herman D. Hover
Sam Jaffe
Stan Kenton
Eartha Kitt
Martin Leeds
Herbert Leonard
Tony Martin
Roddy McDowall
Patricia Medina
Tony Owen
Fess Parker
Sid Rogell
George Schlatter
Sam Spiegel
Earl I. Sponable
Jan Sterling
Robert Sterling
Marshall Thompson
Richard Todd
Romo Vincent
Keenan Wynn

Korda Features Sold for Video

Fetch $60,000 Each — One Release, 'The Captain's Paradise,' Grossed $1,000,000 in U.S.

Television coin for important pix is growing taller. Seven Korda features were sold to Oliver Unger's National Telefilm Associates by Ilya Lopert for a reported $60,000 a piece. Films were part of the package which Lopert handled and which he turned over to United Artists for distribution a year and a half ago.

National Telefilm is tied up with Joseph Justman and General Electric in National Affiliated TV Stations, a newly-formed syndicate aiming to help UHF and VHF stations that find themselves in trouble.

One of the seven titles in the deal is "The Captain's Paradise," Alec Guinness starrer, which has grossed over $1,000,000 for UA to date. Pic, still in distribution, was sold to tv on a deferred basis.

Among the other titles are "Cry the Beloved Country," "Breaking Through the Sound Barrier," "Tales of Hoffmann" and "Gilbert & Sullivan."

CLOSED-CIRCUIT'S ANTA ALIBIS

March Flattened Out B.O. Pace; 'Girl' and 'Battle' Top $1,000,000; 'Gray Line' Picks Up Momentum

Business at big firstrun theatres turned uneven to sharply offish last month. And it became more and more apparent that five to six pictures have been carrying the real boxoffice load. This is attested to by the fact that the really heavy coin total was concentrated in the first four biggest grossing film. After these leaders there is a sharp drop-off in the total amount of money grossed by the pix in the principal key cities. Many exhibitors are pointing to this as indicating a real product shortage of high-grossing productions.

There is no fault to be found with the top boxoffice films, however, during the past month. It was neck-and-neck race right down to the wire between "Country Girl" (Par) and "Battle Cry" (WB) for March b.o. laurels. "Girl" finally nosed out the latter for No. 1 spot but there was little to choose between "Country Girl" and "Battle Cry." A few more standout engagements and higher weekly ratings in VARIETY's weekly boxoffice survey gave "Girl" a razor-sharp edge. Actually, "Battle" was clocked as collecting the highest coin total for the month. Each picture showed better than $1,000,000 total gross in March. Incidentally, "Battle" was second in February while "Girl" was fourth.

Third money goes to "Long Gray Line" (Col) despite a rather disappointing start in some key cities. However, it managed to hold in third place all excepting one week

(Continued on page 18)

Sauter, Happy He

USO-Camp Shows president James Sauter breathed easier when all the returns were in from the closed circuit televising of "ANTA Album." USO was offered the deal ultimately given CARE as far back as last October.

USO thereupon appointed Sauter to study the proposition and make a recommendation. Sauter thought that the USO should pass up this one, but keep its eye open for other propositions that might mean a few quid to the armed forces morale organization.

Sauter began his career as an auditor.

Wider Theatre Net for Bout

Lineup for the upcoming (May 16) closed-circuit telecast of the Rocky Marciano-Don Cockell heavyweight championship bout is expected to exceed the record 71 theatres snared for last September's Marciano-Ezzard Charles fight. Theatre Network Television, which is handling the closed-circuit details, is culling requests for the 50 available mobile units which will bolster the network of permanent theatre tv installations.

TNT, it's understood, has already received requests from 63 theatres for the temporary units which include 20 large screen General Precision PB-600's and 30 PB-610's, good for theatres with a seating capacity of up to 1,500. The large units are renting at from $350 to $500, depending on size and location of theatres or drive-in, and the smaller sets are going at $150.

According to a TNT spokesman, the signing of theatres with permanent installations is ahead of the pace of previous closed-circuit fights. Circuits such as Balaban & Katz, Fabian, Walter Reade, and Minnesota Amusement are already on the dotted line. The other chains, it's said, have agreed to terms and are sending in their contracts.

Easier Antitrust Ideas to Start Strong Battle

Washington, April 5.

Report of the Attorney General's National Committee to Study the Antitrust Laws may have little or no influence on Congress on the basis of the adverse criticism which has greeted it.

The report contains two specific recommendations of particular interest to the motion picture industry—a uniform Federal statute of limitations for private antitrust suits; and discretionary power for trial judges to impose less than the now mandatory treble damages in such suits.

A bill for a uniform four-year statute appeared to be on its way through this Congress before the Committee's report appeared.

Discretionary power to award less than treble damages will encounter much congressional opposition. A bill has been introduced, but Rep. Emanuel Celler (D., N.Y.), chairman of the House Judiciary Committee, hopes to keep it bottled up. Commenting on the report, Celler said:

"With few exceptions the report advocates a substantial weakening of the antitrust laws. In instance after instance, the committee recommends by implication further curtailing present inadequate enforcement authority of the antitrust agencies.

"For example, one of the most effective deterrents to antitrust violations is the provision for mandatory treble damages to the injured party in private actions. Although no finding is made that this provision has had any adverse effect on public interest, the report urges that the provision for treble damages be made discretionary rather than mandatory." Celler claimed in a statement that the report contains "dozens of suggested changes which would hamper enforcement of the antitrust laws."

Malkan & Ellner Okay As Attorneys for Queens' Antitrust Plaintiff

The law firm of Malkan & Ellner may represent the Austin Theatre, Queens in antitrust litigation against the major distributors, according to a ruling this week by Judge Archie O. Dawson in N.Y. Federal Court. However, the judge barred the firm from acting for the Laskey Bros. of West Virginia.

Question of the firm's right to represent certain clients in antitrust suits against the major companies stems from Arnold J. Malkan's previous association as a partner of David Isaacson in the firm of Malkan & Isaacson. Latter had at one time worked for Sargoy & Stein and, according to distribs, was using against them confidential info obtained during his employment period there. Sargoy & Stein represent the majors in percentage suits against distribs. Isaacson was barred from acting in any further lawsuits vs. the film companies. However, Malkan formed a new partnership with J. Robert Ellner.

In his decision, Judge Dawson ruled that Malkan & Ellner may represent any new clients in the theatre business, but could not speak for clients previously repped by Malkan & Isaacson. Hence, the Laskey Bros., a former M&I client, were ruled out.

SAY AMATEURS GOOFED SETUP

Taking a we-have-lost-a-battle-but-not-the-war attitude promoters of closed-circuit television in New York were busy this week with alibis, explanations and squarers for last week's ANTA Album program. Conceding, since it could hardly be denied, that the thing had been a boxoffice frost, the tendency was to blame the charity auspices for slipshod arrangements, slothful get-out-the-audience efforts, and so on.

(Most criticism has been voiced in terms of the film theatres receiving the circuit feed. But in Manhattan itself the patrons in the actual legitimate theatre of origin, the Adelphi, grumbled that a previously fascinating annual event had been spoiled by a swarm of technicians and a wall of camera-chains placed between the spectators in their seats and the entertainment on the stage. Those downfront who had paid the highest seat prices actually could see the least.)

Jointly sponsored by the American National Theatre and Academy and Cooperative for American Remittances Everywhere (CARE) organizations, reports from around the country reveal than no more than one-third of the potential audience showed up anywhere. It is difficult to estimate the boxoffice gross because of the many price changes at the wickets. In addition, the majority of tickets were not sold at the boxoffice, but were handled by local CARE committees. In many cases, the b.o. sale took place only from three days to a week before the show. It's understood that CARE and ANTA received many contributions not reflected in ticket sales and this coin was chalked up to the event. According to a CARE spokesman, the ANTA Album would have been a serious financial disaster if CARE and ANTA had depended wholly on the ticket sale.

On the basis of the contributions and the b.o. sales, it's hoped the event will end up with a profit of $20,000, with CARE and ANTA taking $10,000 each. The "flop," from the point of view of the public and the industry, can be attributed to a number of causes. First and foremost, perhaps, is the fact that it was handled by non-pro voluntary groups in each community. The theatres took no re-

(Continued on page 22)

Let Sleeping Dog (Hitler) Alone, Don't Show 'Leadership,' Even Evil: Advice of Playwright Zuckmayer

A German picture about Adolf Hitler at this time would be a big mistake as would be any film about the July 20, 1944, assassination attempt on Hitler's life "unless done true to life and for educational rather than sensational values," says Carl Zuckmayer, the leading German playwright.

Zuckmayer's comments, on his arrival in N. Y. from Germany Monday (4), has point in view of a new German film cycle revolving around the final phases of the Nazi era (as reported in last week's VARIETY). Zuckmayer's own play, "The Devil's General," a big hit in Germany right after the war, has been turned into a film. "The Last Act," a pic on Hitler's last days, is finished in Austria, and a screen version of the 1944 attempt on the Nazi leader's life is planned.

"Hitler in the Germany of today is a forgotten man," said Zuckmayer. "I think it's a very big mistake to bring him back again. I don't care how black a picture one paints of him, if he's made the central figure in a film, he's bound to have about him the aura of the leader, the hero.

He's Embarrassing

"The Germans don't bother about Hitler any more. I think if he appeared on the scene today, they'd be more embarrased than anything else. When the young people talk about him, they seem very detached, very remote about it. There is no passion or concern there any more."

Zuckmayer revealed that, prior to the making of "The Last Act,"

(Continued on page 22)

Set Legit Back?

Narberth, Pa.

Editor, VARIETY:

As one who bought four tickets for the recent ANTA Album Closed Circuit Broadcast at $10.00 each, with the dual purpose of being entertained and towards utilizing closed TV in our business, I think the whole venture technically and artistically stank!

How so many professional people had the nerve to take the production credits, and how so many fine artists allowed themselves to be dragged into such unfavorable positions is hard to understand. It set the cause of legitimate theatre back many years.

J. A. Shellenberger.

(Unusual number of letters, apparently from lay readers, were addressed to VARIETY *following the ANTA Album fiasco. The above will serve as a sample—Ed.)*

Brazil Raises Take-Out Tax

The Brazilian government has raised the agio (tax) on film remittances from a former 15 cruzeiros to 25 cruzeiros on each dollar. The agio is added on to the official rate of exchange in computing the actual rate of conversion. With the new agio in effect, the Americain companies now must convert 70% of their remittable earnings at 43.82 cr. to the dollar. The official rate of exchange is 18.82 cr.

In Brazil, the Americans are allowed to bring out 70% of the N.Y. share at the official rate (plus agio) and the remaining 30% at the free market rate.

Motion Picture Export Assn. in N.Y. has received another $300,000 from Brazil at the official rate of exchange. This represents another installment in the liquidation of U.S. film funds accrued in Brazil up to Feb. 1953. These payments are supposed to be made monthly, but haven't always come through on time, Brazil being very short on dollars.

IATSE Seeking To Rule Circuit Video in Hotels

The International Alliance of Theatrical Stage Employees is seeking jurisdiction over projectionists and other employees handling closed-circuit telecasts in hotels. Up to this point, the closed-circuit firms have used local tv servicemen, hotel electricians and porters to set up and run the tv equipment.

The IA, it's understood, has no objection to tv serviceman working on equipment, but wants boothmen to handle the actual projection and stagehands to crate, set up, dissassemble and supervise the general physical handling of the equipment. John J. Francavilla, IA rep, is currently negotiating with the closed-circuit firms on these issues.

Censors (1) Back Down Or (2) Quit

(Hollywood producers have just this week been invited to make a renewed public pledge of support to the Motion Picture Production Code, turning its 25th anniversary [dates from March 31, 1930] into a tribute and public relations gesture. This assumes added significance in view of Howard Hughes' brand-new decision to conform to the Code, releasing features long held back or operating without a seal. Note, too, the Memphis and Kansas City news items below. Meanwhile, at press time, the U. S. Supreme Court refused to support arguments of the American Civil Liberties Union aimed at Chicago police censorship of films. Court would not buy broad thesis that films should be equal with newspapers in exemption from all pre-publication control. Editor)

KANSAS ENDS CENSORSHIP

Another State Body Bites Dust Following Court Decision

By JOHN W. QUINN

Kansas City, April 5.

Anti-censorship has won a resounding victory in the vote taken April 2 by the legislature of the State of Kansas. It has abolished the Board of Review which has long operated to censor motion pictures, and charge them fees for the unwelcome attention.

In existence since 1917 and composed of three women headed by Mrs. Frances Vaughn of Bonner Springs, who has served for the past 14 years, the Kansas Board of

(Continued on page 22)

BINFORD EATS CROW

Show of Fight by Columbia Forces Censor's Surrender

By MATTY BRESCIA

Memphis, April 5.

Faced with the first serious threat of legal action in years, Memphis' 88-year-old censor, Lloyd T. Binford, and his board have backed down on the issue of Columbia's "Bamboo Prison" which had been 100% banned. Binford tried to save face by negotiating some deletions but Columbia's attorney, William Goodman, flatly spurned suggestion, wanted to fight issue in courts. "We didn't request the censors to reverse themselves

(Continued on page 20)

California Studio Now Rented to Producers Of Theatrical Pictures

Hollywood, April 5.

It's tit for tat, as the kids used to say, on the Hollywood lots. With so many film companies going in for telepix, Gross-Krasne's California Studio is reverting to the manufacture of theatrical films.

Primarily devoted to tv production, the California Studio is currently housing four theatre-product outfits: Mark Stevens Productions, with "Timetable;" Jesse Lasky Productions with "The Big Brass Band;" Stanley Kramer, readying "The Pride and the Passion" for production abroad, and Bert Friedlob prepping "News Is Made at Night."

Meanwhile Superman Productions is aiming to move into the studio to make George Reeves soar in on the screen as well as in the parlor.

Escape to Burma
(SUPERSCOPE-COLOR)

Familiar names in pulp fiction-type jungle adventure; for top-of-bill dual-dating in regular program market.

Hollywood, April 4.

RKO release of Benedict Bogeaus production. Stars Barbara Stanwyck, Robert Ryan, David Farrar; features Murvyn Vye, Lisa Montell, Robert Warwick, Reginald Denny, Robert Cabal, Peter Coe, Alex Montoya, Anthony Numkena. Directed by Allan Dwan. Screenplay, Talbot Jennings, Hobart Donavan; story, Kenneth Perkins; camera (Technicolor), John Alton; editor, James Leicester; score, Louis Forbes. Previewed March 31, '55. Running time, **86 MINS.**

Gwen Moore ..... Barbara Stanwyck
Jim Brecan ..... Robert Ryan
Cardigan ..... David Farrar
Makesh ..... Murvyn Vye
Andora ..... Lisa Montell
Sawbwa ..... Robert Warwick
Commissioner ..... Reginald Denny
Captain of the Guar ..... Peter Coe
Dacoit ..... Alex Montoya
Kumat ..... Robert Cabal
Kasha ..... Anthony Numkena
Poo Kan ..... Lal Chand Mehra
Sergeant ..... John Mansfield
Astrologer ..... Gavin Muir

(*Aspect ratio*: 2-1)

A rather stock type of jungle adventure feature is offered in this pulp fiction actioner, and in the regular program market, where the demands are not too discriminating, it will serve its purpose as a top-of-the-bill dualer. It has a photographic advantage in using the SuperScope process and Technicolor, giving visual impact to what is otherwise a routine playoff.

While equipping his production with expert technical assists, producer Benedict Bogeaus has been less show-wise in overseeing the writing and direction. The latter, by Allan Dwan, lacks the kind of drive that could have put some excitement into the footage, and the scripting by Talbot Jennings and Hobart Donavan is unimaginative, particularly in the formula dialog and situations with which stars Barbara Stanwyck, Robert Ryan and David Farrar have to wrestle. As a consequence, the performances, while adequate enough, are routine.

Ryan, a man wanted for murder, takes refuge on the estate of Miss Stanwyck, who operates in the teak forests of Burma. Hot on his trail is Farrar, British officer, and the minions of Robert Warwick, Sawbwa of Sakar, whose son Ryan is supposed to have murdered. Nothing takes place to indicate Ryan's innocence, because he's pretty ready with his luger and continually acts like a guilty man. Despite all this, Miss Stanwyck falls in love with him, they go through all kinds of escapades, including a tiger hunt, jungle bandits and attack from the Sawbwa's men before a last-minute witness turns up to clear him of the charge.

Like the three stars, the remainder of the cast goes through the formula demands of script and direction without making the action believeable. Where picture scores is in the SuperScoping of good sets and other physical furbishings under the camera guidance of John Alton, and in the musical backing given it by Louis Forbes. *Brog.*

A Bullet for Joey

Robinson and Raft in fair crime meller for program dating.

Hollywood, April 5.

United Artists release of Samuel Bischoff and David Diamond. Stars Edward G. Robinson, George Raft, features Audrey Totter, Peter Van Eyck, George Dolenz. Directed by Lewis Allen. Screenplay, Geoffrey Homes and A. I. Bezerides, from Story by James Benson Nablo; camera, Harry Neuman; editor, Leon Barsha; music, Harry Sukman. Previewed in Hollywood, April 4, '55. Running time, **86 MINS.**

Leduc ..... Edward G. Robinson
Victor ..... George Raft
Joyce ..... Audrey Totter
Mackli ..... George Dolenz
Fred ..... Peter Hanson
Hartman ..... Peter Van Eyck
Mrs. Hartman ..... Karen Verne
Paola ..... Ralph Smiley
DuBois ..... Henir Letondal
Morrie ..... John Cliff
Nick ..... Joseph Vitale
Jack Allen ..... Bill Bryant
Paul ..... Stan Malotte
Yvonne ..... Toni Gerry
Marie ..... Sally Blaine
Garcia ..... Steven Geray
Percy ..... John Alvin
Artist ..... Bill Henry
Benson ..... Carlyle Mitchell
U Drive Clerk ..... Rory Mallinson
Sergeant ..... Bill Neff
Phone Man ..... Sandy Sanders
Captain ..... Peter Mamakos
1st officer ..... Frank Richard
Truck Driver ..... Roy Engel
Cuban Girl ..... Carmelita Gibbs
Rosie ..... Sandra Stone
Counter Girl ..... Tina Carver
Bartender ..... Frank Hagney
Portuguese Waiter ..... Carlos Rivero
Armand ..... Alan Wailes
Driver-Police Car ..... John Goddard
Sgt. Booking officer ..... Fred Libby
Policeman-car ..... John Merrick
Rene ..... Joel Smith
10-year-old-boy ..... Paul Toffel
Gardener ..... Paul Marion
1st Tail ..... Barry Regan
2nd Tail ..... Mal Alberts

Housing crime melodramatics unfold slowly in this UA release and effect is just fair entertainment for program market, where the names of E. G. Robinson and George Raft should help bookings.

Against a Montreal story setting, this Bischoff-Diamond production tells the efforts of supposedly Commie agent Peter Van Eyck to kidnap atomic physicist George Dolenz, spirit him out of country. Script by Geoffrey Homes and A. T. Bezzerides, from original by James Nelson Neblo, talks out too much of the action in formula dialog, and Lewis Allen's direction unforceful in dealing with meller values, so that pace is extremely slow.

Raft is a deported ex-gangster, smuggled to Canada from Lisbon by Van Eyck to carry out the snatch and Robinson is the RCMP inspector heading the minions of the law to prevent crime. Kidnap plot seems too elaborate and unbelievable. Several seemingly senseless killings dot the footage before the denouement aboard a freighter where all principals have gathered and Raft dies saving Robinson and Dolenz after he learns the world-domination plans of Van Eyck's masters.

Concentration on detail of the snatch plot and police work becomes tedious after a while, although some ingeniousness in the RCMP scheme to trap criminals is interesting, even though it misfires in actually bringing crooks to bay. Performances follow generally acceptable pattern, but are not outstanding. Audrey Totter appears as the former Raft moll forced to use her femme wiles on Dolenz. Only other distaffer with much footage is Toni Gerry, homely secretary to Dolenz, whom gangster Bryant romances and then kills.

Technical departments all give competent support. *Brog.*

The Eternal Sea

Good film account of naval career of Admiral John M. Hoskins, with okay prospects although poorly titled and overlong.

Hollywood, April 4.

Republic release of John H. Auer production. Stars Sterling Hayden, Alexis Smith, Dean Jagger; features Ben Cooper, Virginia Grey, Hayden Rorke, Douglas Kennedy, Louis Jean Heydt, Richard Crane, Morris Ankrum, Frank Ferguson, John Maxwell. Directed by Auer. Screenplay, Allen Rivkin; story, William Wister Haines; camera, John L. Russell Jr.; editor, Fred Allen; score, Elmer Bernstein; technical advisors, Lt. Joseph D. Adkins, USN, Lt. Col. Edward B. Kandel, USAF. Previewed April 1, '55. Running time, **103 MINS.**

Admiral John M. Hoskins ..... Sterling Hayden
Sue Hoskins ..... Alexis Smith
Adm. Thomas L. Semple ..... Dean Jagger
Zuggy ..... Ben Cooper
Dorothy Buracker ..... Virginia Grey
Capt. William Buracker ..... Hayden Rorke
Capt. Walter Riley ..... Douglas Kennedy
Capt. Walter F. Rodee ..... Louis Jean Heydt
Lt. Johnson ..... Richard Crane
Adm. Arthur Dewey Struble ..... MorrisAnkrum
Adm. "L.D." ..... Frank Ferguson
Adm. William F. Halsey ..... John Maxwell

(*Aspect ratio*: 1:66-1)

The heroic naval career of Admiral John M. Hoskins rates a good accounting in this Republic release, which bears the singularly flat title of "The Eternal Sea." However, even with that handicap and the fact the footage is considerably overlength at 103 minutes, b.o. prospects appear okay.

Familiar names of Sterling Hayden, playing the admiral, Alexis Smith, as his wife, and Dean Jagger, as Vice Admiral Thomas L. Semple, are used to head the cast under the producer - direction helming of John H. Auer. Working from a well-balanced screenplay by Allen Rivkin, based on a story by William Wister Haines, Auer manages a good blend of sentiment and heroics that keeps the unfoldment generally interesting. However, he would have a better show if upwards of 20 minutes were trimmed from the footage.

Hayden does an excellent job of portraying the dedicated admiral, a man who lost a leg during the sinking of the Carrier Princeton early in the Pacific phase of World War II, fought to continue on an active status to command the new Princeton and then paved the way for carrier-borne jet aircraft, which proved its values in the Korean conflict. Now dedicated to rehabilitating other war - disabled men, Admiral Hoskins is currently Commander of Air Fleet, Quonset, Rhode Island. That Hayden doesn't seem to age too perceptibly during all this doesn't matter so much because he catches the spirit of the man.

Sea footage filmed aboard carriers has excitement, particularly in the later, jet phases of the story. This action angle of the pic is balanced with the heart tugs of worrying women sweating out the absence of their men and the tearful reunions. Distaffer Alexis Smith does well here, as does Virginia Grey, seen as the wife of Hayden Rorke, who plays Captain William Buracker, commander of the first Princeton. Jagger warms up the character of Admiral Semple, as does Morris Ankrum doing Vice Admiral Arthur Dewey Struble, and John Maxwell as Admiral William F. Halsey. Others giving good accounts of themselves include Ben Cooper, a gob; Douglas Kennedy, Louis Jean Heydt, Richard Crane and Frank Ferguson.

John L. Russell Jr.'s cameras are handled in firstrate fashion and the Elmer Bernstein score carries through the nautical theme well. *Brog.*

Above Us the Waves
(BRITISH)

Dramatic filmization of sinking of the Tirpitz during last World War; documentary-like treatment, but sturdy b.o. hopes.

London, March 29.

General Film Distributors release of J. Arthur Rank production. Stars John Mills, John Gregson, Donald Sinden. Directed by Ralph Thomas. Screenplay, Robin Estridge from a story by C. E. T. Warren and James Benson; camera, Ernest Steward; editor, Gerald Thomas; music, Arthur Benjamin. At Odeon, Leicester Square, London, March 29, '55. Running time, **99 MINS.**

Frazer ..... John Mills
Duffy ..... John Gregson
Corbett ..... Donald Sinden
Admiral Ryder ..... James Robertson Justice
Smart ..... Michael Medwin
Abercrombie ..... James Kenney
Tirpitz Captain ..... O. E. Hasse
Cox ..... Lee Patterson
X2 Diver Navigator ..... Lyndon Brook
Ramsey ..... William Russell
German Patrol Boat Officer ..... Theo. Bikel
Hutchins ..... Thomas Heathcote
McCleery ..... Harry Towb
X2 Engineer ..... Anthony Newley
Chubb ..... Cyril Chamberlain
Andersen ..... John Horsley
George ..... Anthony Wager
X2 No. 1 ..... William Franklyn
Winley ..... Leslie Weston
Officer Interpreter ..... Guido Lorraine

A factual, dramatic record of the sinking of the ace German battleship, the Tirpitz, during the last war, "Above Us The Waves" has that near-documentary quality which has been the hallmark of this type of British film. From a boxoffice standpoint, it could be rated a satisfactory film with strong marquee support for the domestic market. In the U.S., it has no names which will help at the b.o.

Told entirely without femme influence, "Waves" relates an epic feat by the Royal Navy which first attempted to blow up the Tirpitz with human torpedoes and then made the successful assault with midget submarines. Although lying in the shelter of the Norwegian fjords, the Tirpitz had kept half the British Home Fleet bottled up in case it came out of hiding to strike against the island's life-line. And with so many ships kept out of action, other vessels were inadequately guarded and were being sunk by Nazi destroyers.

The problem was how to reach the Tirpitz in its hideout. Aircraft had attempted bombing attacks but this had proved useless. John Mills, as a naval commander, suggested the use of human torpedoes and to prove that this is possible sticks some dummy explosives on his admiral's flagship. The actual attempt, however, proved a failure, but by the time the crew returned to England via Sweden the midget submarines were already in service.

The dramatic strength of the picture is in the two bids to reach the German battleship and these aspects strongly play up the suspense angles. There is tension and excitement, even though there is no element of doubt as to the outcome. Ralph Thomas has directed these scenes particularly well and has made a worthwhile film from Robin Estridge's expert script.

Acting maintains a high all-round standard and the roles of the three skippers of the midget subs are realistically filled by John Mills, John Gregson and Donald Sinden. James Robertson Justice is admirable in a minor part as the admiral, Michael Medwin gives a standout performance as a ranking member of the crew and James Kenney has a youthful charm as a junior officer. Minor parts are intelligently played. *Myro.*

Heartbreak Ridge
(FRENCH-COLOR)

Semi-documentary of strong visual values and emotional tug. Well suited to dual bills in U. S.

Tudor Pictures release of Rene Rizacher production. Directed by Jacques Dupont. Camera (Gevacolor), Henry Decaë; chief cameraman, Jean Rabier; sound engineer, Claude Arrieu; editor, Pitrre Guilette; production manager, Roger LeRoch. Previewed in N.Y., March 31, '51. Running time, **84 MINS.**

(*English narration and titles*)

The heroism of a French Battalion during the Korean War is graphically depicted in this French - made semi-documentary It was filmed under the auspices of the French Ministry of Defense with the cooperation of the surviving officers of the French forces of the United Nations in Korea.

With an English narration and English titles where French is spoken, the picture is a sock contribution to the unsung heroes of the United Nations who defended the free world in the rugged terrain of Korea. Picked up by Loew's International for distribution in the foreign market, it's being handled domestically by Tudor Pictures. Why Loew's saw fit not to handle the picture in the U.S. is a mystery, for it's an excellent film, well suited for co-feature billing in general situations in the U.S. With the first opening scheduled for the Paris Theatre, N.Y., it seems to be headed for art house booking. It deserves wider circulation, for it will give many citizens a realization for the first time the difficulties faced by the UN forces in Korea.

It's not all documentary, for a story-line has been introduced. The war in Korea is seen through the eyes of a young lieutenant just out of France's West Point. To his disappointment, he is made a liaison officer in comparatively safe Seoul. This gives the camera a chance to roam about the embattled city, capturing poignantly the faces of the Korean people and especially the children, the real victims of a devasting war.

Moving up to the front, the young looey is faced with the problem of overcoming the resentment of hardened professional soldiers who have already been through numerous combat adventures. Under battle conditions, the hardly-dry-behind-the-ears officer proves his mettle and finally wins the acceptance of his men.

The battle footage is amazing, being taken under actual combat conditions. (Two of the photographers assigned to the task met their death). The battalion's assault of Heartbreak Ridge (Crevecour) is as tense and exciting as any dreamed up piece of fiction. The audience will live with the French soldiers through every step of the dangerous assault.

A large share of the credit goes to the cameramen for the exceptional color photography. The realism is breathtaking. They have filmed the Korean terrain, the battle sequences, the rest camps, the leaves in Japan, the scenes in the dugouts and aid stations with a touch that can't be beat. This is a fine tribute to the French troops who fought in Korea as well as to all soldiers who have been in combat. *Hell.*

As Long as They're Happy
(Songs)
(BRITISH-COLOR)

Filmization of a London legit hit; stout to fair for local market with limited overseas prospects.

London, March 15.

GFD release of J. Arthur Rank-Raymond Stross production. Stars Jack Buchanan, Janette Scott, Jean Carson, Brenda de Banzie. Directed by J. Lee-Thompson. Screenplay, Alan Melville from play by Vernon Sylvaine; camera, Gilbert Taylor; editor, John Guthridge; music, Sam Coslow. At Odeon, Leicester Square, London. Running time, **95 MINS.**

John Bentley ..... Jack Buchanan
Gwen ..... Janette Scott
Pat ..... Jean Carson
Stella ..... renda de Banzie
Corinne ..... Susan Stephen
Bobby Denver ..... Jerry Wayne
Pearl ..... Diana Dors
Barnaby ..... Hugh McDermott
Dr. Schneider ..... David Hurst
Mrs. Arbuthnot ..... Athene Seyler
Linda ..... Joan Sims
Peter ..... Nigel Green
Mavis ..... Dora Bryan
Gilbert Harding ..... Gilbert Harding
Barmaid ..... Joan Hickson
1st Bobbysoxer ..... usan Lyall-Grant
2nd Bobbysoxer ..... Jean Aubrey
French Sargeant ..... Peter Illing
Woman ..... Edie Martin
Ship's Purser ..... Arnold Bell
Miss Prendergast ..... Pauline Winter
Party Girl ..... Hattie Jacques

Generously adapted from the West End stage hit of a couple of seasons back, "As Long As They're Happy" has been embellished with high quality production values to give it broader and more popular appeal. Its main farcical theme, however, remains unchanged. While it may be expected to register in the home market, this has restricted prospects overseas, particularly in the U.S. Marquee values are limited.

In transferring the original Vernon Sylvaine piece to the screen, Alan Melville's screenplay takes full advantage of the opportunities of a wider canvas. In the original much of the impact made by a Hollywood cry crooner on a middleclass London family was suggested. Here, it is told with full force in scenes which are reminiscent of the bobbysox demonstrations witnessed here in the past few years.

Jack Buchanan repeats his original stage role as the stockbroker head of the family whose wife and three daughters are overwhelmed by the arrival of the crooner at their suburban home. The youngest (Janette Scott) is full of adoration; her elder sister (Jean Carson), a Parisienne existentialiest, is full of admiration, while their mother (Brenda de Banzie) sees the chance of some honest fun at the expense of her staid husband. Around these characters, the plot develops into a hearty and good-humored romp, without much attention to storyline.

Nine songs by Sam Coslow get full treatment and although production values are toned down, they strike an effective note. Jerry Wayne, who has the dominant role of the crooner, does four of the numbers, one of which is shared by Jack Buchanan. He is a positive asset and sells the tunes with a striking combination of vocal prowess and personal charm. Fortunately he doesn't try too seriously to emulate more famous lachrymose warblers. Buchanan's performance hits a breezy note.

Jean Carson, who does a couple of numbers with great effect, always looks attractive, but Janette Scott is too repetitive as the adoring teenager. Susan Stephens has a negative part as a third sister, but there is a delightful guest bit by Diana Dors. Joan Sims is the epitome of the stock screen maid. J. Lee-Thompson has directed the farce vigorously, with excellent color lensing by Gilbert Taylor. Other technical credits attain good average standard. *Myro.*

L'Arte di Arrangiarsi
(The Art of Getting Along)
(ITALIAN)

Rome, March 15.

Cei-Incom Film release of a Documento production. Stars Alberto Sordi. Directed by Luigi Zampa. Story and screenplay, Vitagliano Brancati; camera, Marco Scappelli; editor, Eraldo Da Roma; music, Alessandro Cicognini. At Europa, Rome. Running time, **91 MINS.**

Sasa Scimoni ..... Alberto Sordi
Lilli de Angelis ..... rmenia Balducci
Baron Mazzei ..... Gino Buzzanca
Mayor ..... Franco Coop
Paola di Grazia ..... Luisa della Noce
Toscano ..... Gianni di Benedetto

Director Luigi Zampa and the late writer-scripter Vitagliano Brancati complete their trilogy on Italian foibles through-the-years with this item, somewhere between straight comedy and bitter satire. It looks like fair b.o. on the home grounds. While some of its more obvious humor will get across, the bulk translates with more difficulty, and its export chances are therefore slimmer than its two series predecessors.

Episodic story, told in one flashback, concerns the ways in which a clever Sicilian, Alberto Sordi, adapts himself to the various regimes of Italy (monarchy, socialism, fascism, clericalism) at the right time and in the proper manner, on his rise to riches. Pic ends with Sasa's demise caused by an incautious film financing deal.

Along the way, the authors have poked occasionally very bitter fun at Italian "adaptability" to one and all situations. Lack of distinct line between the amusing and the serious makes for audience confusion, with result that pic disappoints part of the time.

Sordi does a fine, restrained job under Zampa's meticulous guidance, which shows as well in the carefully reflected period atmospheres, the sharp notations on the passing historical scene, etc. Characters throughout are colorfully brought to life by a cast of lesser-known Italo thespers, all doing creditably. Other credits, both flight. *Hawk.*

Les Fruits de L'Ete
(Summer Fruit)
(FRANCO-GERMAN)

Paris March 15.

CCFC production and release. Stars Edwige Feuillere. Directed by Raymond Bernard. Screenplay, Jean Marsan, Bernard; camera, Robert Le Febvre; editor, Elkind. At Colisee, Paris. Running time, **105 MINS.**

Sabine ..... Edwige Feuillere
Juliette ..... Etchika Choureau
Edouard ..... Henri Guisol
Claude ..... Claude Nicot
Melanie ..... Pauline Carton
Teacher ..... Jeanne Fusier-Gir

"Summer Fruit," a situation comedy of manners, is a bit overripe. It is a questionable U.S. entry due to lagging pacing, trite dialog and bedroom antics which lack the underlying quality of observation and point to make this arresting or appealing. This seems limited only to possible special spots.

Lack of snap and sparkle is the main fault of this pic, its far-fetched premise never getting the pace it needs. Edwige Feuillere vacillates between drama and high comedy to make the emphasis uneven, but remains an accomplished thesp and one who commands screen attention during every appearance. Etchika Choureau is a bit colorless as the daughter while Claude Nicot has the proper stance as the amorous young swain. Lensing and editing are fine as is production gloss. *Mosk.*

THANKS-A-MILLION IN OSCAR

Emotional Reason—Why

One of the key reasons why the industry collectively is refraining from Academy Awards television sponsorship centers on the actual best-pic, etc., results of the Oscar sweepstakes. This year Columbia's "On the Waterfront" looked to be the favorite right from the start. Paramount's "Country Girl" was given an outside chance.

Execs at other companies simply wouldn't want any part of bankrolling a video program where a competitor's film figured to draw the big spotlight. And they're uninfluenced by the fact that over the years the accolades likely would average out among all companies.

Gotham Filmites Pick Up Oscar Tension—1st Time

Since the Academy Awards have been televised, starting in 1953, New York has played a secondary role, turning up a winner now and then at the Gotham point of origin. The New York audience, except for selection of Shirley Booth two years ago, had little to cheer for or about.

This year it was different. At the Century Theatre, NBC's origination studio, there was an enthusiasm that was contagious and one that the vast viewing audience was acutely aware of. At Century was a solid "On the Waterfront" contingent, and the in-person aud seemed to sense that many winners were seated among them. The rooting was as genuine as the cheers for the home team at a ballgame. The enthusiasm, freshness and rooting instinct of the "Waterfront" group, led by Eva Marie Saint, spread rapidly to the pewholders in the orchestra and balcony. And when a "Waterfront" winner, either in New York or the Coast, was announced, the applause and shouting exceeded any that's ever been heard at a tv show. No one needed to be prompted to applause.

Five out of the eight Oscars snared by "Waterfront" saw the recipients pick them up in New York. The excitement started with Gene Milford's award for editing. He picked his up on the Coast. Then five "Waterfront" awards in row—Richard Day (art direction), Boris Kaufman (cinematography), Budd Schulberg (best story and screenplay), Elia Kazan (best direction), and Eva Marie Saint (best supporting actress) were distributed in New York. Then Marlon Brando (best actor) and Sam Spiegel (for outstanding production) picked their's up on the Coast.

'Variety' Poll 100%

Hollywood, April 5.

DAILY VARIETY, which conducts a straw poll on Academy Awards winners and publishes the results in advance of the official announcements, was 100% correct in calling the turns this year on the eight top Oscar recipients.

In its eight-year history the poll has had a perfect score three times. It has been 87% correct on the overall average to date, having missed the target in only one of the various categories three times.

UCLA FEELS HEADY

Two of Its Film School Lads Cop An Oscar

Los Angeles, April 5.

The Motion Picture Division of the U. of California here will expand its program of student production, as a direct result of "A Time Out of War" winning an Oscar in the two-reeler bracket at the Academy derby last week.

Short was produced by Denis Sanders as a thesis film for his degree of Master of Arts while enrolled in film course, and he was assisted by his brother Terry. The 20-minute subject won the best short award last year at the Edinburgh Film Festival, also being shown at several European film fetes, and was the choice of the Screen Producers Guild for its annual intercollegiate motion picture award.

According to film director Arthur Ripley, who heads the project at UCLA: "Our purpose now is to turn out creative artists and not merely skilled technicians. To gain this end, we are prepared to offer our undergraduates and graduates increased opportunity to write, produce and cut their own films."

Lourau Out As Unifrance Head

Paris, April 5.

Georges Lourau is out as president of Unifrance, the governmental-industry organization to hypo French films abroad. He has held position since inauguration in 1949. Recent spat with the Syndicat Des Producteurs (Syndicate of French Film Producers) is the reason behind this change. Raoul Ploquin, film producer, replaces Lourau. Lourau declines to comment but says he is busy enough with his production and distrib chores, as head of Filmsonor, to keep him extensively occupied.

Rift between Lourau and SDP, a month ago, over publicity on Filmsonor pic "Les Diaboliques" is thought behind this helm switch. SDP had put out a directive to producers to limit advertising in dailies to 150 lines to combat the rising costs. Lourau broke this in launching "Diabolique." He said that he had never agreed to this directive in the first place, which had come out between two of his big films ("DuBarry" and "Diabolique"), and he felt that when a film needed this big push there was no sense in denying it.

WARNERS' TEXAS SPLASH

Greer Garson to Address Tall, Lanky Legislature

Austin, April 5.

Warners' "Strange Lady in Town" will have a five-city premiere in Texas kicking off here at the Paramount Theatre on April 12 with subsequent openings at San Antonio, Houston, Dallas and Fort Worth.

Greer Garson, Dana Andrews, Pedro Gonzales-Gonzales, all of the cast; and Mervyn LeRoy, the producer-director will attend the premiere showings. Miss Garson will address the Texas Legislature on April 12, while LeRoy will speak to the student body at the U. of Texas.

Cal-West Terms Q.T.

Los Angeles, April 5.

Following an out-of-court settlement for an undisclosed sum, the $1,610,400 antitrust suit filed by Cal-West Theatres and Leimert Theatre against eight major distributors was dismissed by Federal Judge Harry C. Westover.

Claim was that the plaintiffs had been charged exorbitant rentals, in excess of those paid by competing theatres, for the distributors' pictures.

2D B.O. BONUS FOR COLUMBIA

If "On the Waterfront" can carry its Oscar with the same boxoffice power that was shown by "From Here to Eternity," it should mean an additional $1,000,000 in domestic distribution money. That's the amount of added coin brought in by "Eternity" following its Academy Awards citation last year.

The two films, both Columbia releases, nearly correspond on the important time angles. "Eternity" was first sold in August of 1953. Thus there were more than seven months of sales push by the time the Acad announcement was made. "Waterfront" made its debut in July of last year.

Prior to entering the Oscar winner's circle, "Waterfront" was set to do about $4,200,000 in domestic rentals. "Eternity" wound up its first time around with a very fancy $12,500,000.

Actually, "Waterfront" stands a chance of benefiting even better than "Eternity" from the Academy recognition. The point here is that "Eternity" was very strong in all areas from the start of its release, whereas "Waterfront" has encountered some soft business situations and in these it might now pick up important revenue.

"Waterfront" was playing most parts of the country last week, Columbia having given it extra promotion in anticipation of the Oscar. All 375 prints of the pic were in work and, according to Col sources, the income all around was strong.

On another front, the Acad Awards presentations had a downbeat effect. This relates to theatre business last Wednesday (27) when the Oscar show was carried by the NBC-TV network. In the east, attendance in the late evening was so poor that many exhibs said they might just as well have eliminated the day's final showing of the program. (The Oscar program started at 10:30 p. m., EST.) Early evening grosses were better than usual in numerous situations, however.

Timing of the show was particularly hard on business in the central and mountain time zones. A sample survey conducted for the Council of Motion Picture Organizations showed income off by more than 50% in the Oklahoma City area.

Budd Schulberg Cops An Oscar Tho Fugitive From Coast Studios

Absent from the screen for 12 years, Budd Schulberg celebrated his return to the film writing ranks by copping an Academy Award for the best story and screenplay ("On the Waterfront"). In N. Y. last week for the eastern portion of the Oscar ceremonies, Schulberg reflected on his own return to pictures and the position of the writer in Hollywood today.

Discussing his abandonment of the film capital more than a decade ago, Schulberg said: "I was a junior writer in those days and I didn't have sufficient status to do the kind of writing I felt I wanted to do. I left to concentrate on magazine articles, short stories and novels. I thought these outlets would give me a better chance to write about things I believe in."

His decision to return to film writing, prompted by director Elia Kazan, winner of an Oscar for "Waterfront," was brought about, Schulberg said, "By a feeling that pictures were growing up" and that "more mature" subject matter could be presented. "Kazan read some of my stories," he said, "and asked me why I wasn't writing for films. Through these conversa- we cooked up the project that resulted in 'Waterfront.'

"I feel the status of the writer in Hollywood is improving. It's not complete yet. One of two, who are directors as well, have a strong

(Continued on page 24)

Why Oldsmobile and Not Films? Competitive Distribs Can't Agree, Resentful Exhibs Won't Kick In

By GENE ARNEEL

Each year the annual Academy Awards show on television revives the annual question: When will the film industry itself take on the role of sponsor? Indications in New York are that an affirmative answer is as far off as ever.

Interest among film execs in the idea has never been keen. Admittedly the showmanship values and audience entertainment in the Oscar ceremonies sponsored by Oldsmobile last Wednesday (27) would have been an ideal showcase and film men would like to see the "sell" be about pictures, not automobiles.

The rub lies in (1), intra-producer sharing of costs and (2), programming of the tv outing. On that first count, there's much sentiment among film company execs for exhibitors and studios to split the tab on a 50-50 basis. But the trade collectively contributed only a few hundred thousands of dollars to combat the 10% theatre admissions tax where the projected results meant direct dollars in the bank. Bankrolling the Academy telecast would mean at least the same amount and the gains would be substantially less tangible. So argue execs who claim to be realists. It's added that there's no way

(Continued on page 24)

'SPURS' AWARDS NEXT

Critics Pick Western Films' Best Actor and Director

Reno, April 5.

The nation's film critics will ballot on best western actor and best western director for 1954 for the sixth annual Reno Silver Spurs Awards. Forms are being sent out this week with the list of 59 western pictures from which to choose favorites. Presentations will be made in mid-May, at a community celebration in honor of the winners.

Tradition of the yearly awards is based on the role played by oaters in perpetuating the history and traditions of the West. Past winners include John Wayne and John Ford; Gregory Peck and Henry King; James Stewart and Anthony Mann; Gary Cooper and Fred Zinnemann; and Alan Ladd and George Stevens.

Meet to Activate Exhib Financing

Theatre Owners of America's efforts to stimulate additional production, via financing through its recently-established Exhibitors Film Financial Group Inc., will come under microscopic study tomorrow (Thurs.) when the EFFG officers and board of directors meets in N. Y. to review progress on the project. Special session was called by Samuel Pinanski, EFFG prexy and honorary chairman of TOA's board.

Confab is the first since the issuance of the prospectus outlining plans to raise $10,000,000 from exhibitor sources "to cause" films to be produced. Idea has been given the greenlight by the Security & Exchange Commission and 38 states have approved petitions allowing the sale of stock.

Tomorrow's conclave, in addition to reviewing progress made to date, is expected to set plans for the activation of the film financial group. Current officers and board of directors are serving temporarily until May 15, when a meeting of the stockholders is scheduled to elect a permanent slate. Those expected to attend tomorrow's meeting are Pinanski, John R. Rowley, veepee; Myron N. Blank, secretary; L. S. Hamm, treasurer; E. D. Martin, TOA prexy; Walter Reade Jr., and Alfred Starr, board members; Ben Trustman, EFFG counsel, and Herman M. Levy, TOA general counsel.

WANNA INSPECT BOOKS

Plaintiff and Defendants Asks Court Okay Inspection

Minneapolis, April 5.

Federal Judge G. H. Nordbye has taken under advisement applications from both the plaintiff and defendants in the Ben Friedman Edina theatre $1,911,000 triple damages antitrust against major film companies for orders permitting inspection of books and records.

S. P. Halpern, counsel for the plaintiff, the Edina theatre, argued that the information contained in the books of the local film distributors are essential for the proper presentation of his case. David Shearer, for the defendants, similarly stated reasons why his clients should have access to the Edina books.

The damages to the Edina are alleged to have resulted from clearance discrimination against it and in favor of distributor-owned theatres. Since the suit's start Friedman has died.

ALLIED SETS 'WICHITA' IN TOWN OF SAME NAME

Kansas City, April 5.

World premiere of Allied Artist's forthcoming "Wichita" will be held in Wichita, Kans. Allied hopes to follow the saturation plan of booking the film in this zone.

Company is having success on the saturation bookings of "Seven Angry Men," which preemed last Wednesday (30) in Osawatomie, Kans., and followed with 135 bookings in the territory the same week. It opened in four Fox Midwest first runs here last Thursday.

Date for the "Wichita" opening has not yet been set, but will be worked out with Fox Midwest officials shortly.

Steve Broidy, president of Allied, hosted 110 exhibs representing 240 theatres at Hotel Continental luncheon last Thursday. Senn Lawler, division manager of Fox Midwest, acted as m.c., with AA represented by Broidy, M. R. Goldstein, vice president and general sales manager, Harold Wirthwein, westeern division sales manager, John Flinn, director of advertising and exploitation, and Ray Copeland, K. C. exchange managers.

Following the meeting here Goldstein returned to New York. Broidy, Flinn and Wirthwein continued to San Francisco. The windup was held today (Tues.) at the Ambassador Hotel, L. A.

Todd-AO in Dallas O.O.

Dallas, April 5.

Technical representatives of the Magna Corp., distributors of "Oklahoma" in the Todd-AO process, are expected to arrive here on April 21 to survey possibilities.

The Tower and Rialto Theatres here are under consideration and the Kirby Theatre in Houston.

Late summer or an early fall is prospective opening time if the deals are completed.

Bob Stone, Metro field representative in the Des Moines and Omaha exchange districts, is piloting Starlets Darleen Engle, Jolene Brand and Joan Pattie on an eight-week tour, with a 30-foot float, to promote "The Prodigal." Tour opened last week in Hartford, Conn., Springfield, Mass., Albany, Syracuse, Rochester and Buffalo followed.

L. A. Unpromising; 'Girl' Giant 60G, 7 Spots, 'Creature' Mild 18G in 3, 'Sea' Hearty 41G, 4, 'Man' Fair 14G

Los Angeles, April 5.

Although eight bills opened this week, most of them are turning in unpromising biz. However, the overall total is higher with the elimination of a majority of the overly extended runs, most of those still around being okay.

"Country Girl," of the newcomers, is shaping good $21,500 in two conventional houses, with an assist from Oscar. In addition, it is getting a stout $38,500 in one nabe and four ozoners. "20,000 Leagues Under Sea" is rated hearty $41,000 in four situations.

Just fair $14,000 is seen for "Man Called Peter," showcasing at the Chinese while "Purple Plain" is light $10,000 at Wilshire. "Revenge of Creature" looms moderate $18,000 in three houses. Slight $12,000 looms for "Long John Silver" in three spots. "Three For Show" shapes slow $13,000 or near in two locations.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.75) —"Man Called Peter" (20th). Fair $14,000. Last week, "Untamed" (20th) (3d wk), $6,700.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Purple Plain" (UA). Light $10,000. Last week, "20,000 Leagues" (BV) (13th wk-9 days), $13,700.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Innocents In Paris" (Indie). Slow $6,500. Last week, "Underwater" (RKO) (4th wk), $5,000.

Hillstreet, Pantages, Loyola, Uptown (RKO-FWC) (2,752; 2,812; 1,248; 1,715; 80-$1.25)—"20,000 Leagues" (BV). Hearty $41,000. Last week, Hill-Pan only, "Long Gray Line" (Col) (6th wk-6 days), $7,600.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25) —"Country Girl" (Par). Good $21,500. Last week, Orpheum, "Bridges Toko-ri" (Par) and "Tonight's The Night" (AA) (3d wk), $4,700; Hawaii, "Jupiter's Darling" (M-G) (3d wk), $2,600.

State, New Fox, Ritz (UATC-FWC) (2,404; 965; 1,363; 80-$1.25) —"Long John Silver" (DCA) and "Hunters of Deep" (DCA). Slight $12,000. Last week, different units.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25)—"Revenge of Creature" (U) (3-D) and "Cult of Cobra" (U). Moderate $18,000. Last week, Warner Downtown and Hollywood, "Chief Crazy Horse" (U) and "Land of Fury" (U) (2d wk), $9,200; Wiltern, Vogue, with State, "Big Combo" (AA) and "Treasure Ruby Hills" (AA), $25,000.

Los Angeles, Hollywood (FWC) (2,097; 965; 80-$1.25)—"Three For Show" (Col) and "Wyoming Renegades" (Col). Slow $13,000 or near. Last week, L. A. with Iris, Ritz, "Racers" (20th) and "Sabaka" (UA) (2d wk), $9,400.

Four Star (UATC) (900; 90-$1.50) —"Doctor In House" (Rep) (2d wk). Neat $5,500. Last week, $6,600.

Canon (Rosener) (533; $1.10)—"Camille" (M-G) (reissue) (2d wk). Steady $3,900. Last week, $4,000.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"East Eden" (WB) (3d wk). Okay $22,000. Last week, $30,200.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (M-G) (3d wk). Slow $6,000. Last week, $9,000.

Fine Arts (FWC) (631; $1-$1.50) —"Hulot's Holiday" (GBD) (10th wk). Nifty $5,000. Last week, $5,100.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (101st wk). Into current frame Sunday (3) after good $20,200 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (15th wk). Steady $2,200. Last week, ditto.

Broadway Grosses

Estimated Total Gross
This Week $519,600
(*Based on* 19 *theatres.*)
Last Year $464,800
(*Based on* 23 *theatres.*)

'Creature' Wham $27,000, Cleve. Ace

Cleveland, April 5.

Big news here currently is sensational biz being racked up by "Revenge of Creature" at the Hipp. It is easily pacing the field. "On Waterfront" is cashing in on Oscar awards for a smash session at the Ohio. "Blackboard Jungle" is running so strong it may top opening week at the State.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Big Combo" (AA). Nice $11,000 or near. Last week, "Long Gray Line" (Col) (3d wk) and "Cult of Cobra" (U), $8,500.

Hipp (Telem't) (3,700; 70-$1) — "Revenge of Creature" (U). Sensational $27,000. Last week, "Big House U.S.A." (UA), $9,000.

Lower Mall (Community) (585; 60-90) — "Gate of Hell" (Indie) (3d wk). Good $3,000. Last week, $3,300.

Ohio (Loew's) (1,200; 60-90) — "On Waterfront" (Col) (2d run). Big $15,000. Last week, "Conquest of Space" (Par) (m.o.), $4,000.

Palace (RKO) (3,287; 70-90) — "Crashout" (FM). Weak $8,000. Last week, "Captain Lightfoot" (U), $7,500.

State (Loew's) (3,500; 60-$1) — "Blackboard Jungle" (M-G). Great $18,500 following $18,000 last week.

Stillman (Loew's) (2,700; 60-90)—"Country Girl" (Par) (8th wk). Socko $15,000. Last week, $8,000.

BRANDO TORRID 11G, PORT; 'CREATURE' 8G

Portland, Ore., April 5.

Firstrun biz is in a nosedive here this session although there are some bright spots. "On the Waterfront," installed to cash in on Oscar awards at the Fox, shapes torrid nd especially big for a pic that's played around once. "Revenge of Creature" looms fairly nice at the Broadway. Elsewhere, the takings are slim.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1) —"Revenge of Creature" (U) and "Cult of Cobra" (U). Nice $8,000 or near. Last week, "Hit Deck" (M-G) and "Security Risk (AA) (2d wk), $6,400.

Fox (Evergreen) (1,536; 75-$1)—

(Continued on page 22)

'Horse' Sturdy $11,000, Buff.; Brando Brisk 15G

Buffalo, April 5.

Best showings this stanza are being made by "Chief Crazy Horse," sturdy at Lafayette, and return date on "On Waterfront" at Century. Latter is cashing in on Oscars for the Brando starrer for an unusually big total since pic has been around once before. "Crashout" is rated so-so at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Hit Deck" (M-G) (2d wk). Mild $10,000. Last week, $15,000.

Paramount (Par) (3,000; 50-80)—"Crashout" (FM) and "The Green Scarf" (Indie). So-so $10,000. Last week, "Conquest of Space" (Par) and "Silver Star" (Lip) (11 days), $12,400.

Center (Par) (2,000; 50-80)—"Untamed" (20th) (2d wk). Soft $9,000. Last week, $12,000.

Lafayette (Basil) (3,000; 50-80)—"Chief Crazy Horse" (U). Neat $11,000. Last week, "Man Without Star" (U) and "Crash of Science" (Indie), $13,000 in 10 days.

Century (Buhawk) (3,000; 60-85) —"On the Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Stout $15,000. Last week, "Big Combo" (AA) and "Treasure of Ruby Hills" (Indie), $8,500.

'Waterfront' Big $13,000 in L'ville

Louisville, April 5.

Downtown houses are marking time this week, with holdovers winding up lengthy runs at the Mary Anderson and Kentucky. Both "Country Girl" in 5th round at the Kentucky and "Battle Cry," now in 8th week at the Mary Anderson, have had unusually well sustained patronage. State with "Big House U.S.A." is moderate. Rialto reprising "On The Waterfront" and "Caine Mutiny" looks big for oldies. Femme trade emphasis is going to clothes and pre-Easter shopping, and firstruns are suffering.

Estimates for This Week

Kentucky (Switow) (1,000; 75-$1) *"Country Girl" (Par) (5th wk). Announced as windup stanza, fair $5,500 after last week's $6,500.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (8th wk). Satisfactory $5,000. Last week, $5,500.

Rialto (Fourth Avenue) (3,000; 50-75) — "On The Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Timely booking, both pix being advertised before the Academy Awards were released. Should get good share of the pre-Easter trade, with likely $13,000, sock for oldies. Last week, "Americano" (RKO) and "Fast and Furious" (RKO), $11,000.

State (United Artists) (3,000; 50-75)—"Big House U.S.A." (UA) and "Battle Taxi" (UA). Medium $7,500. Last week, "Black Tuesday" (UA) and "Golden Mistress" (UA), $7,000.

'Girl' Lusty $30,000, Det.; 'Creature' Great 22G, 'Holiday' Wow 29G, 8th

Detroit, April 5.

Downtown biz is spotty this pre-Easter week. "Country Girl" is doing extremely well at the Michigan, "Revenge of Creature" shapes great at the Broadway-Capitol. These two new pix are way out in front. "Cinerama Holiday" stays in 8th week at the Music Hall. Most of others, all holdovers, are weak.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Untamed" (20th) and "Devil Girl from Mars" (AA) (3d wk). Tame $16,000 in 8 days. Last week, $19,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Country Girl" (Par). Swell $30,000. Last week, "East of Eden" (WB) (3d wk), $12,000.

Palm (UD) (2,961; 80-$1)—"Man Without Star" (U) and "Ma, Pa Kettle at Waikiki" (U) (2d wk). Falling to oke $8,000 in 4 days. Last week, $20,000.

Madison (UD) (1,900; 95-$1.25) —"Battle Cry" (WB) (7th wk). Good $5,000 in 4 days. Last week, $10,000.

Broadway-Capitol (UD) (3,500; 95-$1.15)—"Revenge of Creature" (U) and "Cult of Cobra" (U). Great $22,000. Last week, "Rage at Dawn" (RKO) and "Sins of Rome" (RKO), $12,000.

United Artists (UA) (1,938; $1-$1.25) — "Americano" (RKO) and "Murder Is My Beat" (AA) (2d wk). Slow $9,000. Last week, $12,500.

Adams (Balaban) (1,700; 95-$1.25)—"Long Gray Line" (Col) (5th wk). Slim $6,000. Last week, $7,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — "Cinerama Holiday" (Indie) (8th wk). Strong $29,000 or over. Last week, $30,300.

Krim (Krim) (1,000; $1.25)—"Camille" (M-G) (reissue) (3d wk). Oke $5,000. Last week, $7,000.

Key City Grosses

Estimated Total Gross
This Week $2,455,700
(*Based on* 24 *cities and* 216 *theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,500,100
(*Based on* 24 *cities and* 231 *theatres.*)

'Girl' Mighty 30G Paces Slow Pitt

Pittsburgh, April 5.

Oscar exposure certainly paying off for "Country Girl," with the Stanley just about grabbing off everything there is around currently. Smash session looms. Turnaway crowds over weekend helped all other downtown houses, with "Conquest of Space" at Penn and "Big Combo" at Harris getting the bulk of this overflow. Reissue of "Informer" is fairly potent at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Revenge of Creature" (U). First 3-D'er here in a long time and it's not getting far. Lean $5,000. Last week, "Man Without a Star" (U) (2d wk-6 days), $5,500.

Guild (Green) (500; 65-$1)—"Earrings Madame De" (Indie). Sad $1,700. Last week, "Camille" (M-G) (reissue) (3d wk), $2,000.

Harris (Harris) (2,165; 65-$1)—"Big Combo" (AA). Modest $6,000, helped by Stanley overflow. Last week, "Destry" (U) and "West of Zanzibar" (U), $5,000.

Penn (UA) (3,300; 65-$1)—"Conquest of Space" (Par). Lots of kid trade but that's about all. May hit about $10,000, not too bad. Last week, "Hit Deck" (M-G), $13,000.

Squirrel Hill (SW) (900; 65-$1)—"Informer" (RKO) (reissue). Satisfactory $2,700. Last week, "Tonight's Night" (AA) (3d wk), $2,200.

Stanley (SW) (3,800; 75-$1.25)—"Country Girl" (Par). A real blockbuster. Waiting to play it until after Academy Awards paying off in spades. Will be close to $30,000, great for Holy Week, and, of course, holds indefinitely. Last week, "Battle Cry" (WB) (5th wk), $10,000 in 6 days.

Warner (SW) (1,365; $1.40-$2.65) —"Cinerama Holiday" (Indie) (7th wk). Holding up well for Holy Week. Fast $17,500. Last week, $18,000.

'Star' Bright 16G, Hub; 'Jungle' Smash $31,000 In 2d, 'Combo' OK 14G

Boston, April 5.

With the exception of "Blackboard Jungle," still smash in second frame at Orpheum and State, Hub majors are marking time until Easter. Of newcomers, "Man Without a Star" at the Memorial shapes best while "Big Combo" at the Paramount and Fenway is just okay. "Camille" continues neat in third week at Beacon Hill. "Country Girl" picked up somewhat following the Award announcements.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Country Girl" (Par) (8th wk). Figures to hold near socko $12,500 following $13,500 in seventh.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Camille" (M-G) (reissue) (3d wk). Neat $10,500 following $12,500 in second.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (66th wk). Off to good $14,000 following $15,000 in previous week.

Exeter (Indie) (1,300; 60-$1)—"Gate of Hell" (Indie) (2d wk). Nifty $13,000 following $15,000 opener.

Fenway (NET) (1,373; 60-$1)—"Big Combo" (AA) and "High Society" (AA). Mild $3,500. Last week, "White Feather" (20th) and "Atomic Kid" (Rep), $4,000.

Memorial (RKO) (3,000; 60-$1)—"Man Without a Star" (U) and "Ma & Pa Kettle at Waikiki" (U). Smart $16,000. Last week, "Underwater!" (RKO) and "Sleeping Tiger" (Indie) (2d wk), $11,000.

Metropolitan (NET) (4,367; 60-$1)—"Untamed" (20th) and "Bob

(Continued on page 22)

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Harris (Harris) (2,165; 65-$1)—"Big Combo" (AA). Modest $6,000, helped by Stanley overflow. Last week, "Destry" (U) and "West of Zanzibar" (U), $5,000.

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'Lightfoot' Potent 15G, Frisco; Brando Hep 25G, 'Jungle' Wow 20G, 2d

San Francisco, April 5.

School vacation and Oscar awards are boosting film biz here this session, with new product also contributing somewhat. Best new pic is "Capt. Lightfoot," with lively takings at Golden Gate. Return date of "On Waterfront," brought back to cash in on Academy awards, is hitting tall total at the Fox. Oscaring of Grace Kelly, star of "Country Girl," is helping that pic to another great (4th) round at Paramount or about same as third week. "East of Eden" still is sock in third. St. Francis stanza. "Blackboard Jungle" continues smash in second week at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,359; 80-$1)—"Capt. Lightfoot" (U) and "Paris Playboys" (U). Lively $15,000 or close. Last week, "Chief Crazy Horse" (U) and "Cry Vengeance" (AA), $15,500.

Fox (FWC) (4,651; $1.25-$1.50)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Tall $25,000 or better for Brando starrer. Last week, "10 Wanted Men" (Col) and "New Orleans Uncensored" (Col), $8,000.

Warfield (Loew's) (2,656; 65-90) —"Blackboard Jungle" (M-G) (2d wk). Smash $20,000. Last week, $22,000.

Paramount (Par) (2,646; 90-$1)—"Country Girl" (Par) (4th wk). Great $14,500. Last week, $15,000.

St. Francis (Par) (1,400; $1-$1.25) —"East of Eden" (WB) (3d wk). Sock $12,000. Last week, $16,000.

Orpheum (Cinerama Theatre Calif.) 1,458; $1.75-$2.65)—"Cinerama" (Indie) (66th wk). Big $15,800. Last week, $16,200.

United Artists (No. Coast) (1,207; 70-$1)—"Long John Silver" (DCA) and "Hunters of Deep" (DCA). Not so good $6,700. Last week, "Stranger on Horseback" (UA) and "Golden Mistress" (UA), $8,000.

Stagedoor (A-R) (400; $1-$1.25) —"Gate of Hell" (Indie) (5th wk). Fine $5,800. Last week, $6,000.

Larkin (Rosener) (400; $1)—"Detective" (Indie) and "Curtain Up" (Indie) (2d wk). Good $2,100. Last week, $2,500.

Clay (Rosener) (400; $1)—"Romeo and Juliet" (UA) (5th wk). NSG $2,000. Last week, $2,500.

Vogue (S.F. Theatres) (377; $1) —"Game of Love" (Indie) (2d wk). Big $3,500. Last week, $4,200.

Holy Week Sloughs Mpls.; 'Creature' Fancy $8,000, 'Kettles' Okay 9½G

Minneapolis, April 5.

Holy Week, which is also weighted down by the Jewish holidays, finds many firstruns apparently laying low and content to take it on the boxoffice chin. Many theatres are holding over rather than launching new fare this stanza. For the first time the huge Radio City, Paramount's flagship here, is occupied by a "Ma and Pa Kettle." "Chief Crazy Horse" and "Untamed" on moveovers, promise to do respectably. "N. Y. Confidential" is barely passable at Orpheum. "Revenge of Creature" looms nice at State.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (51st wk). Nothing seems able to hold this back. Socko $14,000. Last week, $15,000.

Gopher (Berger) (1,000; 65-85)—"Big House U. S. A." (UA). Mild $3,200. Last week, "Abbott-Costello Meet Keystone Kops" (U), $3,000.

Lyric (Par) (1,000; 85-$1)—"Untamed" (20th) (m.o.). Good $6,000. Last week, "Gang Busters" (Indie), $4,500 at 65c-85c scale.

Radio City (Par) (4,600; 65-85)—"Ma, Pa Kettle at Waikiki" (U). A promotion for this popular team. They've never before played this most "important" house. First time in a number of weeks also that regular prices have prevailed here. Okay at $9,500. Last week, "Untamed" (20th), at 85c-$1.

RKO-Orpheum (RKO) (2,800; 65-85)—"New York Confidential" (WB). Only passable $7,000. Last week, "Chief Crazy Horse" (U), $11,000 at $1 top.

RKO-Pan (RKO) (1,600; 85-$1)—"Chief Crazy Horse" (U), (m.o.). Won moveover on strength of sturdy Orpheum showing. Good $5,000. Last week, "Long Gray Line" (Col) (3d wk), $7,000.

State (Par) (2,300; 85-$1)—"Revenge of Creature" (U) (3-D). First 3-D picture to hit city in a long time and the novelty in itself perhaps is an asset. Admission prices include 15c for viewers. Fine $8,000. Last week, "The Racers" (20th) (2d wk), $6,500.

World (Mann) (400; 65-$1.20) — "Country Girl" (Par) (7th wk). Academy Award to Grace Kelly a stimulant. Perking up to stout $6,000. Last week, $5,000.

Brando Great $13,000, Indpls.; 'Creature' 9G

Indianapolis, April 5.

"On Waterfront" and "Caine Mutiny" return at Loew's is only bright spot in dull pre-Easter week here. Helped by Oscar publicity, they're beating their original biz. "Revenge of Creature" is stirring some interest among 3-D fans at Circle. "Davy Crockett, Indian Scout" is capitalizing on hero's new popularity in ballad for oke first-run week at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-75)—"Revenge of Creature" (U) (3-D) and "Cult of Cobra" (U). Good

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Spring, Pre-Easter Clips Chi B.O.; 'Plain'-Stage Modest $32,500, 'Horse' Hot 18G, Brando 4½G, 'Girl' 19G, 7th

Chicago, April 5.

The onset of spring weather, the fact that this is Holy Week and a wealth of holdovers are all contributing to continued slow biz here. The week's only opener is a return date for "On Waterfront" at the Carnegie on the strength of its Oscars. Looks to get big $4,500.

"The Purple Plain," with Georgia Gibbs topping the vaude at the Chicago, shapes dullish in second week. "Underwater!" at the Woods looks okay also in second.

"Chief Crazy Horse" at the Roosevelt looms staunch also in second stanza. "Smoke Signal" and "Ma and Pa Kettle at Waikiki" is mild at Grand for same week.

"Battle Cry" stays strong in sixth week at the State-Lake while "Country Girl" keeps drawing big in seventh week at United Artists. "Cinerama" looms staunch in the 88th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"On Waterfront" (Col) (2d run). Nifty $4,500. Last week, "Belles St. Trinian's" (Indie) (4th wk), $2,700.

Chicago (B&K) (3,900; 98-$1.50)—"Purple Plain" (UA) with Georgia Gibbs helming vaude (2d wk). Sluggish $32,500. Last week, $48,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Doctor in House" (Rep) (3d wk). Nice $7,500. Last week, $9,000.

Grand (Nomikos) (1,200; 98-$1)—"Smoke Signal" (U) and "Ma, Pa Kettle at Waikiki" (U) (2d wk). Mild $6,000. Last week, $9,000.

Loop (Telem't) (606; 90-$1.25)—"Gate of Hell" (Indie) (5th wk). Oke $6,000. Last week, $6,500.

Monroe (Indie) (1,000; 98-$1.50)—"Romeo and Juliet" (UA) (5th wk). Slow $5,000. Last week, $6,000.

McVickers (JL&S) (2,200; 65-$1.25) — "Racers" (20th) and "Atomic Kid" (Rep) (2d wk). Sluggish $15,500. Last week, $17,000.

Oriental (Indie) (3,400; 98-$1.25)—"Long Gray Line" (Col) (5th wk). So-so $16,000. Last week, $15,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (88th wk). Hefty $22,500. Last week, $24,700.

Roosevelt (B&K) (1,400; 65-98)—"Chief Crazy Horse" (U) and "Land of Fury" (U) (2d wk). Strong $18,000 or near. Last week, $21,200.

State-Lake (B&K) (2,400; 65-98)—"Battle Cry" (WB) (6th wk). Oke $17,000. Last week, $20,500.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (7th wk). Neat $4,200. Last week, $3,200.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (7th wk). Solid $19,000. Last week, $21,000.

Woods (Essaness) (1,206; 98-$1.25)—"Underwater!" (RKO) (2d wk). Okay $21,000. Last week, $29,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie) (5th wk). Fair $3,600. Last week, $3,800.

Ziegfeld (Lopert) (430; 98)—"Holiday Henrietta" (Indie) (3d wk). Okay $3,900. Last week, $4,500.

Oscars Lift 2 K. C. Pix, 'Girl' Sock 16G, Brando 8½G; '7 Men' Loud 17G

Kansas City, April 5.

Academy awards will focus additional interest this week on "Country Girl" in second week at Paramount and "On Waterfront" brought back to Midland. "Seven Angry Men" in four Fox Midwest houses looks hefty. "New York Confidential" is light at the Missouri. Third and final week of "Jupiter's Darling" is mild at the Roxy.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"One Summer Happiness" (Indie) (7th wk). Pleasing $1,600. Holds. Last week, $1,700.

Kimo (Dickinson) (504; 85-$1)—"Little Kidnappers" (UA) (7th wk). Oke $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 60-80)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Brought in on Academy award interest. Former, the Brando starrer, helping to good $8,500. Last week, $7,500.

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Deck' Bright 19G, St. L.; 'Window' 18G

St. Louis, April 5.

Despite Holy Week in this big Catholic city, biz is sturdy in current session, with "Hit the Deck" and "Rear Window" running ve close for top coin. "On Waterfront" is cashing in on Academy awards for a smash session at Orpheum. Vacation at public schools is boosting matinee biz at many houses.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (7th wk). Fine $17,500. Last week, $19,000.

Fox (F&M) (5,000; 51-75)—"Man Without Star" (U) and "Atomic Kid" (Rep). Opened today (Tues.). Last week, "White Feather" (20th) and "Indian Scout" (Indie), neat $15,000.

Loew's (Loew's) (3,172; 75-$1)—"Hit Deck" (M-G) and "Golden Mistress" (UA). Lusty $19,000 or near. Last week, "Rivers to Cross" (M-G) and "Fire Over Africa" (Col) (2d wk), $9,000.

Orpheum (Loew's) (1,400; 50-85)—"Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Fancy $12,000. Last week, "Black Tuesday" (UA) and "Shield for Murder" (UA) (2d wk), $5,000.

Pageant (St. L. Amus.) (1,000; 51-$1.10)—"Seven Angry Men" (AA). Okay $3,000. Last week, "Bitter Rice" (Indie) (2d wk), $2,500.

Richmond (St. L. Amus.) (400; 51-$1.10)—"Fingers of Dr. T" (Col). Sock $3,500. Last week, "Stars Russian Ballet" (Indie), $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Rear Window" (Par). Big $18,000. Last week, "Knock on Wood" (Par) and "Return From Sea" (AA), $12,500.

Shady Oak (St. L. Amus.) (1,000; 51-$1.10)—"Finger of Dr. T" (Col). Fast $3,500. Last week, "Stars Russian Ballet" (Indie), $3,000.

'Deck' Lively at $22,000, D. C.; 'Horse' Stout 7G, 'Slipper' Handsome 9½G

Washington, April 5.

Combination of Academy awards and city busting at the seams with Cherry Blossom Festival visitors is boosting biz currently. While there is no absolutely smash pic, the pickup is noticeable across the board. Topping the field are "Hit the Deck" and "Glass Slipper." "Cinerama," a top tourist draw, has moved up again. "Chief Crazy Horse" is fine but "Capt. Lightfoot" just average.

Estimates for This Week

Ambassador (SW) (1,490; 60-85)—"Unchained" (WB). Oke $4,000. Last week, "Americano" (RKO), $4,500.

Capitol (Loew's) (3,434; 70-95)—"Hit Deck" (M-G). Solid $22,000. Last week, "Man Without a Star" (U) (2d wk), nice $14,000, with one night out for ANTA closed circuit telecast at theatre.

Columbia (Loew's) (1,174; 60-85)—"Chief Crazy Horse" (U). Fine $7,000. Last week, "Women's Prison" (Col) (2d wk-4 days), $3,500.

Dupont (Lopert) (372; 75-$1.10)—"Gate of Hell" (Indie). Pushing to big $4,000 for 6th week, with Academy award helping. Last week, $3,500.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (8th wk). Oke $7,500. Holds. Last week, $8,500.

Metropolitan (SW) (1,200; 60-85)—"Unchained" (WB). Good

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'Uncensored' Okay 8½G, Seattle; 'Girl' 11G, 4th

Seattle, April 1.

Firstrun biz is dragging here currently but there are some strong spots. "Country Girl," helped by Oscar hypo, still is big in fourth round at Fifth Avenue. "New Orleans Uncensored" looms okay at Coliseum. "Revenge of Creature" is rated fair at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.25)—"Garden of Eden" (Indie) and "Black Pirate" (Indie) (m.o.). Good $3,500. Last week, "Hulot's Holiday" (GBD) (2d wk), $4,100 at $1 top.

Coliseum (Evergreen) (1,830; $1-$1.25) — "New Orleans Uncensored" (Col) and "10 Men Wanted" (Col). Oke $8,500. Last week, "Untamed" (20th) and "They Rode West" (Col) (2d wk), $7,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Country Girl" (Par) (4th wk). Solid $11,000. Stays on. Last week, $11,200.

Music Box (Hamrick) (850; 90-$1.25)—"Gate to Hell" (Indie) (3d wk). Fair $2,500. Last week, $3,100.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Long John Silver" (DCA) and "Hunters of Deep" (DCA). Mild $6,000. Last week, "Chief Crazy Horse" (U) and "Tarzan's Hidden Treasure" (RKO); $9,000.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Revenge of Creature" (U) and "Cult of Cobra" (U). Fair $7,000. Last week, "Garden of Eden" (Indie) and "Black Pirates" (Indie), $10,400.

Paramount (Evergreen) (3,039; $1-$1.25)—"Big House U.S.A." (UA) and "Snow Creature" (UA). Light $7,000. Last week, "Long Gray Line" (Col) (3d wk), $5,700.

'N.Y. Confidential' Huge 24G, Philly

Philadelphia, April 5.

Big campaign is boosting "N. Y. Confidential" to a mighty figure at the 1,200-seat Goldman. Academy Awards are paying off on "On Waterfront," around for second time, for a smash session at the Stanton. Oscaring also hiked "Country Girl" to a great stanza at Midtown where it's now in its ninth week. Best all-round showing is being made by "Blackboard Jungle," where rated terrific in second week at small Arcadia.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"Blackboard Jungle" (M-G) (2d wk). Terrific $18,000. Last week, $23,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (7th wk). Solid $26,000. Last week, $27,500.

Fox (20th) (2,250; 90-$1.40)—"Untamed" (20th) (4th wk). Dim $10,000. Last week, $13,000.

Goldman (Goldman) (1,200; 65-$1.30)—"New York Confidential" (WB). Mighty $24,000. Last week, "Man Without Star" (U) (2d wk), $13,000.

Mastbaum (SW) (4,370; 75-$1.30)—"Conquest of Space" (Par). Fairly good $16,000. Last week, "Chief Crazy Horse" (U), $12,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (9th wk). Fancy 16,000. Last week, $12,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB) (6th wk). Stout $13,000. Last week, $15,500.

Stanley (SW) (2,900; 74-$1.40)—"Gray Line" (Col) (6th wk). Thin $8,500. Last week, $9,500.

Stanton (SW) (1,483; 50-99)—"Caine Mutiny" (Col) and "On Waterfront" (Col). Great $12,000. Last week, "Gangbusters" (Indie) (2d wk), $6,500.

Trans-Lux (T-L) (500; 99-$1.50)—"Doctor in House" (Rep) (2d wk). Fine $6,700. Last week, $10,000.

Viking (Sley) (1,000; 74-$1.50)—"Hit Deck" (M-G) (4th wk). Mild $7,500. Last week, $10,500.

'House' Hotsy $6,500, Omaha; 'Kettles' 6G

Omaha, April 5.

Pre-Easter biz is far above average this stanza "Big House U. S. A.," at the State is rated crisp while "Country Girl" still is sock in second round at Orpheum. "The Americano" looks snappy at Brandeis. "Ma and Pa Kettle at Waikiki" is good at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Americano" (RKO) and "Utopia" (Indie). Snappy $5,000. Last week, "Battle Cry" (WB) (5th wk), $4,000 at 75c-$1 scale. This run broke

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'Man Peter' 45G, Lifts Spotty B'way; 'Mambo' Slick 24G, Guiness $20,600, Palace 28G, 'W'front' Climbs to 13G

Pre-Easter influences are making Broadway deluxer business spotty this session. Arrival of real Spring weather last Saturday (2) hurt matinee trade and Sunday night grosses proved disappointing. Rain on Sunday afternoon proved a plus factor. Although a few new pix are sturdy, most houses are just marking time awaiting the arrival of the Easter week upbeat.

"A Man Called Peter" at the Roxy is heading for $45,000. It is getting the biggest money of any newcomer but a stronger showing had been anticipated in view of great reviews. "Mambo," also new, is likely to get a solid $24,000 at the Criterion.

"To Paris With Love" soared to a terrific $20,600 opening round at the Fine Arts. This beats the showings by all previous Alec Guinness pic to play there, and is topped only by "Vanishing Prairie."

"7 Angry Men" is being helped by Bert Wheeler heading the vaude lineup at the Palace. A smash $28,000 looms.

"On the Waterfront," now in third stanza at the Globe, is soaring to a big $13,000 as a result of its Oscar. "Man Without Star" looks sturdy $20,000 in second session at the Victoria.

"Glass Slipper" with Easter stageshow is holding about even with the first week to get a sock $150,000 in second round at the Music Hall. "Blackboard Jungle" continues its smash pace with $45,000 anticipated in third stanza at the State.

"East of Eden" is holding with socko $31,000 in current (4th) week at the Astor. "Battle Cry," which held at fine $27,000 in ninth session at the Paramount, seems certain of hanging up a new longrun mark at the Par flagship before it winds up in about two weeks.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB) (4th wk). Current week ending today (Wed.) looks to hold with sock $31,000 after $32,000 last week. Stays on indef.

Baronet (Reade) (430; 90-$1.55)—"Game of Love" (Indie) (17th-final wk). The 16th round finished yesterday (Tues.) was fatrish $3,200 or near after $3,900 for 15th week.

"Trouble in Glen" (Rep) opens Sunday (10).

Capitol (Loew's) (4,820; 85-$2.20)—"Long Gray Line" (Col) (8th-final wk). Holding over two extra days in current session to bring in "Purple Plain" (UA) on Saturday (9). The extra-long week looks light $16,000 after $18,500 in seventh.

Criterion (Moss) (1,700; 75-$2.20)—"Mambo" (Par) (2d wk). Initial stanza ended last night (Tues.) was solid $24,000 or close. In ahead, "Country Girl" (Par) (15th wk), was $17,000, winding up highly profitable longrun here.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (2d wk). Initial round ended Monday (4) was terrific $20,600, to top all previous Alec Guinness pix here, and only topped by "Vanishing Prairie" (Disney). New house mark hung up for three-day period ended Sunday. Set for longrun.

Globe (Brandt) (1,500; 70-$1.50)—"On Waterfront" (Col) (3d wk). Oscars for this pushing it to a great $13,000 or near. Started perking Thursday (31) right after Academy Awards. Last week, $7,000.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (17th wk). Academy award for pic helping to very big $13,000 in 16th week ended Monday (4) after $12,000 for 15th session. Stays on indef.

Mayfair (Brandt) (1,736; 79-$1.80)—"Long John Silver" (DCA). Opens today (Wed.). Last week, "Underwater!" (RKO) (8th wk), only lean $6,000 although helped by preview of "Silver." The seventh frame was $6,500.

Normandie (Trans-Lux) (592; $1.15-$1.65) — "Camille" (M-G) (reissue) (10th wk). The ninth stanza ended Monday (4) was okay $4,500 after $5,400 for eighth week. Stays on. "Chance Meeting" (Indie) is due in next but no date set.

Palace (RKO) (1,700; 50-$1.60)—"7 Angry Men" (AA) and vaudeville. Heading for smash $28,000 or close. Last week, "Big Combo" (AA) and vaude, $23,000.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (10th wk). The ninth week ended last night (Tues.) held with nice $27,000 after $33,000 for eighth stanza. Stays a couple of weeks longer, with "Strategic Air Command" (Par) due in April 20. This Vista-Vision pic will launch the Par flagship's new giant screen.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (8th wk). The seventh session ended last night (Tues.) was good $7,300 or close after $8,000 in sixth round.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Glass Slipper" (M-G) and annual Easter stageshow (2d wk). Holding at smash $150,000 in current week ending today (Wed.). Holding. Opening frame was $151,000.

Roxy (Nat'l Th.) (5,717; 65-$2.40) — "Man Called Peter" (20th). Giving this giant house its best week in some time, with nice $45,000 likely in initial stanza ending tomorrow (Thurs.) although much more had been expected. Given special benefit preem on Thursday (31). Last week, "Untamed" (20th) (3d wk-6 days), $19,000.

State (Loew's) (3,450; 78-$1.75)—"Blackboard Jungle" (M-G) (3d wk). Holding in great style at around $45,000 with expectations that Easter vacations may help latter part of week. Second week was $49,000. Stays on indef.

Sutton (R&B) (561; $1-$1.80)—"Romeo and Juliet" (UA) (16th wk). The 15th round ended yesterday (Tues.) was okay $4,500 after $5,000 in 14th week. "Marty" (UA) now set to open April 11.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor in House" (Rep) (7th wk). Present stanza ending today (Wed.) probably will reach a stout $7,500 after $9,500 for sixth week. Continues on indef.

Victoria (City Inv.) (1,060; 50-$1.75)—"Man Without Star" (U) (2d wk). Initial holdover session ending today (Wed.) looks to land sturdy $20,000 after $27,000 opening week. Stays on three or four weeks longer.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30 — "Cinerama Holiday" (Indie) (9th wk). Eighth round ended Saturday (2) was smash $48,000 albeit off from the $55,800 garnered in seventh week, which included an extra morning showing. Smart pickup expected starting next Sunday (10).

'Star' Bright $10,500 In Cincy; 'Hit Deck' Fancy 13½G, 'Tuesday' Oke 6½G

Cincinnati, April 5.

Three new bills are bracing downtown pic trade to near-par level this pre-Easter stanza. "Hit the Deck" looms nice at the big Albee but "Man Without a Star" shapes standout at the Palace with a fast session. "Black Tuesday" has Keith's in winning stride. "Battle Cry" remains strong in seventh and final frontline session.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Hit the Deck" (M-G). Nice $13,500. Last week, "Untamed" (20th), $14,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (42d wk). Season weather, American Chemical Society convention and additional shows for students pushing this to $18,500, rosy. Last week, $17,000.

Grand (RKO) (1,400; 75-$1.25)—"Battle Cry" (WB) (m.o.) (5th wk). Winding up seven-stanza mainstem stand at strong $5,000 after $7,000 last week.

Palace (RKO) (2,600; 75-90)—"Man Without a Star" (U). Trim $10,500 or over. Last week, "White Feather" (20th), $9,000.

Balto Biz Blah But 'Slipper' Snappy $6,000

Baltimore, April 5.

Traditionally sad grosses of pre-Easter week are prevailing here this week. However, "Glass Slipper" is brisk at the Film Centre but remainder of list is strictly way under par. "New York Confidential" is drab at the Stanley. "Country Girl" is still okay in fourth round at the Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Man Without Star" (U) (2d wk). Slim $5,500 after fine $8 500 opener.

Cinema (Schwaber) (466; 50-$1)—"Belles St. Trinians" (Indie).

(Continued on page 22)

The Academy Awards

THROW A HOT

GRACE KELLY *Best Actress*

GEORGE SEATON *Best Screenplay*

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

Special Award—Top Technical Achievement

DANNY KAYE

Special Award—for United Nations Short

ADD THIS IMPORTANT "OSCAR" ANGLE

THESE IMPORTANT

SPOTLIGHT ON... Current Paramount Hits

"THE COUNTRY GIRL"

★

"RUN FOR COVER"
in VISTAVISION and color by Technicolor

"WHITE CHRISTMAS"
in VISTAVISION and color by Technicolor

"THREE RING CIRCUS"
in VISTAVISION and color by Technicolor

★

"ASSIGNMENT CHILDREN"
color by Technicolor

WHEN YOU SELL
PARAMOUNT ATTRACTIONS TO THE PUBLIC!

London Ghost Town Sans Newspapers; 'Kismet' Jinxed Both Sides Atlantic

By HAROLD MYERS

London, April 5.

London without its newspapers has almost become a ghost city. Newspaper vendors are missing from their regular pitches, big events go unreported and the man in the street has to wait for the extended BBC news bulletins before he knows whether he has picked a winner.

But the oddest thing about the newspaper strike is the "Kismet" jinx. When the musical opened on Broadway just over 15 months ago, there was a strike of New York dailies and the production opened cold without advance publicity or after-the-show notices. Last Tuesday (28) the tuner began its out-of-town tryout at Oxford and although the national critics are not invited on such occasions, it's normal policy to ask the key show biz columnists. They went to Oxford in the usual way, but had no columns to fill the following day.

The first show to open during the strike was the new vaude season at the Palladium, but extensive pre-publicity since the signing of Eddie Fisher as headliner had assured capacity biz. At that opening, apart from the Manchester Guardian drama scribe, the VARIETY

(Continued on page 13)

Britain's Show Biz Must Rush Plea for Admish Tax Relief After Easter

London, March 29.

The entertainment industry has exactly one month left in which to press its various claims for admission tax relief. The government has announced that the budget statement is to be made in the House of Commons April 19, the day on which Parliament resumes after the Easter recess.

Biggest claim already submitted to the Chancellor of the Exchequer came from the Cinematograph Exhibitors Assn., with the support of the three other major trade federations. It has submitted a relief schedule which would cost the Treasury almost $17,000,000 in a full year. A large proportion of the total would be diverted, however, to meet the urgent needs of the small indie operator.

An alternative claim on behalf of exhibs has been lodged by the recently formed Assn. of Independent Cinemas. Its plan, estimated to cost the government about $5,500,000 a year, introduces a tax rebate setup which would apply to all theatres with a weekly gross below $840. Acceptance of its proposals would be to deny any relief to bigger independently-owned theatres or to major circuits.

Legit theatre interests, who have been campaigning with unusual energy both inside the House of Commons and in the national press, are pressing for total abolition of the duty as the only way to save the living stage from extinction. Annual cost to the Exchequer would be about $6,000,000, as legit and vaude houses are charged a lower rate of duty than film theatres.

Recently top West End stars went to the House of Commons and argued their claim before 100 M.P.s of all parties.

Top Scot Legit Group Won't Be Disbanded

Glasgow, April 5.

Citizens' Theatre, leading Scot legit group, is not to be disbanded but will carry on in its present center at the Princess's Theatre here. This dispels months of speculation as to future of this theatre group, which presents new legit offerings for greater part of each year. A 10-year lease on its present theatre building is due to expire in May.

Negotiations are still going on as to how the new proposition will be financed. Future plans include alterations to the theatre which will improve the comfort of audience and players. Citizens' Theatre has been criticized for encouraging a longhair attitude to drama here. Group tends to draw older playgoers instead of the younger generation.

British Equity Hails Bid for More Gov't. Coin

London, April 5.

The initiative displayed by the increased Treasury grant is hailed in a motion tabled for the annual general meeting of British Actors' Equity, April 24. It notes that any substantial improvement in salaries and conditions in repertory (stock) depends, to a great extent, upon the amount made available to the Council and urges the union to give that body every support.

This motion, tabled in the name of the Scottish committee, is one of 17 resolutions down for debate. Another, framed by the London Deputies Committee, urges the Equity Council to press for payment to artists when they are prevented from appearing by illness.

French Studios To Clean House

Paris, March 29.

Henry Frenay, prexy of the Syndicat Des Producteurs (Syndicate of Film Producers), feels the best way to get needed governmental reforms in the film financial setup is to clean house first, and then attack the other important problems. These are overtaxation, lagging admission prices as compared with production cost rises and revisions of the Film Aid Law to give production more help and stability. To take care of the needed internal changes, he has set up three commissions to examine the difculties, and make suggestions.

A reading committee was created some time ago, and is now in action. This roughly corresponds the U. S. Joseph Breen Office although it is not one of censure, but suggestion. It reads all scripts and counsels producers on censorship difficulties or decide if a pic is worth making.

However, if a script is passed it will back up the producer on any censorship troubles. A special study commission to delve into production costs and make recommendations on handling conditions is also in the offing as well as a commission to study all cases where there are internal litigations or financial difficulties.

BRIT. PIC ATTENDANCE OFF IN LAST QUARTER

London, March 29.

Attendances in motion picture theatres dipped by about 15,000,000 in the last quarter of 1954, compared with the similar period in 1953. This info was given in the House of Commons last week by Peter Thorneycroft, president of the Board of Trade.

John Rankin, who had originally asked for details of attendances in the first two months of the current year and had been told that such data were not available, subsequently urged the president to direct the attention of the Chancellor of the Exchequer to the serious tendency revealed by these figures, and urged him to do what he could to arrest the tendency by reducing entertainments duty. Thorneycroft observed that all these figures were available to the Chancellor.

Maynard To Do 2 Col Pix

London, April 5.

Maxwell Setton, production executive of Film Locations, has signed George Maynard to produce two new British pics for worldwide release through Columbia. They are "Joe Macbeth" and "Wise Guys Never Work."

"Macbeth," a modern gangster story, is due to start rolling May 9, while "Guys" goes before cameras June 15. FL's first production for Columbia release, "Rebound," was recently completed, with Stewart Granger and Jean Simmons in the leads.

'Pacific' Plays Glasgow Again; $750,000 on Tour

Glasgow, April 5.

"South Pacific" is here again on three-week date at Alhambra Theatre.

Play has already grossed $750,000 on its current British tour. The role of Nellie Forbush, created by Mary Martin, is played by Patricia Hartley, who took over from Miss Martin for some weeks during the Drury Lane (London) run. Helen Landis plays Bloody Mary.

RCA's New French Affiliate Betting On New Talent

Paris, March 29.

A newcomer to the record biz here is RCA, which has given its disk concession to a French firm, AREA (Societe Les Applications et Realisations Electriques et Acoustiques). This is in turn affiliated with the Belgium Company, DISEL (Disques et Electroniques). RCA gives its masters to this duo with an arrangement for an exchange of artists in force. AREA does its pressing here and is primarily putting the emphasis on the RCA classics and secondarily, on new young Gallic artists. Since most of the name singers are already signed, the development of new talent is the main pop aspect of this new label. Also important are jazz and swing standards, with a Glenn Miller album being a top seller.

Since its break with Pathe-Marconi last year, RCA bided its time in choosing a Gallic affiliate. With its own company making disks in Spain, it decided to set up an outlet in France. Head of AREA is Pierre Froment, with publicity and administration in the hands of Madame Rieux. Though both double in working for the French Decca, the two companies are separate operations except at the top echelon. Setup started last September, and first results are coming through now. Main selling point is classics but young singers and special folk medleys are also hitting the top rungs.

Outfit watches the talent contests and recently signed winners Odette Laure, Guy Lafarge and Solange Berry. Other young hopefuls are Danielle Lamarr, Wilma Nor, Emile Elmi, Les Garcons De La Rue (3), Catherine Maisse, Francis Linel and Paul Robey.

Emphasis is on the 45 rpm extended play and 33 rpms and Madame Riuex feels that the 78s will soon be obsolete here. Development of new pickups and phonographs are also a help. Outside of the classics, with such names as Toscanini and Heifetz, U. S. sellers are Eartha Kitt, in her Frenchy lyrics, and jazz disks, set up by Hughes Panassie.

Gina Refuses to Do 3d 'Bread' Version

Rome, March 29.

A third and still untitled sequel to the successful "Bread, Love, and Dreams" and "Bread, Love, and Jealousy" is in the works at Titanus Studios. Scripter Ettore Margadonna and writer-director Dino Risi are working on the project, which will be set in Sorrento. Pic includes some cast changes brought about by the refusal of Gina Lollobrigida to repeat her role in the new picture. Actress denied reports that she refused role because producers were unprepared to meet her demands for a 50% slice of pic's profits. She refused Titanus' offer of $100,000 for a repeat.

Sophia Loren will replace Miss Lollobrigida in the new "Bread" item. Local papers played up the actresses' known rivalry.

'Bull' Tinting in London

Mexico City, April 5.

King Bros., producing "The Boy and the Bull" in and around this city, are air-expressing their daily rushes on the picture to Technicolor's laboratory in London, instead of sending them to the tint firm's Hollywood lab for processing.

Film is printed up and returned to the producers, making it a four-day roundtrip.

Only Two Clicks Out of 5 Legits Launched in Fading Paris Season

By GENE MOSKOWITZ

Paris, April 5.

Spring has nudged legit theatres here, and another crop of legiters has blossomed in this prolific season. Five more shows are bidding for public favor as the end of the season comes into view. For a change there are only two revivals (one of them foreign) and three new Gallic plays. However, as has been usual this year, the reprises look to be in the money with two of the new productions in for an early fold. However, one looks set for a fine to excellent run, on name values of Jean Renoir and Leslie Caron, in spite of lukewarm crix.

This hit, "Oroet," is Jean Renoir's first venture as a theatre director and playwright. He wrote it for Leslie Caron. Now at the Renaissance, this fragile, poetic attempt came in for a crix drubbing, but looks good for a run on the names of Renoir and Miss Caron. Renoir was backed by the sterling acting of Paul Meurisse.

This potpourri of many well known playwrights never attains the poetic aspect aimed for, but it remains an interesting if languishing first try. Miss Caron displays a definite presence as the elfin creature living in the woods.

Castans' First Play NSG

"Le Pirate," a first play by Raymond Castans at the Madeleine, is a tenuous entry about a seaside resort which does not look to last until vacation time. Lack of full-bodied dramaturgy and rather banal plotting makes this a lightweight affair. It is notable chiefly for introing some nitery actors to the legit stage. Fernand Raynaud practically repeats a fey story of his nitery routine and will need a more robust role before he can be judged. Roger Pierre is another nitery find who emerges a taking young lead.

Jean Bruce's "A Bout Portant" (On the Spot) is a whodunit that is too obvious to have holding interest. It does not promise much for the U. S. Potiniere Theatre has its own clientele which may give this an okay run. Play is easy to take because of the fine acting of Alfred Adam, and enough plot to keep it from creaking.

Barrault-Renaud Click

Jean-Louis Barrault-Madeleine Renaud Co. ends its season here in a blazing critical triumph, a reprise of Jean Giraudoux's "Intermezzo" at the Marigny. Last done in 1933, this fragile, poetic fantasy-drama benefits from airy staging and excellent acting. It makes this another feather in the Berrault-Renaud cap. Previously done in the U. S. as "Enchanted," this looms too delicate for Broadway chances. This looks set for another longrun addition to the solid rep of this company.

Theatre De L'Oeuvre, in its special Tuesday showings, has remounted Berthold Brecht's 1923 expressionistic play "Homme Pour Homme" (Man for Man). Jean-Marie Serreau has given this effective mounting and it is an interesting curio piece. It does not look to get out of the limited Tuesday showing category.

'Mousetrap,' Preemed In '52, in Big Cast Shakeup

London, March 29.

With the exception of Patrick Doonan, the entire cast of the London production of "The Mousetrap" at the Ambassador Theatre is to be changed May 2. Agatha Christie thriller presented by Peter Saunders celebrates its 1,000th performance on April 22.

Last fall, Saunders gave the entire cast the option of quitting the play on April 30 in view of its exceptionally long run and all but Doonan have agreed to go. Among those who are exiting are Marguerite Stone, Martin Miller, Allan McClelland, Jessica Spencer, John Paul and Mignon O'Doherty.

At its opening in November, 1952, Richard Attenborough and Sheila Sim starred. Attenborough ankled his role last July and his wife sometime earlier. Saunders expects the play to run through until 1956. The original production was directed by Peter Cotes.

Covent Garden SRO But in Red

Edinburgh, March 29.

Art in Britain costs more to produce than is taken in at the box-office, according to W. E. Williams, secretary-general of the Arts Council of Great Britain, speaking here.

He said that every time the curtain rises at Covent Garden, even though the house is full, $2,400 has to be provided to make ends meet.

A subsidy of 20c per seat had to be provided at all concerts by Britain's eight symphony orchs, he added. Theatre costs of production are three times what they were 20 years ago, and the price of seats has gone up only by about 50%.

According to Williams, the British Old Vic was receiving so much support that they were confident of being able to present the whole of Shakespeare's plays in the next five years.

But for being partly subsidized by the Arts Council, symphony orchs, art shows and opera companies would have to close down next week, Williams added.

RESERVE DIP WORRIES EDINBURGH FEST TOPS

Edinburgh, March 29.

Despite the fact that the 1954 Edinburgh Festival was the most successful yet, in terms of recorn attendance, the financial position has not been upheld, and capital reserves are down by almost $16,500. Deficit for 1954 was $93,000 compared with only $34,000 in 1953.

Festival toppers claim they have no control over rising costs, and state that revenue from ticket sales, etc., seems to have reached saturation point.

"It will be necessary," they state, "to find some means of increasing the revenue or, alternatively, of adjusting the program within the financial resources of the society."

Attendances at opera performances last fall were only 75% of capacity, compared with 93% in the year previous. Loss on opera was $18,000 more than in 1953. Festival Society's capital resources are now $224,400.

'Bartered Bride' Set For Covent Garden

London, April 5.

A new production of "The Bartered Bride" is to have its first presentation at Covent Garden Opera House May 4. The performance will be conducted by Rafael Kubelik, recently named as musical director starting next Oct. 1.

The opera company starts its new season on April 1, when it returns to town after a provincial tour. Initial production then will be "La Boheme."

No Admish Tax Angle On Cafes Stirs Brit. M.P.

London, March 29.

The Chancellor of the Exchequer was asked in the House of Commons last week to explain why no admission tax was payable by cafes that provide entertainment. Financial Secretary Henry Brooke conceded that an interesting point had been raised and consideration would be given to it.

The issue was spotlighted by a Tory M.P., Lt. Col. W. H. Bromley-Davenport, who was not satisfied with the Minister's explanation that there could be no liability for admission tax when there was no payment for admission to the entertainment. He said it was very unfair to think a wage earner who wanted to see Maurice Chevalier at the Palace Theatre next month would have to pay through the nose for the privilege, "whereas rich capitalists could stuff themselves to the gills at The Ivy, then totter down the street to see the same artist at the Cafe de Paris, but pay no entertainment tax at all."

Hollywood Films Still Mainstay Of Aussie Exhib; U.S. Pix 61% of Imports

Sydney, March 29.

Hollywood productions continue by far the mainstay of the Australian exhibitor, despite an appreciable drop in the number of feature pix received from the U. S. last year doubtlessly resulting from studios cutting down on the number of productions.

The Aussie picture business subsists on around 400 features annually, 401 being imported last year or one more than in the previous year. Chief Commonwealth Film Censor J. O. Alexander's annual report for the calendar year 1954, tabled in the Parliament at Canberra, shows that the U. S. supplied 247 of the total, a drop of 40 features compared with 1953.

But the American pix constituted 61% of the total number of imported features. Britain's 114 features (an increase of 46) represented 28% of the total. Films from other countries continue to be a minor contribution (40 features) or 10% of the total. That was a drop of five films compared with 1953 despite the fact that foreign-language films are gaining a market here. This likely is due more to Hollywood's production cutback than to any other factor.

One feature was nixed by the censor but passed on appeal after cuts. The censors cut bits out of 122 features during 1954. The chief censor records a much above normal activity in Australian pix production last year; three features ("Jedda," "Long John Silver" and "King of Coral Sea"), a feature-length documentary, "Queen in Australia," produced by the Commonwealth Government film division; the local Shell film unit, 16m pic, "Back of Beyond." Last named won the documentary grand prize at the Venice festival. The report lists 11 3-D, 67 CinemaScope and one VistaVision films as having entered Australia in 1954.

Forecast 1,000,000 Will Tour England This Year

London, April 5.

A tourist record is foreshadowed this year for Britain. Sir Arthur Mose, chairman of the British Travel and Holiday Assn., before sailing last Wednesday (30) for New York estimated there was a good chance of reaching "that magic figure of 1,000,000 overseas visitors."

In the first two months of 1955, the intake to Britain showed an 18% improvement, with 33,000 visitors. The American influx contributed to the improvement. The total of 5,162 visitors was also 18% up.

Powers-'Medium' Scores in Paris

Paris, April 5.

Marie Powers scored a showmanship, as well as talent, triumph in the opening of the French version of Gian-Carlo Menotti's "The Medium" here last week (28). During the highlight of her madness aria, the boy playing Toby fell into the orchestra pit. She kept singing and averted audience uneasiness until the boy, Johnny Rieu, could get back on the stage. He also rated kudos in finishing the show though badly bruised. Singing in French, Miss Powers had all the bravura and hallucinating appeal of old, and a standing ovation greeted her masterly portrayal. She acknowledged the many curtain calls with boxer-type handwringing.

In for a 10-day stay at the Theatre Des Champs-Elysees, "The Medium" is coupled with "Amahl," having its first stage rep in France. It was previously done in February on tv. "Medium" was performed in English at the Renaissance Theatre in 1948. "Amahl" does not fare as well and lacks a punch and poignance on the stage. However, it has a spirited dance interlude by Janine Charrat and has enough colorful music and eye appeal for a good opener.

Miss Powers also directed the "Medium" and hewed close to the Menotti original, extracting the full lyrical flavor from its stark melodrama. *Mosk.*

ISRAEL YEARNING FOR ALL FOREIGN TALENT

Paris, March 29.

Mashe Wallin, Israeli agent who repped the recent Lionel Hampton benefit trek around Israel for the setting up of a hospital fund, is here ogling Gallic talent and says that Israel is hungry and ready for foreign show biz entries. He adds that French and English are the two important subsidiary lingos there, with English important in schools and French brought in by the influx of Yemenite residents. Wallin also feels that Israel has developed its own talent of late, which is ready to be unveiled to the other countries via exchange setups.

Wallin states that Tel Aviv now has four theatres and can get along well due to light tax burdens, with films carrying this brunt with up to 50% taxes on receipts. Film production is also growing there, with the two studios now making English lingo pix and also dubbing into Hebrew pix made in North Africa.

In re cabarets, he says that most of them in Tel Aviv and Haifa have primarily Gallic artists and he has already taken over Josephine Baker, Georges Ulmer and Charles Trenet. He is now in talks with Ingrid Bergman to come to Israel to play with a local theatre group in English while they do their roles in Hebrew. Piece to be done is George Bernard Shaw's "Saint Joan." Films have an 80c top tab and legit a $1.60 top.

London Ghost

Continued from page 12

rep was the only working critic attending the performance.

Last Wednesday (30) there was a production of "South" at the Arts Theatre Club, followed the next evening with the presentation of "Uncertain Joy" at the Royal Court. There has also during the week been regular press screenings for film critics of new releases, including "Deep In My Heart," "Above Us The Waves" and "A Man Called Peter." How the lack of papers will affect these openings is still a question, but legit managers and film distribs are concerned at the absence of general information to the film and theatregoing public. It didn't hit business too badly in the first weekend, but this can be explained away by the fact that the dispute did not start until Friday morning (25) and most of the nationals had already carried their film reviews.

Stars Ignored

Star arrivals have also gone unnoticed. Eddie Fisher arrived with his fiancee, Debbie Reynolds, a day before his Palladium bow and the occasion would undoubtedly have garnered considerable picture coverage. Ironically, when he was in London on a brief stopover last summer, Fisher was somewhat embarrassed by the persistence of London newsmen who demanded information about his romance. This time he could have answered all their questions. Another notable arrival was Johnnie Ray, who came direct from Australia last Thursday (31). He is set for provincial dates before he goes to the Palladium later this month.

The disappearance of newspapers from the London streets has also put a strain on the telephone system at most West End box-offices. The normal practice in London theatres is not to give a curtain time on theatre tickets bought in advance, but to carry this slogan: "For starting time see daily press." As there is no daily press to be seen, they have been forced to make direct contact with the theatre and the bigger hits have had their lines jammed.

The newspaper dispute, which is the result of wage demand by about 700 engineers and electricians, has affected about 50,000 people working on the national dailies, evenings and Sundays.

Italo Senate Okays Protective Film Bill

Rome, April 5.

Extension of vital Italo protective film legislation until Dec. 31 this year has finally passed the Italian Senate, thus becoming law. Expected now that Italian feature production, which slowed almost to a halt pending approval of the extension, will rapidly speed up its pace. Several large-scale productions are already skedded for the next two months, and more should be announced shortly.

Senate committee which voted the final approval also asked the government to speed up final study on the new film law, which has been under consideration for some time now, so that it may be submitted and approved before the Dec. 31 deadline for old legislation.

'Teahouse' Second U.S. Hit in Single Swiss Legit Theatre Season

Zurich, March 29.

For the second time in one season, a U. S. play is taking its place among the b.o. winners at the Schauspielhaus here. Following a series of SRO performances of Herman Wouk's "Caine Mutiny Court Martial," the same reception is now being accorded John Patrick's "Teahouse of August Moon." It is tagged "Das kleine Teehaus" (The Little Teahouse) here, and is using Oscar Karlweis' German adaptaion as staged in Germany and Austria.

Not since the memorable b.o. result of "Streetcar Named Desire" at the same house in 1949, have Yank playwrights had such a field day in legit here and in a country which usually caters to heavy classics and such authors as Shaw and Ibsen. Not that contemporary plays are being neglected. Authors like Giraudoux, Anouilh, Thornton Wilder, Tennessee Williams and Eliot always find a ready reception on the part of the theatre's management. But with very few exceptions, they just don't click at the wickets.

"Teahouse" is another proof that American self-criticism is the most powerful ambassador the Yanks can delegate to Europe. Similar cases such as "From Here To Eternity," "Caine Mutiny" and "Executive Suite" have done more here to create sympathy and understanding for the U. S. cause than the most verbose dissertations. This factor, plus an excellent production staged by German vet director Leo Mittler, has helped "Teahouse' to score.

The players who stand out include Hans-Helmet Dickow, as Sakini, who scores a personal hit in the David Wayne part. Elsbeth von Luedinghausen, as Lotos Blossom, adds a decorative note, and the featured players look as surprisingly Japanese as can reasonably be expected from Europeans. Among them, Traute Carlsen, as Miss Higi Jiga, is particularly hilarious. *Mezo.*

Hawaii's Consolidated Shows $517,394 Net

Honolulu, March 29.

Consolidated Amus. Co., Hawaii's major chain, made a net profit of $517,394 in 1954, the annual report reveals. Of this, $277,966 represents profits from operations after taxes, an increase of $4,975 over 1953. Capital gains profit of $239,428 resulted from the sale of real estate not needed for future expansion.

Consolidated purchased 11,789 shares of its own stock during the year and still managed to pay $258,528 in dividends, representing $1.15 per share. Chain has equipped 19 of its houses with C'Scope and prexy E. I. Parker told stockholders that CinemaScope and widescreen pix are being well received and are proving to be a substantial stimulant to the boxoffice.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

London Pix Biz OK Despite Strike Of Dailies; 'Feather' Lively $8,000, 'Borgia' Same, 'Girl' Sock 10½G, 2d

London, March 29.

Even a weekend without London newspapers, which prevented a number of national sheets from printing their weekly reviews and robbing distributors of a chance of advertising their films, failed to make an appreciable dent in first-run biz last week.

"Bad Day At Black Rock" is still fancy $12,000 in its second frame at the Empire. "Lucretia Borgia" is heading for a smash $8,000 opening week at the London Pavilion. "The Night My Number Came Up" at Leicester Square Theatre opened firmly and looks nice $7,000 on firstround "White Feather" should do a lively $8,000 or near in its first session at the Odeon, Marble Arch.

Top holdovers continue smash "A Star Is Born" held at a great $14,000 in its fourth Warner week. "Country Girl" finished its second Plaza frame with a smash $10,500.

"As Long As They're Happy" was fair $5,000 in its third stanza at the Odeon, Leicester Square.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70) —"That Lady" (20th) (3d wk) This frame ended Monday night (28) with moderate $3,900. Last week, $5,300. "A Man Called Peter" (20th) preems April 3.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (25th wk). Continues with fancy $12,800. Stays on.

Empire (M-G) (3,099; 55-$1.70)—"Bad Day At Black Rock" (M-G) (2d wk). Solid $12,000 after $14,000 opening week. "Deep In My Heart" (M-G) opens March 31.

Gaumont (CMA) (1,500; 50-$1.70) —"Foxfire" (GFD) (2d wk). Set for neat $5,500. First week, $6,400. Stays one more week, with "Mambo" (Par) following April 7.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Night My Number Came Up" (GFD). Heading for nice $7,000.

London Pavilion (UA) (1,217; 50-$1.70) — "Lucretia Borgia" (UA). Prospects are for bright $8,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "As Long As They're Happy" (GFD) (3d wk). Looks fair $5,000. Last week, $5,600. "Above Us Waves (GFD) bows March 31.

Odeon, Marble Arch (20th) (2,200; 50-$1.70)—"White Feather" (20th). Heading for sturdy $8,000.

Plaza (Par) (1,902; 70-$1.70) — "Country Girl" (Par) (3d wk). Second frame was fancy $10,500. Stays another week, with "Conquest of Space" (Par) opening April 8.

Rialto (20th) (592; 50-$1.30) — "Carmen Jones" (20th) (9th wk). Still profitable at $3,400. "Black Widow" (20th) moves in April 7.

Ritz (M-G) (432; 50-$1.70) — "Prisoners of War" (M-G) (4th wk). Above average at $2,800.

Warner (WB) (1,735; 50-$1.70)—"Star is Born" (WB) (4th wk). Continues as socko hit in London, with great $14,000. Previous week was $14,300. Stays, natch!

Pathe Pictorial's 36th Anni Tribute on BBC-TV

London, April 5.

A 60-minute feature to celebrate the 36th birthday of Pathe Pictorial, specially made for video will be screened by BBC-TV next Monday (11). Artists figuring in the program will include the late Tommy Handley, Jack Buchanan, Beatrice Lillie and Laurel & Hardy.

Material for the film has been drawn from the Pathe Pictorial library, whose output has grown from Britain's first weekly newsreel to an annual capacity equal to more than 20 full-length features. The tv feature, produced by Howard Thomas, will also include the first shots ever taken of Jean Simmons when she was at the Aida Foster school, a song by Gertrude Lawrence and Bernard Shaw writing in his garden.

Mex Com'l TV In One Combo

Mexico City, March 29.

Commercial tv here is now under one control, with consolidation of the three stations—XHTV, channel 4, the pioneer, going on five years old; XEWTV, channel 2, and XEXTV, channel 5—into Tele Sistema Mexicano, okayed by the Ministry of Communications and Public Works, ruler of air affairs down here, and capitalized for $1,440,000.

Combo is composed of Emilio Azcarraga, Veteran radio-cinema operator who owns-operates the swanky Televicentro here, home of XEWTV; Romulo O'Farrill, owner-operator of XHTV and publisher of Novedades, a leading daily, and the XHGC Co., which runs XEXTV.

Asserting the consolidation is not a trust, Azcarraga, as he prepared to leave for a cinema-radio-tv study trip to Europe, declared Sistema intends to improve video for all, by providing clearer transmission and better programs, as well as cutting operating costs which, he admitted, have all three stations in the red.

EAST GERMANS, FRENCH EYE COPRODUCTION

Paris, March 29.

Though France has distrib deals with Eastern Germany, it has no diplomatic relations and no means of setting up coproduction deals. However, a delegation from the East Germany pic center, the DEFA, headed by M. Bohn, was in last week and met with Unifrance officials on monetary exchange setups. The Centre National De La Cinematographie handled this very carefully and did not make an official movement out of it. However, there are future East German productions in the offing which will employ French stars and probably be made in two versions. Two pix are already to move, one to be made in East Germany and the other in France, as a German film, but with financing coming through Switzerland.

This summer will see Berthold Brecht's "Mother Courage" made in Germany with French stars Bernard Blier and Simone Signoret opposite the German star Helen Weigel. A deal is on to make a version of "Til Eulenspiegel," with Gerard Philipe, here in Paris. Two versions are seen for each pic. Wolfgang Straude, who made "Murderers Among Us," is to do "Courage," and "Eulenspiegel," which is set for '56 production, has no director set as yet.

Though there is no difficulty on the "Courage" production, the proposed "Eulenspiegel" status is not clear as yet since, if made here in a French version, it would be a direct co-production.

Jeans-Livesey Look Set For Long London Run; Green's 'South' Dubious

London, April 5.

Two openers this week are in dramatic vein. "South" by Julien Green at Arts Theatre Club bowed in last Wed. (30) marking the Franco-American novelist's first play. It is involved phychological study set in the U. S. Civil War period.

Commendably presented, it, however, unlikely will have universal appeal. Denholm Elliott and Andre Morell share acting honors. Charlotte Hastings authored "Uncertain Joy," which opened at the Royal Court Theatre on Thursday (31). Presented by Linnit & Dunfee, it stars Ursula Jeans and Roger Livesey and introduces the talented moppet Michael Brooke as a delinquent whose projected adoption causes a rift in domestic harmony.

This play received a warm reception, and looks in for a stay.

Man-to-man talk about "That LADY"

SOON you will share the intimate, scandalous details of history's most notorious mistress of palaces, whose boudoir was a salon, whose secret love affairs were the target of mobs. The most provocative story in years... the picture that shocked a nation. No wonder it was acclaimed as an international best-seller and then as a tremendous Broadway success in which Katharine Cornell chose to star. Now it comes to you in all its grandeur and passion. Photographed on location amidst the breath-taking vistas of Spain in the full majesty of CinemaScope and Color by DE LUXE.

OLIVIA de HAVILLAND
GILBERT ROLAND
in "That LADY"
CINEMASCOPE
Introducing PAUL SCOFIELD
co-starring
FRANCOISE ROSAY
DENNIS PRICE

Produced by SY BARTLETT • Directed by TERENCE YOUNG
Screenplay by ANTHONY VEILLER and SY BARTLETT
From the Novel by KATE O'BRIEN
Color by DE LUXE
An Atalanta Production
Released by 20th Century-Fox

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH 'That LADY' FROM 20th!"

TOA's Gumshoe Meeting No Secret But Ostrich Act Is Maintained

Theatre Owners of America has scheduled a special emergency session in N. Y. of its officers and board of directors tomorrow (Thurs.) following a meeting of its Exhibitors Film Financial Group. Despite the fact that TOA prexy E. D. Martin has sent out telegrams to TOA leaders calling the "emergency" conclave to discuss current problems affecting theatremen, TOA's N. Y. office continues to deny that the special session is scheduled. A TOA leader confirmed that he had received Martin's "emergency" wire.

Subjects expected to come up at the session are toll tv, arbitration, and the proposed industry roundtable conference. Reason for putting the wraps on the "emergency" meeting is believed prompted by the fact that the theatremen are reluctant to issue any public statements on these questions at this time. Arbitration, which remains "just around the corner," continues to be a touchy subject because of the many delays in finalizing the plan with the distributors.

The roundtable confab, also an industry sore point, is still as elusive as when it was proposed more than a month ago by 20th-Fox's distribution chief Al Lichtman. Both TOA and the distribs, prime negotiators on arbitration, have agreed that the roundtable be postponed until the finalization of the former. With no progress of a concrete nature being made on arbitration, other exhibitor groups, particularly the rival Allied States Assn., are giving up hopes on the all-industry session and are seeking other methods to press their beefs against the distribution companies, with Allied still eyeing an appeal to the Government.

Milwaukee Allied Raps Home-Toll

Milwaukee, April 5.

Resolution strongly opposing pay-as-you-see television was passed by the Allied Independent Theatre Owners of Wisconsin at the conclusion of a three-day huddle at the Schroeder Hotel here. Voicing objection to the petitions for toll-tv that have been filed with the Federal Communications Commission, the resolution stated that "certain interests are intent on prematurely forcing pay-as-you-see television on the American public. This would be an infringement of the free use of the air and would put an economic burden on theatreowners and operators of other businesses."

Officers elected for 1955-56 were: Angelo Provinzano, prexy; William Charboneau, veepee; Edward E. Johnson, secretary, and Oliver Trampe, treasurer. In addition to the officers, who automatically become directors, the following were named to the board: Ben Marcus, J. J. Goderski, Harry Melcher, Don Deakin, Russ Leddy, Floyd Albert, Frank Hahn, John P. Adler, and Martin Holzman.

Pickford Bid for Studio Tops Goldwyn's; Judge Orders Public Auction

Los Angeles, April 5.

Only two sealed bids for the purchase of the Goldwyn studios appeared when the envelopes were opened by order of Superior Judge Paul Nourse. Bids were registered by Mary Pickford and Samuel Goldwyn, co-owners of the property. Miss Pickford offered $1,525,000 and Goldwyn $1,501,000.

Judge Nourse has ordered the studio to go on the auction block with bidding in open court, not later than April 10. Meanwhile, Miss Pickford and Goldwyn are suing each other for approximately $500,000 in the same court. She owns 41/80ths of the nine-acre studio and he owns 39/80ths.

Love Thy Neighbor

San Francisco, April 5.

Macy's DOES tell Gimbels. At least in the Frisco Art Film circles. The Vogue Theatre and the Bridge, two rival art houses, are currently showing trailers boosting each other's show. The Bridge, operated by Maury Schwarz, is flashing "Competition is the spice of life—one of the spiciest pictures we've seen in a long time is 'The Game of Love' at our competitor, the Vogue. We suggest you see it."

Not to be outdone, Irving Levin made up a trailer for the vogue saying "It's not nice to laugh at your competitor, but we saw 'Doctor in the House' at the Bridge Theatre and just couldn't help ourselves. See it and you'll do the same!"

DEPINET THINKS FILM WOMEN ORG HELPFUL

Ned E. Depinet, former RKO president now on a consultant basis, returned to N. Y. this week with the expressed hope that other cities will follow Dallas' lead in organizing femme film personnel. Exec had spent six weeks in Phoenix and visited the Texas town a couple of times, once to address a pic pioneer dinner sponsored by the Women of the Motion Picture Industry.

Depinet reported that WOMPI units are now being established in other territories. He's high on the idea because, he states, such units can serve as instruments of good for the entire industry.

"WOMPI," stated the exec, "working hand in hand with the Council of Motion Picture Organizations and other organized industry units can be very beneficial. The vast popularity and wide influence of our medium exposes it to almost continuous attack. WOMPI's vigorous opposition to unjust criticism, censorship and confiscatory taxation will be of inestimable value and help our public relations."

The Dallas federation has been active on the p.r. front since its organization three years ago. Mrs. Maxine Adams is president.

Import Tax Plan on U.S. Pix Killed by Germany

Bonn, April 5.

The West German government headquarters here has just rejected the much-discussed tax bill proposed by the German SPD (Socialist Party representatives in the government) which would add a special duty tax of 5% ad valorem on film production costs, to be levied against all pix imported into West Germany. Planned as a means to curtail imports into Germany by attaching such a high duty that the films could not profitably be shown here, the tax was rejected by the Bonn government as a direct contradiction to the German trade policy.

The hardest hit by this move would have been the top U. S. films which have production costs reaching into the millions.

ONE WAY TO SETTLE

Title Too Close, So Par Buys Author's Script

Paramount picked up an option on "The Millionaire," Don Fedderson Productions show on CBS-TV, as a result of a squabble with Fedderson.

Par had raised the beef that the program's title was too close to the film company's pic, "If I Had A Million." As part of the settlement agreement, Par was given the option to do a film based on the tv-er. It's to be called, "The Millionaire."

Films' Share of Federal Admission Tax Revenues Shrinks From 65 to 35%

Washington, April 5.

Latest informal estimate is that motion pictures now provide somewhere between 35 and 40% of Federal admissions tax receipts. Prior to last year's tax law, which reduced the admissions bite from 20% to 10% and eliminated the tax completely for motion picture theatre admissions of 50 cents or less, it was estimated that films provided about 65% of the total.

During and shortly after World War II, when motion picture attendance was at the all-time high, it was estimated that films were bringing Uncle Sam from 80% to 90% of the total admissions tax take.

The admissions levy for last January was only $4,986,000, compared with $17,517,000 for January 1954, according to Internal Revenue Service figures. Decline is due to two factors—the tax cut and elimination of the bite for pix tickets of 50 cents and less; plus the shift from monthly to quarterly filing.

For the Federal fiscal year commencing July 1, 1954 and continuing through January 31, 1955, the admissions tax brought in $64,842,000, contrasted with $153,838,000 for the same seven months of a year earlier.

The nick on night club checks, which has not been reduced from 20%, paid the Government $1,495,000 in January, contrasted with $1,839,000 for January 1954.

EXHIBS SLOW TO WORK UP HOME-TOLL FEVER

Minneapolis, April 5.

Although North Central Allied has emphasized that the proposed home-toll television threatens to destroy exhibition and has made fervent appeals for financial contributions from members to help defray the cost of fighting it, the response thus far has been only "fair."

This is according to the NCA bulletin which, apparently, is disappointed because members are not more concerned about the "menace" or, perhaps, don't care what happens to them and are prepared to toss in the sponge regardless whether toll tv materializes or not.

"There are still many exhibitors who have not come through with their share of the cost," says the current bulletin. "The best informed people in our business think that home-toll tv will be one of the greatest threats to exhibition (and distribution).

"If exhibitors do not support the job to be done in presenting the opposing arguments, no one else will! And we will lose by default. Your share is small, so send it now."

Metro Will Continue Overseas Service of Unsqueezed 16m Pix; Policy at Variance With 20th

Even though, starting Sept. 1, 1955, Metro will gradually eliminate "flat" versions of its CinemaScope pix in distribution abroad, it will definitely continue to service narrow-gauge prints in standard form, according to Orton H. Hicks, director of Loew's International's 16m department.

The Metro policy, followed by other companies operating in 16m abroad, is in sharp contrast to the course followed by 20th-Fox. Latter will cater to the 16m market but with anamorphic versions only.

Hicks, whose 16m foreign business still tops that of all other U. S. distribs combined, said Loew's International would encourage the showing of CinemaScope pix in 16m C'Scope "but we won't force people to use it anywhere." He added that his company would definitely make C'Scope prints in 16m for ships.

Bausch & Lomb has recently come up with a 16m CinemaScope projection lens that fits all projectors. It'll retail at $100. Bell & Howell also has an anamorphic projection lens for its own 16m projectors.

While Metro is pushing Perspecta stereophonic sound, Hicks didn't think it would ever become accepted in the 16m field. "In the halls where they show 16m, it just doesn't make any sense," he declared. "It certainly wouldn't cost much to put Perspecta on our 16m prints, but presently we have no plans whatever to do so."

192 Out of 198

Loew's International, currently operating 16m in 192 of the potential 198 areas outside the Iron Curtain, is in the midst of its 10th anniversary drive in the 16m field. Sometimes during 1955, the company expects to reach and pass the $25,000,000 rental mark from its 16m operation, Hicks indicated. At the moment, it's estimated that the 16m division (Metro doesn't handle 16m domestically) accounts for around 6% of the company's worldwide business outside the U. S. Hicks opined that this ratio could be pushed up to a maximum 10%. "I think that's the absolute ceiling from this type of operation," he said.

While the foreign market in 16m is still capable of expansion, with Brazil particularly strong on possibilities, the Loew's International 16m topper said his and other companies were now beginning to feel the impact of local competition.

"These domestic pictures are getting to be increasingly popular and local producers are discovering the extra income they can get out of 16m," Hicks said. "Apart from that, we operate primarily in the hinterlands and the native audiences in these small places naturally like to hear their own language and see their own people. The spirit of nationalism is much stronger there than in the cities."

Because 16m situations require mostly only one picture a week, no such thing as a product shortage has developed in the narrow-gauge market abroad, Hicks maintained. He said more and more of Metro's color pix were being sent abroad in 16m tint version "because we believe our customers have the right to get Metro product in the best and most appealing form available." In the past, color pix frequently went out in black-and-white on 16m. Swing to color brings up costs, of course. Loew's International uses an average 100 16m prints per feature, Hicks said. After Canada, which is good for some 5,000 accounts, Britain is Metro biggest 16m customer.

Switch to 35m

Difficulty with 16m is that the "maturing" of a situation usually also results in a switch to 35m, Hicks indicated. "It's a natural development, but it also means that we are always having to be on the prowl for new customers," he added.

Hicks said Loew's International was still experimenting with magnetic soundtracks for its 16m product and would accent that phase of its operations towards the end of the current anniversary drive. Magnetic tracks have the great advantage that the commentary on them can be rubbed out and replaced at will with dialog in a different language. This would greatly extend the usefulness of the prints. At the same time, the narrow-gauge situations would have to be equipped for proper magnetic sound pickups.

$2,400,000 For Ezell Expansion

Dallas, April 5.

Claude Ezell & Associates, pioneers in drive-in theatre operation in Texas, are shelling out tall coin for further development. Company's board of directors, at a meeting here last week, gave formal approval to a $2,400,000 expansion program for the coming year.

Ezell outfit has acquired property in Houston for a 2,000-car twin ozoner and negotiations are pending for five additional sites in the state. The circuit now comprises 21 large outdoor situations in 10 key Texas cities.

Ezell over the past year spent over $900,000 for improvements. Of the 21 theatres, 19 have been equipped with 40-by-80 foot curved screens and new lamps, generators and widescreen lenses. Ten of the spots also were given stereophonic sound.

Ezell was given a testimonial not long ago by Texas showmen on the occasion of his 50 years in the film industry.

Disney Nixes 'Peter Pan' Revival Fearing Injury To Upcoming Cartoon

Walt Disney Productions has nixed an attempt by RKO to provide Disney's "Peter Pan" with elaborate reissue treatment. RKO has distribution rights to the cartoon.

RKO's plan was motivated by the success of the "Pan" spectacular on NBC-TV with Mary Martin in the lead. The distributor figured that this airing served to stimulate big public interest in the Disney entry and the latter, theatrically, would have the advantages of playing on widescreen and in color for the mass audience.

Disney, fearful of a clash with his new cartoon, "Lady and the Tramp," registered the veto. The producer's distribution subsidiary, Buena Vista, will release "Tramp" this upcoming summer and, it was felt, some attention might be diverted from this if "Pan" were given a bigscale sales push.

Actually, "Pan," which was first distributed in 1953, never has been taken out of release. It's been constantly available to exhibitors at the RKO exchanges and will continue to be. But a new buildup for the entry, via new ads, etc., at this time is now ruled out.

PR Pitch: Toll'll Ruin Retail

Seeking to broaden the opposition against home-toll tv, "Organizations for Free TV" has been established and will conduct educational campaigns on various levels to stress the economic impact of pay-as-you-see tv on setowners, the business community and telecasting as presently constituted.

At the same time, the Committee Against Pay-as-you-See TV and the Organizations for Free TV have retained John V. L. Hogan and Hogan Labs of N. Y. as engineering counsel to conduct research and prepare studies on various technical aspects of fee-tv.

Both moves relate to the Federal Communications Commission's bid for comment on subscription-tv from interested parties by May 9. Group most active in opposition of toll-tv so far has been the exhibitors. Neither the tv networks, nor the bulk of advertising agencies or the film companies are as yet on record officially as to their stand on the controversial topic which is seen affecting them vitally.

Main pitch from Robert S. Taplinger, the publicity outfit masterminding the campaign against pay-as-you-see, is that authorization of coinbox tv wouldn't be in the public interest. Also that it would cause serious economic dislocations in that it would tend to disrupt the normal flow of shoppers to the downtown areas.

Spokesman for one of the toll-tv systems commented sarcastically this week that, for a group claiming that pay-as-you-see was uneconomic and wouldn't work, the opponents of toll-tv seemed unduly concerned over its ultimate effects. "After all," he said, "if it's as bad as they say, and the public won't take to it, they're spending an awful lot of money to fight its becoming a reality."

Income Tax Inspectors Seen Sure To Dun Old Antitrust Victors

Chicago, April 5.

Recent U. S. Supreme Court decision subjecting treble damage payments in theatre antitrust suits to federal income tax, was seen by local theatrical attorneys as costly to those awarded several million dollars in damages by courts in this area in the last few years. However, legal opinion discounted the recent decision as a deterrent to future suits.

Peak of motion picture legal activity resulting in damage awards in the Chicago area was 1950-52 according to the legal eagles, a period well within the six-year federal statute of limitations applicable to income tax cases. Thus, the Internal Revenue Service shapes to recover a large chunk of the several millions in damages awarded here recently.

Girl President Marilyn's TV Interview Gets 20th Thought, But No Action

Twentieth Century-Fox, "for public relations reasons," didn't attempt to block the appearance of Marilyn Monroe next Friday (8) on Edward R. Murrow's "Person-to-Person" show over CBS-TV.

Company execs had a big huddle on the subject last week and decided to let it pass. Under her contract with 20th, Miss Monroe is obligated to clear all tv appearances with the studio. This she did not do in the case of the Murrow program.

Apart from the p.r. aspect, another factor influencing 20th's thinking was that the Murrow stint didn't involve any dramatics of payments to the star. The Murrow office takes the position that "Person-to-Person" is in the nature of a reportorial chore and that CBS therefore didn't have to worry about the legal aspects of Miss Monroe's appearance.

From the star's point of view, the situation is quite simple. It's her contention that she no longer is under contract to the studio and is, therefore, free to engage in any activity she pleases. Nevertheless, it's expected that she'll sandwich in a plug for her next pic, "The Seven Year Itch," her last unreleased film.

Darryl F. Zanuck, 20th production topper, arrived in N. Y. yesterday (Tues.) from Europe and it's expected that the status of Miss Monroe's contract will be taken up by him with Music Corporation of America, Miss Monroe's agents.

The Murrow show Friday will originate from the home of Milton Greene, a Look Mag lenser, in Connecticut. Greene is a friend of Miss Monroe's. He's also v.p. of Marilyn Monroe Productions, indie unit set up by the star to make pix and produce tv shows. Greene's show biz experience is said to be limited.

KOREAN FOUNDATION HEAD HITS THE KEYS

Seattle, April 5.

Gen. Charles W. Christenberry of New York, president of the American-Korean Foundation, spoke at a special meeting of the Theatre Owners of Washington, Northern Idaho and Alaska, last Tuesday, asking support of the theatres in the area in raising funds to rehabilitate South Korea and prevent to spread of Communism. The showmen agreed to support collections at the theatres, for voluntary support of the movement.

Joe Rosenfeld, Spokane theatreman, and president of the group, presided and Mayor Pomeroy welcomed the guest speaker.

Theatres throughout the country, with the backing of the leading exhibitor organizations, have been cooperating in raising funds for the American Korean Foundation. Gen. Christenberry, who spoke to theatremen in Denver last week, is touring the country on behalf of the Foundation and is making a special effort to talk to theatre groups.

For Plot—Mankind

Hollywood, April 5.

Warners will go back millions of years to produce Hendrik Van Loon's classic, "The History of Mankind," tracing the progress of the human race from the Stone Age.

Picture will be screenplayed, produced and directed by Irwin Allen who has spent more than a year of research on the story. It will follow Allen's current production for Warners, "The Animal World."

Military Now Sez 'No Delayed Dates For Exhibs' Sake'

Washington, April 5.

The motion picture studios and their distributing arms are definitely "in the middle" on the snafued plan to end preferred playing time for theatres on military posts.

After virtually accepting the plan offered by the industry for the benefit of theatres in some cities' new large military installations, the Defense Department has turned thumbs down, and a new formula is being sought.

The military posts often play films, at a 25-cent tab, weeks and even months ahead of commercial theatres in neighboring towns. Screenings are limited to men on the bases and their families, but it is claimed they sometimes bring outside guests.

There is no contract or firm agreement which required distributors to give this preference to Army, Navy and Air Force bases. The practice developed early in World War II, when the industry agreed—for morale purpose—to get new pictures to the bases quickly.

Commercial exhibitors in many towns think it is time the practice was ended. However, the distributors, who could stop it immediately, are loathe to do so, so long as the armed forces object. There are two principal reasons for this. First, the studios need cooperation of the armed services for many of their best films, including such boxoffice toppers as "Battle Cry," "Caine Mutiny," "West Point Story," etc. Some uniform pictures would cost a great deal more to produce without cooperation; others couldn't be made at all.

If the military is offended, it might withdraw cooperation.

Second, is the matter of public relations. The industry could receive a bad press if it acted against the wishes of the armed services. Although the act would be mainly for the benefit of small exhibitors, the blame in such matters generally falls on the large companies. Hollywood is always a juicier target than the main street theatre.

At the most recent Pentagon meeting on the issue, one of the military spokesmen bluntly told the industry reps of their proposal: "We'll fight you if you try it."

The industry plan calls for a 14-days clearance for commerical theatres over military posts theatres in about 60 situations, involving nearly 100 theatres on posts.

Albany Again Shows No Film Trade 'Sympathy'

Albany, April 5.

Just prior to its past weekend adjournment, the State Senate, by a vote of 36 to 16, killed the Assembly-passed bill which would have substantially decreased the annual amounts paid by distributors for censorship licenses to show films in N. Y. State.

The measure was a controversial one, having been subject to much argument and controversial parliamentary procedure. Sen. Frank D. O'Connor, co-sponsor with Assemblyman Leo P. Noonan, at one point argued that the censorship operation was bringing in revenue four times the amount required for actual administration expense.

Considerable "interpretation" centered on the exact meaning of the formula for imposing censorship fees—whether on the number of reels of the original print submitted and the amount of footage of duplicate prints—to the extent that some state legislators had been given to believe the film companies would be paying more if the bill were passed. A subsequent amendment made it clear that the companies would save money had it passed.

Metro and 20th-Fox Hold To Strict Policy Stand Respecting Sound

While Columbia has now become the fifth U. S. major to adopt the Perspecta optical stereophonic sound system, a spokesman for the company said in N. Y. last week that Col would continue to service magnetic prints in the foreign market.

This makes Metro and 20th-Fox the only distribs to take an extreme either-or attitude on the question of sound. Metro, in the foreign field, makes available prints with Perspecta sound only. 20th is wholly commited to magnetic sound, both at home and abroad.

Rest of the companies, and specifically Warner Bros., stick to the principle that they'll service their branches with whatever type of prints are required in their areas. At the same time, the distribs obviously are interested in pushing Perspecta installations since magnetic prints come a lot higher than the single-track optical ones employed by Perspecta.

In taking their positions, both 20th and Metro are, of course, primarily interested in pressuring exhibs into the installations of the respective sound units. In the U. S., Perspecta so far has been unimpressive, with only a couple of hundred installations reported.

While exhibs have embraced CinemaScope to the point where close to 13,000 houses are now equipped, their enthusiasm for magnetic stereophonic sound appears to be lagging. More than twice the number of theatres that have CinemaScope today play it without stereophonic sound. Abroad, the ratio tends to favor magnetic sound more. In both markets, the top houses are equipped for practically anything that may come along.

The first Col film to become available with Perspecta sound will be "The Violent Men." According to a Perspecta spokesman, over 1,000 Perspecta units are installed abroad, and another 1,000 are on order. He claimed that the majority of these installations do not duplicate existing magnetic units.

Coca-Cola 'Saturation' Ideal

Minneapolis, April 5.

When Al Lichtman, 20th-Fox sales manager, comes here next month to speak at North Central Allied's convention, a committee will attempt to have him agree to take up cudgels for a proposed high pressure selling campaign suggested by Abe Kaplan, local circuit owner.

Taking its cue from Coca-Cola's concentration on "The Pause That Refreshes," the proposed campaign also would pound away on a single theme. On billboards everywhere, buses, etc., for example, there would be pictured a woman engaged in a conversation with a man and telling him "I'm tired of sitting at home—let's go to the movies."

Allied wants all of the major film companies to combine for the institutional drive and to raise a total of $10,000,000 a year "as a starter" for three years to defray the cost.

RKO Accumulates Product

Hollywood, April 5.

RKO has closed deals with indie producers to turn in a steady flow of features for upcoming release, according to prexy James R. Granger, who predicts a busy future for the company. Currently RKO has nine films completed and ready for distribution and will have four more shooting by the middle of this month.

Awaiting release are "Jet Pilot," "The Conqueror," "Rage at Dawn," "Escape to Burma," "Quest For the Lost City," "Son of Sinbad," "Wakamba," "Pearl of the South Pacific" and "The Naked Sea." Currently filming or in preparation for RKO release are "The Boy and the Bull," "Flight from Bengazi," "The Treasure of Pancho Villa," "Glory," "Great Day In the Morning" and "Texas Lady."

Sock B.O. of 'To Paris With Love' Despite Times-Trib Critics' Raps

The old controversy of art vs. the boxoffice—and the N. Y. reviewers' relative power to influence a picture's b.o. course—was revived last week with renewed vigor in re the latest Alec Guinness comedy, "To Paris With Love."

The Technicolor import from Britain opened at the Fine Arts Theatre to the accompaniment of two highly unenthusiastic notices in the N. Y. Times and the Herald Tribune and a brace of other appraisals that ranged from good to excellent. The N. Y. Daily News, which cues its ratings of pix to their potentially broad appeal, gave it four stars.

What made the occasion noteworthy were two factors: (1) Guinness and his sophisticated artistry in the past has appealed primarily to the upper-strata critics of the Times and the Tribune, and (2) despite the rough going over the film had in the two leading papers, it was doing sock business at the b.o. According to the Fine Arts owner Richard Davis, "To Paris With Love" in its first week took in a "phenomenal" $20,512, setting several records for the house. Gross exceeds that of any Guinness pic that played the house previously.

"To Paris With Love" is the fourth Guinness starrer to play the plush eastside showcase. The Fine Arts started off with "The Lavender Hill Mob" and since then has had "The Detective" and "The Promoter."

What had observers surprised was that, in the face of the Times and Tribune reviews, "Paris" should be able to make such a showing. It's pointed out that, in the past at least, the audience for the Guinness pix consisted of the comparative "highbrows" such as might be addicted to the Times and the Tribune and be guided by the judgment of their respective critics, Bosley Crowther and Willian K. Zinsser.

One explanation offered is that Guinness is capturing the imagination of an increasingly large audience which at this point goes to see a Guinness picture almost regardless of the reviews. Curious aspect of this is that the British comedian has never been an outstanding b.o. draw in his own country. In fact, "To Paris With Love" got a very cool reception when it opened in London. Yet the last Guinness release in the U. S., United Artists' "The Captain's Paradise," has done exceedingly well and has grossed over $1,000,000, according to UA.

Due to the deal under which Continental Film Distributing, headed by Frank Kassler in partnership with Walter Reade Jr., acquired "To Paris With Love" from J. Arthur Rank, the film will have to gross a healthy $800,000 or more to break even. Advance to Rank runs to $375,000 to which must be added another $150,000 for prints, advertising, etc. Pic has by now opened in Chicago to very good reviews and has also been able to garner a great many commercial tieups via its French theme.

3-D OUTSIDE CONTRACT

Court Rules Union Could Demand Extra Projectionist

Los Angeles, April 5.

District Court of Appeals upheld the AFL Motion Picture Projectionists in its claim that it had not violated its contract in demanding two operators for the showing of 3-D pictures. Upper court reversed a ruling made a year ago by Superior Judge Arnold Praeger.

Loser in the case was Southside Theatres, Inc., operating the Balboa, Rio and Alto theatres. Ruling was that the existing contract did not cover 3-D projection.

Par Chain Sunk $2,748,000 Into Theatre Gear

United Paramount Theatres shelled out $2,748,000 in 1954 for new widescreen and sound equipment, it's stated in the company's annual report. Nearly all of the chain's houses now have widescreens and 260 of them have complete CinemaScope and stereophonic sound installations.

As of the end of 1954, UPT had a whole or partial interest in 639 houses. These holdings are to be adjusted to reduce the total to 597 by Sept. 3, 1955, to conform with antitrust decree requirements.

80 CAMERAS RECORD APRIL 26 YUCCA BOMB

More than 80 motion picture cameras will be grinding away on April 26 when the Atomic Energy Commission detonates one of the most powerful atom bombs to date at its Yucca Flat, Nev., atomic proving ground.

Theatrical newsreels will be covering the event under a pool arrangement and expect to put out a full reel. Main purpose of the blast is to test and dramatize the effect of an A-bomb explosion on houses, cars and other civilian installations. Release of the reel will tie in with civil defense purposes. Also to be shown will be troop and cleanup operations following the explosion.

Since the AEC hasn't put a release date on film taken of the blast, tv newsreels will naturally beat out the theatrical reels. Latter aren't worried, however, feeling that their coverage will be far more comprehensive and magazine-like in character. "We aren't aiming for super-speed," commented one newsreel execs.

With more than 80 cameras lensing various phases of the big blast, about half of them will be operated automatically to preclude possible injuries to and radiation effects on cameramen. Newsreels have been asked to get to Las Vegas on Blast Day Minus 4, i.e., four days before the explosion. Latter may be postponed, however, depending on weather conditions.

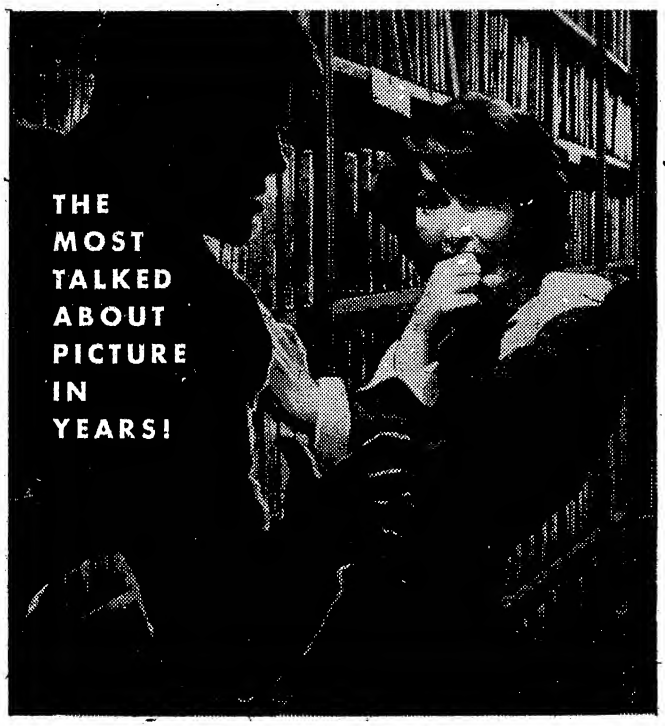
Reels have asked Warner Pathe newsreel editor Jack Le Vien to undertake coordination of their coverage. However, it's not certain whether he'll be able to leave N. Y.

Freeze Your B.O.

Minneapolis, April 5.

In the face of below zero temperatures up until a few days ago and considerable unmelted snow throughout the area, at least 10 of the territory's drive-in theatres are preparing for a season opening on Easter Sunday, April 10.

Many of the other ozoners have set April 20 and 21 for their tee-offs. Practically all will be swing before the end of this month, it's indicated.



M-G-M presents

"BLACKBOARD JUNGLE"

Starring

GLENN FORD

ANNE FRANCIS · LOUIS CALHERN

with MARGARET HAYES

Screen Play by RICHARD BROOKS

Based On the Novel by EVAN HUNTER

Directed by RICHARD BROOKS Produced by PANDRO S. BERMAN

(AVAILABLE IN PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)

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IN NEW YORK: "Bound to be one of the most widely discussed pictures of the year! A picture you won't soon forget!" —*Journal-American*

IN BOSTON: "Powerful . . . Authentic . . . One of the most arresting films of the year." —*Globe*

IN SAN FRANCISCO: "Packs dramatic punch . . . Tropical and timely drama." —*Examiner*

IN CLEVELAND: "Great . . . You will be moved as you rarely have been moved." —*News*

NATIONALLY: "Shocking and unforgettable" says *Walter Winchell, (Syndicated Columnist, Radio-TV Commentator)*

"BLACKBOARD" EXPLODES ACROSS AMERICA!

BOSTON BOFF! *(Held! 3rd Week!)*

STATE—BEST IN A YEAR!
ORPHEUM—TOPS EXCEPT "KNIGHTS OF ROUND TABLE" AND NEW YEARS

CLEVELAND WOW! *(Held! 3rd Week!)*

SENSATIONAL IN SPITE OF SNOW AND RADIO "STAY HOME" WARNINGS!

FRISCO WHAM! *(Held! 3rd Week!)*

EQUALS HAPPY NEW YEAR BIZ!

PHILLY PHENOM! *(Held! 3rd Week!)*

BEATS "MOGAMBO" FOR ALL-TIME HOUSE RECORD!

NEW YORK TOPS! *(3rd Week of Extended Run!)*

BIGGEST IN 6 YEARS AT STATE, N. Y.

PRESS-TIME FLASH!

New Brunswick, Trenton Terrific, Held Over!
Every New Opening Proves It's Sure-Fire!

Surprise? Holy Week Biz Off

Despite Good Notices, Roxy Lags With Protestant Religioso—Varied Theories on Big N.Y. Showcase

While 20th-Fox execs are confident that "A Man Called Peter," with a sock ad campaign and backed by solidly favorable reviews, will do big biz over the Easter holidays, there's nevertheless a sense of disappointment over the pic's showing at the Roxy Theatre, N. Y., in its first week.

Failure of the film to activate the Roxy b.o. had 20th execs once again shaking their heads and wondering aloud about the pros and cons of 20th's close alliance with the 5,717-seat showcase.

After a set of highly enthusiastic reviews last Friday (1), "Man Called Peter" grossed a dim $5,490 at the b.o. Friday, $9,422 Saturday and $6,778 Sunday.

Said one 20th exec, half in jest: "Maybe the place is jinxed."

More serious analysis produced some different factors. For one, this is Holy Week, and business is generally slow. For another, "Man Called Peter," the life story of Peter Marshall, famous Protestant Minister and Chaplain of the U.S. Senate, isn't considered a "big city" picture. It opened somewhat disappointingly also in Los Angeles, but came up to expectations in Denver.

It's recalled at the 20th home-office that another Protestant pic, "I'd Climb the Highest Mountain," also lagged in N. Y. but did very well in the hinterlands and particularly in the socalled Bible Belt areas of the midwest, south and Pacific northwest.

"Man Called Peter," previewed in some 60 cities for Protestant groups, has received unusually strong audience response and is figured by 20th as one of its top grossers for the year.

While there are various explanations for the failure of the pic to live up to expectations in N. Y. so far, 20th execs have been eyeing the performance of their pix at the Roxy with considerable misgivings for some time. It's admitted that a number of 20th releases were booked into the Roxy that might more profitably have gone elsewhere. At the same time, it's pointed out that, particularly with the Rivoli now closed and soon to be out of circulation with "Oklahoma" in Todd-AO, 20th is really shy of a good and sure showcase for its CinemaScope product.

A limited number of 20th's releases have gone into other Broadway houses, notably "Carmen Jones" and "Prince of Players," both of which played the Rivoli.

"The Roxy is no longer any indication of what one of our pictures will do elsewhere," observed one 20th exec last week. "We don't really know what's wrong with the house. But if they do get a good picture, they can really do business."

The Roxy started off CinemaScope with a fabulous 13-week run of "The Robe" which it followed up with a run of six weeks and four days for "Beneath the 12 Mile Reef." The other top run was a seven-week one for "There's No Business Like Showbusiness." There were four-week runs for "Three Coins in the Fountain," "Desiree," "A Woman's World" and "The Egyptian." By contrast, "The Racers" stayed a week and five days; "Garden of Evil" for two weeks and six days and "River of No Return" for just under three weeks.

There is every indication that, whatever 20th's feelings about the Roxy, the company will continue to feed its pix into the big house. One reason is that the theatre still can deliver a good return. Another, that it's run by National Theatres, a top 20th customer.

Pickford-Goldwyn Case

Hollywood, April 5.

Legal battle between Mary Pickford and Samuel Goldwyn over ownership of Goldwyn studios has been continued until April 12 by Judge Paul Nourse in Superior Court.

Thus far in the trial Judge Nourse has ruled that Miss Pickford is not entitled to an accounting from Goldwyn of rentals collected on the jointly owned lot. She sued for $500,000 as her share of the rentals, while Goldwyn filed a suit asking $503,000 as her alleged share of maintenance.

March Grosses

Continued from page 5

during the month. "Untamed" (20th), out in circulation only three weeks, copped fourth place. "Hit the Deck" (M-G) wound up fifth in the March boxoffice sweepstakes, some exhibs blaming current apathy toward musicals by the public for it not climbing higher.

"Chief Crazy Horse" (U) captured sixth position despite the fact that it was out in release extensively only two weeks last month. "Cinerama" (Indie) wound up seventh. "Bridges at Toko-ri" (Par), which was first in February, finished eight. "Far Country" (U), a big laggard in getting started, took ninth position. It was 11th in February.

"Jupiter's Darling" (M-G), despite many critical barbs which included tabbing it as Esther Williams' poorest pic to date, managed to limp home 10th. "Underwater!" (RKO), 10th in the previous month, copped 11th money while "The Racers" (20th), meeting the fate of many previous racetrack films, only managed to land 12th spot.

"White Feather" (20th) topped the runner-up films, with "Rivers To Cross" (M-G) and "Capt. Lightfoot" (U) in the same category.

'East of Eden' Hot

"East of Eden" (WB) shapes as one of the standout newcomers. It promises to pick up where "Battle Cry" left off in giving Warners another great b.o. winner. Just getting around as March ended, the pic already has indicated smashing grossing potential, with crix appraisal and word-of-mouth all the good. "Blackboard Jungle" (M-G) also looms as a big grosser based on first five or six playdates in larger key cities. Metro got it off the ground with some excellent bally via getting teachers interested in discussing it pro and con.

"Man Without a Star" (U) also shapes as a big money picture, judging from first few engagements. Here, too, some smart exploitation including worthwhile personals by star Kirk Douglas got it away with a bang. "Mambo" (Par) is heading for a big total on its first playdate in N.Y.

"Man Called Peter" (20th), which started at the N.Y. Roxy like a house-afire, shapes as potentially great at the wickets based on its showing there. Film drew many rave reviews, and is heading for a smash opening session. "N.Y. Confidential" (WB), also new, showed enough to cop seventh place one week.

"Doctor in House" (Rep), also new, is shaping very big in smaller houses. It ran up enough coin to finish 12th another week during March. "Conquest of Space" (Par), another newie, wound up eighth one week but is just getting started.

"Cinerama Holiday" (Indie) gave further indication last month of following closely in the footsteps boxoffice-wise of "This Is Cinerama" (Indie), the original Cinerama production. Pic not only has opened sock but has held up in surprising manner in the several keys where it has been launched.

"Bad Day at Black Rock" (M-G) was a runnerup pic two weeks during the month but never attracted too much attention. "Sign of Pagan" (U) also added further sizeable coin to its coffers.

"Gate of Hell" (Indie) finished eighth one stanza and was a runnerup film another. Two Academy awards likely will further accelerate bookings and playdates where now on extended-run.

MARCH GOLDEN DOZEN

1. **"Country Girl"** (Par).
2. **"Battle Cry"** (WB).
3. **"Long Gray Line"** (Col).
4. **"Untamed"** (20th).
5. **"Hit the Deck"** (M-G).
6. **"Crazy Horse"** (U).
7. **"Cinerama"** (Indie).
8. **"Toko-ri"** (Par).
9. **"Far Country"** (U).
10. **"Jupiter's Darling"** (M-G).
11. **"Underwater!"** (RKO).
12. **"The Racers"** (20th).

Sues Over Popcorn

Omaha, April 5.

The anti-popcorn segment of fandom has fresh ammunition.

Listing injuries suffered in a fall at the Orpheum Theatre last November, Mrs. Grace H. Wright of Omaha last week sued Tri-States Theatre Corporation for $41,550.

Mrs. Wright said the fall was caused by "popcorn boxes and other debris."

Shares and B.O. Both on Wobble

By MIKE WEAR

While the stock market wound up last week with a smart rally, as measured by the industrial averages, the five-day session meant little to cinema and radio-tv shares. In fact, only six stocks in the Amusement Group showed plus signs at the close and none sported gains of as much as a point. CBS "A" shares, General Precision Equipment, Warner Bros., Republic preferred, Technicolor and Skiatron were the only ones to advance. Last-named was up three-eighths and Rep pfd. advanced five-eighths. Others showed gains of 25c each.

The encouraging part about the action of film shares is that these issues didn't sell off more than they did in view of current boxoffice showings. Stanley-Warner was off 50c and ABC-Paramount Theatres was down around 2 points. Latter dip was likely caused by the 1954 earnings statement. Paramount Pictures was off 1¼. Other film and cinema losses were minor fractions. Other Amusement Group losers were Zenith Radio, off 3 points; and RCA common, down 1 point.

Loew's, which has been somewhat of a disappointment to some traders, is not expected to come through with as high earnings in the second quarter of the current fiscal year (ended in mid-March) as the corresponding period a year ago. Absence of the usual big boxoffice pix are blamed, and their b.o. showing probably is causing the stock to lag. While Loew's first quarter was 30c a share as against 22c in similar quarter a year ago, the second quarter may be only 30c or less compared with 40c in the second quarter a year earlier.

Corporation is expected to do nicely with product like "Blackboard Jungle" and "Glass Slipper," now going into release. Actual split up of Loew's stock, once the theatre and production-distribution branches are separated, also look to create more interest in the shares now selling on the Big Board around 18½.

Consistently high price for General Precision Equipment shares in the past week apparently stemmed from the 1954 annual report, which was mailed to stockholders early last week. Sales of $123,332,634 and a profit of $5,488,090 set a new record for the corporation. Prexy Hermann G. Place revealed that the principal activity of the GPE companies is the design and production of a wide range of high-precision instruments components and systems for industry and U. S. defense. Link Aviation, one of the companies acquired during the past year, supplies a system for training jet pilots, both for airline companies and for the American armed forces.

Sales of film theatre equipment and supplies, with which GPE had been predominately identified for many years, were the highest in the company's history last year. Net working capital of GPE at the end of last year totalled $41,411,723 as against $18,651,901 at the start of 1954.

During the year, GPE sold 7,500 shares of 20th-Fox common and 7,500 shares of National Theatres common stock. At one time, GPE (formerly called General Theatre Equipment) had a heavy stake in 20th-Fox. The report also cited its activity in selling large-screen tele equipment, for use both in theatres and also for biz and educational usage. Receipts from the sale and lease of theatre tv equipment, while not large, were the best so far realized.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (5)

1954-'55 High	1954-'55 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	14½	Am Br-Par Th	434	26⅛	24½	25⅛	—1
94½	41⅝	CBS, "A"	11	94¼	93	93¼	— ¾
93¾	41½	CBS "B"	3	93¾	93	93	— ¾
39¼	19¾	Col. Pix.	16	34⅜	33⅛	33¼	+1
18⅛	9¼	Decca	216	15⅞	15⅛	15⅛	— ⅜
74¾	46¾	Eastman Kdk.	144	74¾	71¼	74¾	+2⅝
5⅜	1½	EMI	276	4¼	4	4⅛	— ⅛
22	13¼	Loew's	314	18¾	18	18½	+ ¼
10⅜	6⅛	Nat. Thea.	215	9⅝	9⅛	9⅛	— ⅝
40⅜	26⅛	Paramount	84	37⅝	37	37	— ¾
40⅞	28	Philco	91	38⅜	36⅝	36¾	—1⅛
45¼	22½	RCA	251	43⅜	42⅛	43⅜	+ ⅜
8⅞	2⅞	RKO Picts.	21	8	7⅞	8	+ ⅛
10⅛	4½	RKO Thea.	131	9⅜	9⅛	9⅛	— ¼
7⅝	3	Republic	163	7⅛	6⅜	6¾	+ ⅜
14¾	10½	Rep., pfd.	43	15	14½	15	+ ½
22⅝	11⅛	Stanley War.	43	20½	20	20	— ⅜
31⅝	18¼	20th-Fox	71	27⅝	26¾	27⅛	— ½
32¼	18½	Univ. Pix.	16	29¼	28½	28½	— ¼
91	63¾	Univ., pfd.	*20	85½	85½	85½	—1
21⅛	13⅝	Warner Bros.	75	19⅛	18⅝	19⅛	+ ⅜
108½	63½	Zenith	39	106½	102¼	105⅞	+ ⅞

American Stock Exchange

6	3⅝	Allied Artists	47	4½	4⅜	4⅜	— ⅛
11⅝	9¾	All'd Art., pfd.	8	10½	10¼	10⅜	— ⅛
17⅛	9⅛	Du Mont	63	15⅛	13⅞	14	—1
16⅜	11¾	Technicolor	205	16	15⅛	15¾	+ ½
4½	2¾	Trans-Lux	24	4	3⅝	4	+ ⅜

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	12	—	+1
Chesapeake Industries	4⅜	5	+ ⅛
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	3⅞	4½	— ¼
Official Films	4½	5	+ ⅝
Polaroid	46	48	+ ½
Skiatron	4¾	5¼	+ ⅞
U. A. Theatres	18¼	19¾	— ¼
Walt Disney	34	36	+4

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Surge To Realism

Continued from page 3

cerned with the depression and the great social problems of our times —"Grapes of Wrath," "Little Man, What Now," "Mr. Deeds," "Mr. Smith," other Capra pictures—an expression of our doubts and searchings.

Readying for War

The late '30s were concerned with the imminence of war and the growing terrors abroad—"Escape," "Confessions of a Nazi Spy." During World War II, we made war pix, and even in these films about men in battle, said something about our American idealism. After the war, we turned to films of forgetfulness—the world wanted to be amused, and there was a resurgence of comedy and musicals.

We've come the full circle now, Wald says. The world is a serious place. We face serious, grim problems. Realism in the Ibsen sense of realism is back with us, and we must approach our film-making with this in mind.

Films today, he opines, must bite sharply into life, tackle some of the problems, have undictated and honest endings.

"Audiences the world over are not interested in any story without a satisfactory ending," Wald thinks. "By that, I don't necessarily mean a happy ending. I mean an ending that has a ring of truth to it—like 'From Here to Eternity,' and more recently, 'On the Waterfront.'

"A successful producer is a man who makes films that look at things in a way that he has interpreted the world most successfully for most people. To make good pictures, you must have an awareness of the forces at work in people, and the world around them. A picture is a success because it is an honest portrayal of the life it deals with and because the people in it behave the way people would under such circumstances.

No Magic Formulas

There are no magic formulas for making a hit, according to Wald, who has had plenty. But the formula for making a flop is simple. Make the same story with the same type cast and sell it with the same tried and true methods.

"Producers today cannot afford to be hitch - hikers," Wald avers. "They have to lead the parade rather than follow it. If you play it safe in pictures, you'll never discover any new ideas or people.

"There has to be a re-casting of our ideas and attitudes. A producer's desire for good pictures today is limited only by his own imagination."

The willingness to experiment, to try fresh techniques, is a part of the vitality of the motion picture world, in Wald's opinion. The biggest problem we have, he says, is to "avoid erecting a huge celluloid curtain around ourselves."

Don't underestimate your audience's intelligence, Wald warns producers. The best thing about any good picture is that it really lives. Not only has it a distinct quality of the times and the excitement of the times, but it also has the ability to survive over an extended period of time. "Run some of the early Cagney pictures," he advises.

"A good producer today knows exactly what he is seeking and is not on a hunting expedition, wondering what luck might turn up," Wald declares. "One of the toughest problems a producer faces when he becomes successful is to keep in touch with life instead of what is going on in society.

"If you are not careful, you take your money and use it to isolate yourself from the very sources and contacts that gave you your success. Audiences who visit the theatres are people. You have to stay with them, live with them, understand their changing moods, thoughts, conflicts."

Wald advises: "Just remember the things that separate men and women from one another are less important than the things they have in common. You must keep this in mind when you are looking for material to put on the screen. Any good picture is one that gives the audience a personal emotional experience.

"For a film to be successful these days, its basic premise must be acceptable to a majority of the audience; its mood must correspond to something that the audience feels or would like to have expressed.

"People going to the films today will not accept characters on the screen who are contrived. They want human beings who, being human, are filled with weaknesses and strength. They want to see on the screen a reflection of the times that they can understand."

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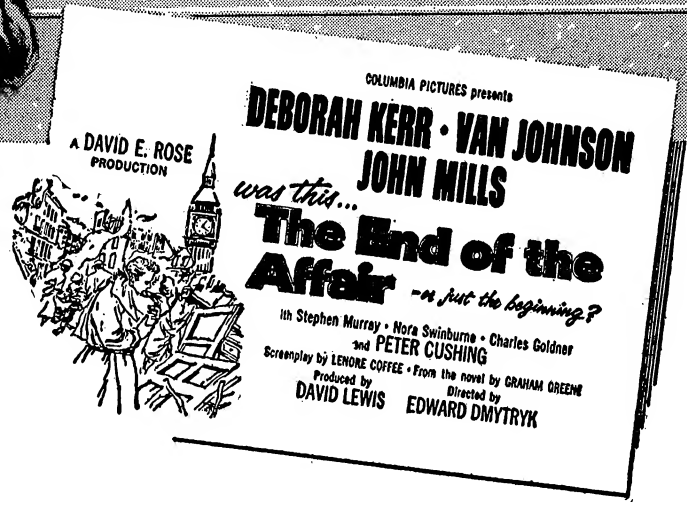

Japanese Wonderful Studio Aides

Technicians Hero-Worship Cameraman Burnett Guffey—Kohlmar Lauds Tokyo Production

Hollywood, April 5.

Hollywood motion picture companies now shooting in Japan are receiving the finest cooperation they have enjoyed in any part of the world, Fred Kohlmar, just returned from Osaka where he launched the production of Columbia's "Sergeant O'Reilly," reports.

Since the first of the year, producer has made two trips to Tokyo and Osaka, first to select locations and arrange for the aid of Japanese government officials; then, to get his film starring Aldo Ray and Mitsuko Kimura under way. Richard Murphy is directing.

"The assistance given by government officials, the heads of the Osaka municipal administration, the Osaka Prefecture and the police, has been all that we could ask," Kohlmar states. "We also have had tremendous cooperation from Japanese workers provided by the Daiei Kyoto studios. Naturally, there have been language difficulties, as the Japanese crew members speak no English and we are not familiar with their language, but they're really 'hep' and learn very fast, thanks to their consuming curiosity about our equipment.

"Our BNC camera and our sound equipment particularly have fascinated them, and they swarm all over it to examine it minutely. Our lighting equipment also is much bigger than they are accustomed to. Most of them are smaller physically than we are, and our heavy lights are a problem for them. But they haven't let that worry them.

"Our art director, Carl Anderson, built an entire set with the aid of a Japanese construction foreman who spoke no English, while Carl spoke no Japanese. But with the aid of the dictionary they got along perfectly.

"Fortunately, from Daiei studios where our only interior set was built we did get an assistant director who spoke English, even to our slang, and wherever possible we are using English-speaking Japanese actors to fill Japanese roles. While the sound track, as a result, may not be as slick and polished as in Hollywood, we hope to gain in authenticity and realism what we lack in complete clartiy. It isn't essential that every syllable be understood, so long as audiences get the meaning."

Cameraman Burnett Guffey, according to Kohlmar, is the big shot with the troupe. "Japanese cameraman follow his every move," producer pointed out. "I've never seen such a nation of camera bugs. When we're out on location, even when we're just taking time out to eat lunch, the bushes suddenly become alive with cameras, as the fans start snapping shutters.

"While we were shooting at the Osaka railroad depot, more than 50,000 enthusiastic fans turned up and almost caused a riot, they were so eager to get a close-up view of what was going on. On that day, we had to close down early in order to escape the mob. Extra police had to be called out to handle the crowd."

Atlas Asset Value

Continued from page 3

holdings increased in market value by about $2,600,000.

List of stocks in the corporation's porfolio plainly showed how Atlas Corp. went in heavily for purchase of RKO Pictures Corp. shares while dropping its 10,000 shares of RKO Theatres stock. Report shows the company held 1,000,000 shares of RKO Pictures at the end of 1954 as against only 76,000 shares at the end of 1953. Value of RKO Pix stock hold by Atlas as of the 1954 financial report was $8,875,000.

Company held on to its 25,000 shares of Paramount Pictures stock, valued at $1,003,125. It showed 105,000 shares of Walt Disney Productions stock (valued at $2,625,000) or an increase of 4,000 shares over a year ago. It held no other film or theatre shares.

Atlas listed its negotiations "with respect to RKO Pictures" as one of the three major projects of the past year.

Binford Eats Crow

Continued from page 5

and would have preferred a full legal showdown," said Goodman.

Memphis' city attorney had no stomach for defending the censoring of "Bamboo Prison" and that left Binford and his three lady echoes out on their stumps. He was forced to license the picture to end the suit.

Usually free with the gab, Binford sulked after having to eat crow. Barricading himself in his home and refusing to answer the phone, he gave every indication of being in a big pet.

Incident may or may not be the beginning of the end for Binford's 26-year autocratic reign. His strange tenacity has been remarked before. Binford does not exist in a vacuum but obviously has the moral support or tolerance of the city authorities and the local churches. This is not the first time he's made Memphis ridiculous in the eyes of the rest of the nation. But Memphis has, if anything, always taken a perverse pride in his notoriety.

Embarrassments have, however, increased in past year. For example, Binford tangled not long ago with the local Universalist Church and made no friends by accusing that church of bad conduct in booking a 40-year-old Charley Chaplin film for non-theatrical showings.

For the first time in years, the motion picture industry is bent on a determined effort to defrock Memphis censor Lloyd Binford. Taking on the job are Columbia Pictures and the Motion Picture Assn. of America. The approach will be a court suit initially looking to reverse Binford's ban on Col's "Bamboo Curtain."

MPAA, however wants to press the issue far beyond the facts relating to this one film. The organization's ultimate goal is a court verdict declaring that censorship in Memphis lacks Constitutional authority. This, of course, would put Binford out of business.

Curiously, in past the various distributors have been disinclined to fight the Dixie blue-penciller. He has thumbs-downed more pictures than any of his colleagues around the country and often, or so it seems to the trade, for the sole purpose of gratifying a personal whim. (He's nearly 90 and very opinionated.)

The distribs, while unanimously professing strong anti-censorship sentiment, have refused to take on Binford in legalistic combat for a couple of suspected reasons. Memphis, it's said, is not an important money territory and the revenue lost because of Binford can be recouped largely in West Memphis, Ark., which is just across the Mississippi River. Further, a ban by Binford has certain publicity value in some instances.

UPT's Operating Net Gains But Goldenson Raps Product Supply

American Broadcasting - Paramount Theatres' 1954 fiscal year brought further improvement in theatre income and operating profit but Leonard H. Goldenson, president, has a beef about the product situation.

He states: "Judging from the schedule of pictures to be released early in 1955, the present improved level of business should continue. However, the concentration by producers on fewer and more expensively made 'big' pictures remains a matter of concern. The lack of enough good pictures and the practice of concentrating their release at specific times of the year, creating an uneven distribution flow, were in great part responsible for depressing our theatre business during the first five months of 1954.

"This existence of a sellers' market has resulted both in theatres paying unusually high film rentals and in the necessity of playing pictures for over-extended periods of time. Smaller theatres with more frequent program changes have felt the effects of this shortage more acutely than the larger first-run theatres. There are groups now at work within the industry who are attempting to correct the imbalance of supply and demand by creating additional sources of supply."

AB-PT's annual report to stockholders disclosed net operating earnings for 1954 of $4,722,000, or $1.06 per common share, after preferred dividends of $534,000. The previous year brought net operating earnings of $4,480,000, or $1 per common share, after preferred dividends of $488,000.

Capital gains in the new year were listed at $210,000, or 5c per common share, compared with $4,515,000, or $1.14 per common share, in 1953. The big cap gains coin in 1953 was derived mostly from the sale of WBKB-TV, Chicago, to Columbia Broadcasting System.

Burt Balaban

Continued from page 3

ers of America and former script editor of Balaban's package of 13 features shot for television. Balaban has not decided which wide-screen process he'll use.

Other picture, which he'll do with Eros after Oct. 15, is "The Ace of Spades," a spy story scripted by Jerome Ross. Film will be shot in conventional screen technique, but it hasn't been decided yet whether it will be in color. Exclusive and Eros will control United Kingdom distribution on their respective pix, with Balaban dickering distribution deals here for both films. While Balaban is president of Princess Pictures, he negotiated the coproduction deals on his own and will set up a new corporation to handle them.

Inside Stuff—Pictures

By opening half an hour ahead of the London presentation, "A Man Called Peter" had its world preem at La Scala, Glasgow last Thurs. (31). The time differential gave the Scottish city a five hour beat on the launching at the Roxy, New York. Although Glasgow is Britain's second city, this was the first time ever that a world premiere had been staged there and to mark the occasion 20th-Fox chartered an aircraft to fly a contingent of London and American newsmen to Scotland. (Because of the newspaper strike many of the London correspondents felt obliged to drop out at the last minute.).

The screening, arranged by a personal cable exchange between Spyros P. Skouras and Sir Alexander B. King, was on an impressive scale. The London contingent were met at Glasgow airport by Mrs. Hutton, the sister of Catherine Marshall, and Sir Alex and the arrival was covered by newsreels.

At a private function later the Lord Provost praised the picture unreservedly and said he would refer to its message in every public speech he made during its run.

S. D. Kane, North Central Allied executive counsel, tells members in the current NCA members that "frankly, if I had a theatre and Mr. Disney's representative asked me to play a picture which had been cut down from what previously was shown on tv I'd ask him how much he was going to pay me to run it." Kane's comment is occasioned, he states, by the fact that Disney is editing the "Adventures of Davy Crockett" tv series into 95 minutes for theatrical release. "It will be interesting," he points out, "to learn the terms Buena Vista asks for this one."

Borden Chase, vet screen writer, is a cautious man, not wanting to rush things. After using this name for 15 years, he petitioned L. A. Superior Court to legalize cognomen, switching from Frank Stanley Fowler. He also requested the court to legally change the name of his wife, Patricia Moore Fowler.

Rep May Drop Theatre Prod.

Continued from page 1

"change was in the thinking stage" and would be discussed by the board of directors at its meeting following the stockholder session. He pointed out that the company was not signing any more performers, operating only on a picture-by-picture arrangement, and that by the end of the year "we will be free of all our player contracts."

If the change goes through, he said, the company would be able to reduce its staff and facilities by 25% within 90 days. He pointed out that even if the company did not make pictures on its lot, it could emerge with a $1,000,000 yearly profit merely by renting studio space to various telepix producers. In addition, he noted that a good deal of the processing business would be "thrown into our laboratory."

The Rep topper said the company had received "many calls" for rental space. The company, he said, realized $700,000 last year from renting studio space. He outlined plans for expanding both the studio and laboratory facilities, noting that the company had 45 acres adjacent to the Republic lot. This property, he said, was purchased in 1937 for $70,000 and is now worth $500,000, based on the offers Rep has received for the land. He said the company's printing biz had been so good that it spent $500,000 to enlarge the plant facilities. He said the company planned to enlarge its lab in N. Y. because "we can't handle all the business we're getting."

"We are doing very well with our laboratory and tv," he said. "Because of conditions over which we have no control, we are not doing as well as we'd like in the theatrical field. It's a question of stop making pictures for theatres to concentrate on our laboratory and television, both of which have been very successful.

"This is nothing new. I've discussed it with a number of circuit heads and they know my position. The only thing that can change our minds is if they play our pictures and pay more money for them."

While Republic has been in the forefront of tv activity for a number of years, both by selling old features to tv and by telepix production, this is the first official indication that a theatrical film firm will defect from the ranks, an omen that the picture industry will mark with more than passing interest.

Tenor of Yates' statement was perhaps set by worldwide sales chief Richard W. Altschuler who, in a report to stockholders, gave a downbeat picture of the future of the industry. Discussing the domestic market, he said that smaller situations are closing rapidly and "the number of theatres where we can play our pictures is diminishing." He said that tv is having its effect, noting the estimated audience of 60,000,000 which recently viewed the televised "Peter Pan." He said the domestic market is changing every day and that attendance had dipped from 90,000,000 weekly to 45,000,000 in a 10-year period. As to the foreign market, he pointed to the introduction of tv in Great Britain, the import restrictions of many foreign countries, and the reevaluation of the currency, the effect of which "we're beginning to feel."

Although Yates and management were harrassed throughout the session, the real fireworks did not break out until Altschuler introduced a motion to adjourn. At this point, management was charged with attempting "to railroad" the meeting. The opposition was led by Harold Weill, a stockholder and member of the law firm of Leon, Weill & Mahoney. He's also a former director of United Artists. William Zimmerman, former veepee and general counsel of RKO Pictures during the shortlived Arnold Grant regime, is also a member of the law firm.

Weill questioned Yates and other management reps sharply on the company's activities and blasted the contemplated move to withdraw from the theatrical field. He chided Yates' explanation of why Republic was not doing as well as the other film companies during a generally upbeat film market. Earlier Yates, in answering a stockholder query on the subject, said: "We don't know how other companies keep their books and records. I feel pretty sure the profits had something to do with the separation of theatres and production companies. It's impossible to make a profit in today's market."

Weill won the support of Wall St. broker Bernard E. Smith, whose son, Bernard E. Jr., is a member of the Republic board of directors. It was Smith Sr., incidentally, who stayed management's attempt to adjourn the session. Young Smith was named to the board last year, being the only non-management sponsored director. He was nominated after his father had refused the post.

Weill's motion to probe the possibility of changing management received a total of 80,450 shares voting in support while the management, armed with proxies, was able to defeat it with 1,300,000 shares. Smith voted 72,300 shares which he controls for the motion.

After the session, Weill said he may start a proxy fight. "If I'm asked to do so by a sufficient number of stockholders, I will," he said. Young Smith, queried by reporters after the meeting, said he felt badly at what happened at the meeting. "I go along with most of the stockholders here," he said. "If management has nothing to conceal, it has nothing to lose by an investigation by a stockholder committee." He indicated he was not satisfied with Yates' stewardship based on what "was demonstrated today." Asked if he were satisfied with the way the company had been run, he said that "the information given directors is so meager, it's hard to give an informed judgment on Yates' stewardship. I'm open-minded. I hope it's better than what we saw today." Smith Jr. said some of the things that had come up at the meeting were "alarming" and that a "good deal of consideration" should be given the complaints. He emphatically said that he did not favor a retreat from the theatrical film field.

Directors elected, all management supported, for three-year terms included John Petrauskas Jr., William M. Saal, Edwin Van Pelt, and Douglas T. Yates.

Earlier, Yates disclosed Rep had received $7,000,000 in the past two years from the sale of old pix to tv. He said Rep has received a $1,000,000 advance from MCA for the old Gene Autry and Roy Rogers films.

Pasternak

Continued from page 3

made. We should take it easy in criticizing these newcomers. Let's give them a chance to develop. That's the only way they can learn their trade."

Pasternak, in his pitch to exhibitors, urged them to have patience with pictures featuring new faces. He told them "not to be discouraged" and to "give these pictures a break" by holding the films over long enough to give the word of mouth a chance to build. "The trouble with many exhibitors," he said, "is that as soon as they book a picture with new faces, they're already looking for another picture. They don't give the public a chance to see these newcomers. If they lose a little money at the beginning, they owe that much to us in our effort to develop new faces."

During his tour, Pasternak found the public confused by the many new film processes, with people banding around Cinerama, CinemaScope, VistaVision, Todd-AO, etc., and not being quite sure what each one was. "Maybe it's a good thing," he said. "At least it stimulates interest in motion pictures."

Having completed "Love Me or Leave," the Ruth Etting biofilm, Pasternak returns to the Coast at the end of week to begin preparation for "Weekend at Las Vegas," starring Cyd Charisse. Film is set to roll on May 26. Also on Pasternak's schedule is "Cheating Heart," the story of Hank Williams, and "International Revue," a film which will be shot in different parts of the world. Part of the producer's recent tour was to line up performers for "International Revue." George Sidney will direct the film and, according to Pasternak, every star on the Metro lot will appear in it.

From the friends of the late

JOSEPH HENRY CURTIS

who are proud that his dream and faith in "Crime on the Waterfront" has been fulfilled.

Closed-Circuit Alibis

Continued from page 5

sponsibility, merely renting their houses on a four-wall basis.

ANTA faced a problem in lining up talent. It was difficult to plan the program far in advance and a portion of the public accused the sponsors of misrepresentation. Not knowing for certain the performers who would appear, the advance bally, what little there was, listed the names of stars who appeared on former ANTA Albums, just to give the public a general idea of what the show would be like. The presence of the performers listed was not promised, but the public apparently did not make the fine distinction as some of the complaints registered indicate.

Stiff B. O. Tap

The biggest beef was that the show offered little that couldn't be seen on a number of variety shows on home-tv. The stiff tariff, although for a charity, was another factor in the overall dissatisfaction. Many felt that they should have gotten more for their money. From ANTA and CARE's point of view, they'd both just like to forget the whole thing. It boils down to the simple fact that you can't expect volunteers to do a job that would test the imagination and resources of professional showmen.

William Rosensohn, prexy of Box Office Television, said the unfavorable reaction was due in part to the empty houses. BOTV, which has presented football games on theatre tv and has presented numerous business meetings via the medium, was originally slated to handle the ANTA affair, but withdrew when a satisfactory arrangement could not be set with the legit folk.

"It needed a large audience to generate enthusiasm," Rosensohn said. "The reaction would have been the same if the show was presented live in each theatre." In addition, Rosensohn noted that you can't give people the same thing they're getting on home tv. "The show improved," he said, "when the program got away from acts you usually see at home. The highspot was the excerpt from 'Cat on a Hot Tin Roof.' It was a different kind of material. Something you could never see on home tv or in the movies."

Nate Halpern, president of Theatre Network Television, declared: "TNT still believes strongly in the future of Broadway hits on closed-circuit television. All of our experience in closed-circuit television reinforces our opinion that hit attractions draw big money on theatre tv. In our opinion, the experience via a charity on the ANTA Album did not disprove the basic idea that hit Broadway shows can do big business on closed-circuit television, properly produced and promoted." TNT has presented fights, the Metopera, and business meetings via the medium.

An exhibitor spokesman who books theatre tv events for a large circuit said: "If some one came to me with the right play with a cast that has some value around the country, I'd book it. The sections from 'Bus Stop' and 'Cat on a Hot Tin Roof' enhanced my opinion of the possibility of legit shows on theatre tv." He cautioned, however, that the medium is not prepared for musicals, noting that the best type of legit material would be plays where "individual closeups" could be captured.

The ANTA Album reception had no effect in dimming exhibitor enthusiasm for the upcoming closed-circuit championship bout between Rocky Marciano and Don Cockell. Championship fights via theatre tv have always been b.o. successes and, so far, have proved the top attractions for the closed-circuit medium.

Twin Cities' Comments

Minneapolis, April 5.

Commenting on the "ANTA Album" closed theatre telecast and deploring the small attendance at Radio City here, Morning Tribune columnist Will Jones attributed it in part to a "goof-up" in arrangements between the national and local committees.

While tickets originally sold for $5 and $10 because it was a benefit for CARE as well as ANTA, Jones pointed out that the "goof-up" resulted in failure to advertise the fact that some $2 seats were being made available at the last minute. If the public had been aware of that fact, he believes, "the box office story might have been different."

At the St. Paul Paramount, where the telecast also drew poorly, there were newspaper ads the day of the show telling of 300 seats at $2.

If the show is telecast again next year—and, he said, he hopes it becomes an annual event—Jones suggested the producers "take a few tips from Ed Sullivan."

"That Sullivan trick of showing who's in the audience would be one item to borrow," wrote Jones. "The New York show has as many personalities in the audience as on any stage, but they weren't shown once. The Minneapolis audience got no feeling of any kind of participation with the New York crowd."

In the Twin Cities, United Paramount Theatres had no connection with the telecast other than to lease the two showhouses outright to the CARE groups in Minneapolis and St. Paul.

Clergy's Film

Continued from page 3

last March 23 by getting Screen Actors Guild to stop its members from appearing for work on the claim a contract dispute with Heard existed. Since SAG had not officially approved pact Heard had inked for players, it was able to keep members slated for the film from appearing. Pic is being made by a new Heard company, Paul F. Heard Pictures Corp., which signed a NABET crew pact. AFL threatened pickets and unfair labor practice charges, asserting new company was only a dodge since Heard's Paul F. Heard Productions Inc., held contracts with AFL craft unions.

Syd Rose, NABET international rep in Hollywood, points out that at no time has a jurisdictional dispute between the CIO and AFL been involved, matter being strictly a dispute solely between the IATSE and Heard. As the matter of who won a victory, Rose declares that "if in the light of the intimidating tactics involved there was a victory, it was a moral one for NABET in allowing a settlement of its contract with Heard." Rose noted that Heard plans a 35m feature under his other corporation after this 16m documentary is finished and the IA threats could have halted that feature.

Newsreels

Continued from page 3

of newsreels came when Virginia dropped it from its censor statutes and Maryland eliminated it from the proposed new censorship law which hasn't as yet been signed by the Governor.

In Ohio, focal point of the fight against newsreel scissoring, newsreels constituted the primary issue of a battle which eventually resulted in the complete knocking out of the state's censor laws by the Ohio Supreme Court. The first test of Ohio censorship came when an exhibitor booked a reel without the state censor seal and thus brought the whole question of the legality of the censor board to a head.

The Motion Picture Assn. of America has been in the forefront of the fight against state control of the reels. Since the newsreels operate on a very small profit margin—if any—the censor fees were felt more in that area than on regular feature pix.

Kansas Censorship

Continued from page 5

Review was one of the six state bodies functioning in the nation until last year's decision of the U. S. Supreme Court in the twin cases of "M" (French) and "The Miracle" (Italian) exploded an "unconstitutional" adverse decision under the supports.

Although Ohio, Maryland and New York have been attempting to write new legislation to adequately define what it is that may be censored, there is, as yet, no such counter-drive in Kansas.

To complicate matters the Board of Review is standing by for an expected April 9 ruling of the State Supreme Court dealing with United Artists' challenge on behalf of "The Moon Is Blue."

Sleeping Dog

Continued from page 5

the Austrian producers had approached him with a very high offer to write the script. "I turned them down," he said, "because I think such a picture is a mistake."

In Zuckmayer's view, and it is one shaped by both personal experience and the slant of a German who fled the Naz's and came to the U. S. only to return after the war as an American citizen, first for the Army and then as a private individual, the German film industry is now on the verge of producing what he calls "good pictures."

Unlike the Italians, who did their best work in the years immediately following the war, the Germans needed time to reorient themselves and get the proper perspective on what they'd been through, the playwright felt. "With the UFA broken up, a lot of independents got into the field with cheap pictures which they thought would clean up, and which in many cases did make very good money," he said. "Then, gradually, some of the bigger companies began to systematically raise the artistic level of their productions. The results are now beginning to show."

Having just finished a new play, "Das Kalte Licht" (The Cold Light), which concerns itself with the problem of the scientist turned spy, Zuckmayer is on his way to his Vermont farm to do some writing. He said he hoped there would be an English translation of "The Cold Light" and he hoped that there would be an American presentation of the play. He has also two film projects on tap. "Engele von Loewen," a World War 1 story, will be done this fall. In 1956, "The Captain von Koepernick" will be remade by Helmut Kaeutner, the original director. Latter is an old friend of Zuckmayer's and also megged "The Devil's General," a strong anti-Nazi film.

Zuckmayer said he was very pleased with the way that play had been translated to the screen and that the film had been received very favorably by German audiences. "They are terribly curious to see and know about the things that were going on in the Nazi period," he observed. "The Germans are like people who lived through a devastating hurricane without ever leaving the 'eye' of the storm. Now that they're back on their feet, they must know what transpired around them and of things that they knew only vaguely." Zuckmayer thought that such films should be made by Germans only. "Hollywood does an effective job, but it can't grasp the real feeling of the people or the time," he noted. "Such pictures have to be genuine and true if they are to have an impact on Germans."

Discounts Uniforms

The playwright rejected the notion that Germans were attracted to wartime pix by the glamor of uniforms, etc. "If ever there were anti-militaristic people, it's the Germans now," he declared. "They have had enough of war. Someone made a film based on one of my novels, Eine Liebesgeschichte. It's a historical piece, but he put in too much Prussian music and Prussian military glory. It flopped."

Regarding the projected film on the illfated July 20, 1944, attempt on Hitler's life, Zuckmayer said it would be highly unfortunate if such a picture were made "just for sensational effects." When he returned to Germany in 1946 with the Army's reorientation branch, he advocated just such a film, but authorities nixed the idea. "Their feeling then was that they didn't want to give the Germans any heroes to look up to at that time," he recalled. "Actually, that was the time when we should have presented the anti-Nazi group as heroes; then it would have made sense. But in those days we still listened to the Russians. And the Russians never wanted anyone shown as a hero unless he was a Communist. Any non-Red resistance was labelled 'reactionary.'

"Actually, records show that very few Communists died at the hands of the Nazis. The majority of those killed for opposing Hitler were Socialists, liberals and others. And that, too, might well have been pointed out in a film."

Picture Grosses

PORTLAND, ORE.

(Continued from page 8)

"On Waterfront" (Col) (2d run) and "Here To Eternity" (Col) (reissue). Torrid $11,000 for Brando pic. Last week, "Long Gray Line" (20th) (3d wk), $6,500.

Liberty (Hamrick) (1,875; 75-$1) —"Long John Silver" (DCA) and "Hunters of Deep" (DCA). Slim $6,000. Last week, "Stranger On Horseback" (UA) and "Battle Taxi" (UA), $7,800.

Orpheum (Evergreen) (1,590; 75-$1)—"Caine Mutiny" (Col) and "Running Wild" (Col) (reissues). Hot $6,000. Last week, "Untamed" (20th) and "Outlaw's Daughter" (20th) (2d wk), $7,500.

Paramount (Port-Par) (3,400; 75-$1)—"Big House U.S.A." (UA) and "White Orchid" (UA). Slow $6,500. Last week, "Timberjack" (Rep) and "Atomic Kid" (Rep), $6,300.

'Girl' Grand $35,000, Mont'l; 'Rivers' 14G

Montreal, April 5.

Standout here this round is "Country Girl," with a terrific total at Loew's. "Rivers To Cross" looks okay at Cap while "This Is Cinerama" shapes solid in 16th stanza at Imperial. Grosses last week fell to nearly an all-time low because of snowstorm over weekend.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1) — "Bad Day Black Rock" (M-G) (2d wk). Fairish $13,000 following $16,000 last week.

Capitol (C.T.) (2,422; 45-75) — "Rivers To Cross" (M-G). Okay $14,000. Last week, "Racers" (20th) (2d wk), $10,000.

Princess (C.T.) (2,131; 40-65)—"Smoke Signal" (U). So-so $10,000. Last week, "Conquest of Space" (Par), $8,000.

Loew's (C.T.) (2,847; 60-$1)—"Country Girl" (Par). Sockeroo $35,000. Last week, "Jupiter's Darling" (M-G), $12,000.

Imperial (Cinerama Prod) (1,063; $1.20-$2.40) — "Cinerama" (Indie) (16th wk). Solid $12,000. Last week, $10,500.

INDIANAPOLIS

(Continued from page 8)

$9,000. Last week, "Chief Crazy Horse" (U) and "West of Zanzibar" (U), $8,000.

Indiana (C-D) (3,200; 50-85) — "Ma, Pa Kettle at Waikiki" (U) and "Land of Fury" (U). Cool $8,000. Last week, "Captain Lightfoot" (U), $7,000.

Keith's (C-D) (1,300; 50-85) — "Davey Crockett" (UA) and "Iroquois Trail" (UA). Oke $8,000 in 9 days. Last week, subsequent-run.

Loew's (Loew's) (2,427; 50-80)—"On Waterfront" (Col) and "Caine Mutiny" (Col). Sock $13,000 second time around. Last week, "Women's Prison" (Col) and "Wyoming Renegades" (Col), $9,000.

Lyric (Cockrill-Dolle) (1,600; 35-70)—"Down 3 Dark Streets" (UA) and "Capt. Scarlet" (Indie). So-so $4,500. Last week, "12 O'clock High" (20th) (reissue) and "Dial Red O" (AA), $5,000.

BOSTON

(Continued from page 8)

Mathias Story" (AA) (3d wk). Mild $11,000 following $17,000 in previous round.

Orpheum (Loew's) (3,000; 60-$1) —"Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col) (2d wk). Smash $19,000 or near following below hopes at $28,000 in first.

Paramount (NET) (1,700; 60-$1) —"Big Combo" (AA) and "High Society" (AA). Oke $10,500. Last week, "White Feather" (20th) and "Atomic Kid" (Rep), $12,000.

State (Loew's) (3,500; 60-$1)—"Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col). Fine $12,000 or close. Last week, $17,000.

OMAHA

(Continued from page 9)

modern house record of four weeks previously held by "Here to Eterity" (Col).

Omaha (Tristates) (2,000; 65-85) —"Ma, Pa Kettle at Waikiki" (U) and "Mighty Fortress" (Indie). Good $6,000. Last week, "Smoke Signal" (U) and "Big Tip Off" (AA), $7,500.

Orpheum (Tristates) (2,890; 75-$1)—"Country Girl" (Par) (2d wk). Fancy $12,000. Last week, $16,500.

State (Goldberg) (875; 50-85)—"Big House U. S. A." (UA) and "Murder on Monday" (Indie). Big $6,500. Last week, "Chief Crazy Horse" (U) (2d wk), $3,500.

'Man' Terrific $18,000, Denver; Brando Big 25G

Denver April 5.

Starting of "On Waterfront" and "Caine Mutiny" day after Academy awards is giving the Denver turnaway biz, and former (Marlon Brando pic) likely will land more opening week than first time around. Despite this opposition, "Man Called Peter" is terrific at the Centre, and naturally stays over. "Hit Deck" is big at Orpheum. "Country Girl" is staying only five days of fifth week at Denham because of desire to start "Conquest of Space" school vacation week.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "Man Called Peter" (20th). Sock $18,000. Last week, "White Feather" (20th) (2d wk), $10,000.

Denham (Cockrill) (1,750; 60-$1) —"Country Girl" (Par) (5th wk-5 days). Good $8,000. Last week, $11,000.

Esquire (Fox) (742; 70-$1)—"Gate of Hell" (Indie) (3d wk). Good $2,500. Last week, $3,500.

Orpheum (RKO) (2,600; 50-85)—"Hit Deck" (M-G) and "Murder Is My Beat" (AA). Fine $15,000. Stays. Last week, "N. Y. Confidential" (WB) and "Unchained" (WB), $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Abbott-Costello Meet Keystone Kops" and "West Zanzibar" (U). Light $9,000 or near. Last week, "Revenge of Creature" (U) and "Cult Cobra" (U), $17,000.

Tabor (Fox) (1,967; 50-70)—"Tarzan's Hidden Jungle" (RKO) and "Sealed Cargo" (RKO). Fair $3,000. Last week "New Orleans Uncensored" (Col) and "Black Eagle" (Indie), $3,000.

Denver (Fox) (2,525; 50-85)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Wow $25,000. Last week, "Crazy Horse" (U) and "Target Earth" (AA), $16,000.

WASHINGTON

(Continued from page 9)

$6,500. Last week, "Americano" (RKO), $8,000.

Palace (Loew's) (2,370; 70-95)—"Captain Lightfoot" (U). Average $15,000. Last week, "Untamed" (20th), 2d wk), $13,000.

Playhouse (Lopert) (435; 75-$1.10) — "Glass Slipper (M-G). Handsome $9,500, and stays on. Last week, "Aida" (IFE) (6th wk), $3,500.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (9th wk). Rebounding to sock $12,500 after Oscaring. Last week, $9,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (73d wk). Climbed to big $18,000, with two extra shows worked in. Last week, $17,000.

KANSAS CITY

(Continued from page 9)

week, "Women's Prison" (Col) and "Bamboo Prison" (Col), $6,500.

Paramount (United Par) (1,900; 75-$1)—"Country Girl" (Par) (2d wk). Holds sock pace with Oscar award. Great $16,000. Stays on. Last week, $21,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Seven Angry Men" (AA) and "Tonight's Night" (AA). Heavy exploitation along with world preem at nearby Osawatomie Kans., helping to hearty $17,000. Last week, "Ma, Pa Kettle at Waikiki" (U) and "Land of Fury" (Indie), $16,000.

Vogue (Golden) (550; 75-$1)—"Beauties of Night" (UA) (2d wk). Mild $1,400. Last week, $1,600.

BALTIMORE

(Continued from page 9)

Okay $3,500. Last week, "Intruder" (Indie) (2d wk), $2,000.

Film Centre (Rappaport) (960; 50-$1) — "Glass Slipper" (M-G). Fancy $6,000. Last week, "Romeo And Juliet" (UA) (3d wk), $3,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par) (4th wk). Holding nicely at $9,000 after $11,500 for third.

Keith's (Fruchtman) (2,400; 25-$1)—"Bridges at Toko-ri" (Par) (5th wk). Slender $5,000 after $6,000 in fourth.

New Fruchtman) (1,800; 35-$1)—"Untamed" (20th) (4th wk). Blah $4,000 following $5,000 in third.

Playhouse (Schwaber) (320; 50-$1)—"Gate Of Hell" (Indie) (2d wk). Nice $4,000 after $4,500 opener.

Stanley (WB) (3,200; 35-$1)—"N. Y. Confidential" (WB). Sad $6,000. Last week, "Crashout" (FN), $8,000.

★ ★ ★ ★

THANK YOU HOLLYWOOD!

for all the

"ON THE WATERFRONT"

Academy Awards

DIRECTED,
PHOTOGRAPHED
and
PUT TOGETHER
FROM STEM TO STERN
in

Little Old NEW YORK!

★ ★ ★ ★

KEEP 'EM IN THE EAST

GEORGE JUSTIN

(Production Manager)

—for all the Guys and Dolls
who helped make "ON THE WATERFRONT"

Winners of Academy Awards

Outstanding Production
"ON THE WATERFRONT," Horizon - American Corp., Columbia, Sam Spiegel.

Best Performance By An Actor
MARLON BRANDO, "On the Waterfront," Horizon-American Corp., Columbia.

Best Performance By An Actress
GRACE KELLY, "The Country Girl," Paramount.

Best Performance By a Supporting Actress
EVA MARIE SAINT, "On the Waterfront," Horizon-American Corp., Columbia.

Best Performance By a Supporting Actor
EDMOND O'BRIEN, "The Barefoot Contessa," Figaro, Inc., Production; United Artists.

Best Direction
ELIA KAZAN, "On the Waterfront," Horizon-American Corp., Columbia.

Best Original Film Story
"BROKEN LANCE," 20th-Fox, Philip Yordan.

Best Written Screenplay
"THE COUNTRY GIRL," Perlberg-Seaton, Paramount, George Seaton.

Best Story and Screenplay
"ON THE WATERFRONT," Horizon - American Corp., Columbia, Budd Schulberg.

Cinematography (Black and White)
"ON THE WATERFRONT." Horizon - American Corp., Columbia, Boris Kaufman.

Cinematography (Color)
'THREE COINS IN THE FOUNTAIN," 20th-Fox, Milton Krasner.

Best Original Song
"THREE COINS IN THE FOUNTAIN," 20th-Fox, Music by Jule Styne, Lyrics by Sammy Cahn.

Best Score of a Drama or Comedy
"THE HIGH AND THE MIGHTY," Wayne-Fellows, Warners, Dimitri Tiomkin.

Best Scoring of a Musical
"SEVEN BRIDES FOR SEVEN BROTHERS," Metro, Adolph Deutsch, Saul Chaplin.

Art Direction (Black and White)
"ON THE WATERFRONT," Horizon - American Corp., Columbia, Richard Day.

Art Direction (Color)
"20,000 LEAGUES UNDER THE SEA," Walt Disney Productions, Buena Vista Film Distribution Co., Inc., John Meehan.

Set Decoration (Color)
"20,000 LEAGUES UNDER THE SEA," Walt Disney Productions, Buena Vista Film Distribution Co., Inc., Emile Kuri.

Costume Designing (Black and White)
"SABRINA," Paramount, Edith Head.

Costume Designing (Color)
"GATE OF HELL," Daiei, Edward Harrison, Sanzo Wada.

Special Effects
"20,000 LEAGUES UNDER THE SEA," Walt Disney Studios, Buena Vista Film Distribution Co., Inc.

Sound Recording
"THE GLENN MILLER STORY," Universal-International, Leslie I. Carey, Sound Director.

Film Editing
"ON THE WATERFRONT," Horizon - American Corp., Columbia, Gene Milford.

Short Subjects (One-Reel)
"THIS MECHANICAL AGE," Warners, Robert Youngson, Producer.

Short Subjects (Two-Reel)
"A TIME OUT OF WAR," Carnival Productions, Denis and Terry Sanders, Producers.

Short Subjects (Cartoon)
"WHEN MAGOO FLEW," United Productions of America, Columbia, Stephen Bosustow, Producer.

Documentaries (Feature)
"THE VANISHING PRAIRIE," Walt Disney Productions, Buena Vista Film Distribution Co., Inc., Walt Disney, Producer.

Documentaries (Short)
"THURSDAY'S CHILDREN," British Information Services (British), World-Wide Pictures—Morse Films, Producers.

Best Foreign Language Film
"GATE OF HELL," Daiei, Edward Harrison.

Special Awards
DANNY KAYE, for his UNICEF short subject, "Assignment Children," and his contributions to screen entertainment.
GRETA GARBO, for her luminous and unforgettable performances.
JON WHITELEY and VINCENT WINTER, moppet actors in British Nolbandov-Parkyn production, "The Kidnappers."
BAUSCH & LOMB OPTICAL CO., on its 100th anniversary, for servicing the motion picture industry with lens and other equipment.
KEMP NIVER, for development of the Renovair Process, making possible the restoration of Library of Congress paper film collection.

Scientific and Technical Awards

Class I
PARAMOUNT, Loren L. Ryder, John R. Bishop, members of technical and engineering staff, for developing method of producing and exhibiting motion pictures known as VistaVision.

Class III
METRO, Wesley C. Miller, J. W. Stafford, K. M. Frierson, sound dept., for electronic sound printing comparison device.
METRO, Carlos Rivas, G. M. Sprague, sound dept., design of magnetic sound editing machine.
METRO, P. C. Young, for practical application of a variable focal length attachment to motion picture projector lenses.
UNIVERSAL-INTERNATIONAL, David S. Horsley, special photographic dept., for portable remote control device for process projectors.
UNIVERSAL-INTERNATIONAL, Fred Knoth, Orien Ernest, development of hand portable, electric, dry oil-fog machine.
COLUMBIA, John Livadary, Lloyd Russell, sound dept., improved limiting amplifier as applied to sound level comparison devices.
SAMUEL GOLDWYN, Fred Wilson, design of variable multiple-band equalizer.
PHOTO RESEARCH CORPORATION, Karl Freund, Frank Crandell, design and development of direct reading brightness meter.
MAGNASCOPE CORPORATION, Roland Miller, Max Goeppinger, design and development of Cathode ray magnetic sound track viewer.

Why Oldsmobile?

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of having all exhibs pitch in with the tv coin on a fair-to-all basis, even assuming that theatre owners would make with donations in the first place.

The president of an eastern circuit commented: "We have to pay 70% (of the theatre gross) for a picture the distributor would plug on the tv show. We get 30%. So how do they figure we should pay 50% of the cost of the show?"

Division of costs among film companies would be relatively simple, this based on the Motion Picture Assn. of America membership formula whereby dues is commensurate with gross business. But while distrib reps for the most part say they subscribe to the principle of presenting the Oscar derby on video, there's much diverse opinion on peddling pix institutionally or unreeling as many as eight, possibly up to 10, commercials for individual films.

Summing it up, a major company v.p. observed that 10 years of effort hasn't reached the point of industry-wide unity on the immediate and pressing problem of arbitration. "So how can you expect us to get together on anything like a once-a-year television show?" he wanted to know.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GLASS SLIPPER"
in radiant COLOR starring
LESLIE CARON • MICHAEL WILDING
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Oscar Awards—By Studios

COLUMBIA
Best Picture of the Year—"On the Waterfront."
Best Performance By an Actor—Marlon Brando.
Best Performance By a Supporting Actress—Eva Marie Saint.
Best Direction—Elia Kazan.
Best Story and Screenplay—"On the Waterfront."
Best Achievement in Cinematography—(Black-and-White)—"On the Waterfront."
Best Achievement in Film Editing—"On the Waterfront."
Best Achievement in Art Direction—(Black-and-White)—"On the Waterfront."
Cartoon—"When Magoo Flew."
Scientific and Technical Award—Class III, sound limiting amplifier.

BUENA VISTA (WALT DISNEY) DISTRIBUTION CO.
Best Achievement in Art Direction—(Color)—"20,000 Leagues Under the Sea."
Set Decoration—(Color)—"20,000 Leagues Under the Sea."
Best Achievement in Special Effects—"20,000 Leagues Under the Sea."
Most Distinctive Documentary Feature—"The Vanishing Prairie."

PARAMOUNT
Best Performance By an Actress—Grace Kelly.
Best Screenplay—"The Country Girl."
Best Achievement in Costume Design—(Black-and-White)—"Sabri ."
Scientific and Technical Award—Class I, VistaVision.

20TH-FOX
Best Song—"Three Coins in the Fountain."
Best Motion Picture Story—"Broken Lance."
Best Achievement in Cinematography—(Color)—"Three Coins in the Fountain."

WARNERS
Best Music Score of a Dramatic or Comedy Picture—"The High And the Mighty."
One-Reel Short Subject—"This Mechanical Age."

METRO
Best Scoring of a Musical Picture—"Seven Brides for Seven Brothers."
Scientific and Technical Award—Class III, electronic sound printing comparison device.
Scientific and Technical Award—Class III, magnetic sound editing machine.
Scientific and Technical Award—Class III, variable focal length projector lens attachment.

UNIVERSAL
Best Achievement in Sound Recordings—"The Glenn Miller Story."
Scientific and Technical Award—Class III, remote control projector device.
Scientific and Technical Award—Class III, electric, dry oil-fog machine.

SAMUEL GOLDWYN STUDIOS
Scientific and Technical Award—Class III, variable multiple-band equalizer.

'Waterfront' Booming On Oscar Win Ballyhoo; But Exhibs Hedged Bets

Exhibitors, many of whom have been cleaning up with "On the Waterfront" following the Academy Awards, nevertheless had been playing it safe.

While selection of the pic as the Oscar-winning feature was practically a certainty, from the start, some theatremen booked in a double bill consisting of "On the Waterfront" and "The Caine Mutiny." Latter, also a Columbia picture, had been considered a possible winner.

HARRY FRENCH'S NEW FIVE-YEAR CONTRACT

Minneapolis, April 5.

United Paramount Theatres has extended for an additional five years the contract of Harry B. French as president of the Minnesota Amusement Co., which operates its circuit of showhouses in this territory.

French, who recently recovered from a lengthy illness, had his pact extended during a New York home office visit last week, he reveals.

He has been with Paramount and its predecessor companies for 40 years. Prior to that he operated his own theatre in Minnesota and has been the chain's president here since 1947.

On his New York visit, French says he was tremendously impressed by the home office optimism regarding exhibition's future.

He was informed that Paramount anticipates it will have fulfilled its consent decree obligations by next September and then would be free to enter the drive-in theatre field in this territory.

MARION KEEPS 3% TAX

Two, Maybe Three, Houses Prepare To Shutter In Protest

Marion, O., April 5.

Two film theatres will close here April 12 and a third may close June 1 as the City Council refused to repeal the 3% local amusement tax. This would leave this city of 33,817 with one 400-seat house. James R. Rairdon told the Council he will close the Marion and the Palace on April 12, and Lee Kramer said he may be forced to close the Ohio.

Both managers declared that repeal of the tax wouldn't solve their financial problems but it would help them out of a situation that was desperate, if the tax were repealed and they were allowed to absorb the cost of the levy.

Budd Schulberg

Continued from page 7

point in their favor. However, the majority doesn't have as much headroom as it should have.

"In talking to producers, I get the feeling that many are coming around to the idea that writers are important. Maybe I'm a pessimist, but it seems to me that the attainment of full status by writers in Hollywood is still about five or 10 years away. If writers fight on their own to get their material on the screen as intact as possible, maybe it can be speeded up."

Schulberg strongly feels that writers should be accorded the same "respect" in films as they received in the theatre. He enjoyed working with Kazan because "he thinks in terms of the theatre." He believes that Hollywood is beginning "to show some respect" for writers and if it continues, "it'll be a little more like the theatre." Schulberg maintains that one writer should be permitted to work on his own creation rather than turning a property over to two or three scripters.

Schulberg and Kazan will continue their association in filming the writer's short story "The Arkansas Traveller," which appeared in the collection, "Some Faces in the Crowd." According to Schulberg, it'll probably roll "at the end of the year." Warner Bros., which has a multi-picture deal with Kazan, will most likely be connected with the project as it was with the Kazan-John Steinbeck filmization of "East of Eden." Meanwhile, Schulberg's novel, "The Harder They Fall," is being readied for filming by Columbia.

Studios Neglect Kid Audience, Argues Coyne

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, got underway this week with his mission of convincing the major Hollywood studios that theatre boxoffice lures for the younger element are inadequate. Coyne likely will be joined shortly by Leonard Goldenson, president of United Paramount Theatres, in talks with the studio heads.

It was Goldenson who, a short time ago, recommended that the top companies make special shorts introducing tyro players—one reelers, perhaps, in which a brief story would present "new faces." His suggestion was that the principal lots turn out pictures—brief ones at first—in which young players, with whom young ticket-buyers could identify themselves, would get the spotlight.

The proposal won the greenlight at a recent N. Y. meeting of COMPO leaders and Coyne went west on the follow-through. He's due to arrive in L. A. tomorrow (Thurs.). A particular enthusiast among the Hollywood citizenry for the moppet approach is Jerry Wald, Columbia exec producer.

Seek Kid Library Okay

Efforts are currently under way to bring the plight of the Motion Picture Assn. of America's Children's Film Library to the attention of the company prexies.

A number of exhibs, convinced that the expansion of the film audience is largely a matter of attracting more juvenile customers, are concerned over the situation and the lack of titles now available through the Library.

While the needs of the MPAA setup fluctuate, it's understood that the companies need to replenish the print supply for about 20 features, many of them classics that now can no longer be booked due to the lack of prints in the branches. These 20 prints would bring to 52 the total number of films available for booking for children's shows.

3 Goldwyn Oldies Into Theatrical Reissue; Not Profitable Via Video

Three of Samuel Goldwyn's vintage pix are headed for reissue, in another indication that film producers are more and more finding weightier gold in theatres than television can yield. This obtains, of course, only with top-drawer productions, as distinguished from "B" or nervous "A" pix which don't stand much of a chance via exhibition re-run but can pick up a quick $40,000 or so from the telecasters.

Goldwyn's trio comprises "Wuthering Heights," "Secret Life of Walter Mitty" and "The Real Glory." He's peddling them to the atremen through territorial, or states rights, distributors and the rental terms for exhibs will be 25% of the gross.

Last year the Goldwyn office unleashed a flock of other back-number pix to the reissue market with reportedly good money results. These included "The Westerner," "Dead End," "Cowboy and the Lady," "Come and Get It" and "Barbary Coast."

New ads are being mapped for the three added reissue starters.

Obscene Poster Case Ends On Wisconsin Technicality

Milwaukee, April 5.

In District court today, Judge Robert W. Hansen dropped a charge the Palace allegedly used obscene posters advertising "Karamoja" and "Halfway to Hell," early in March.

A technicality brought the dismissal. A warrant had been issued against a non-existant concern "Fox Wisconsin Amusement Corp." Actually, the Palace operators are Fox-Wisconsin Amusement Corp. of which Gordon Hewitt is prexy. The hyphen was important.

Posters had been pulled by Palace manager Harry Boesel, promptly following issuance of original warrant.

EVERYBODY'S GOT A MAD-ON

TV's Battle for Tuesday

Strictly from a trade standpoint, the U. S. Steel switchover from ABC-TV to CBS-TV and the jockeying of the networks for Tuesday night supremacy, which since 1948 has been an NBC "baby," is fraught with as much high-voltage drama as some of the U. S. Steel installments.

ABC was moving into a position of Tuesday night preeminence which threatened to throw the NBC leadership into a cocked hat. With the upcoming Warner Bros. 8 to 9 showcase, the continued upbeat of the Danny Thomas situation comedy and the U. S. Steel-Elgin dramatics providing ABC with an enviable 8 to 10:30 program parlay, NBC realized it was due for a blow.

For the first time the NBC 8 to 9 (Milton Berle) hour, which heretofore could be counted on to siphon off big spillover audiences to succeeding shows, looked to be in trouble. Tuesday was the one and only night NBC could count on for audience supremacy. But ABC loomed as the big menace; could very well strip NBC of its nighttime Nielsen mastery and throw the Top 10 balance to CBS.

NBC went to work. It ordered Compton agency to throw out "Fireside Theatre" at 9 and find a stronger show for Procter & Gamble. It told Armstrong to go full hour on "Circle Theatre" 9:30 to 10:30 and brought in Pontiac as the alternating-week client. And it was the decision of NBC to slot a 60-minute dramatic showcase opposite the U. S. Steel-Elgin dramas that proved the clincher in the decision of U. S. Steel to bolt the network and shift to CBS. It figured it would make a lot more sense competing against "This Is Your Life" and the Pabst fights Wednesday nights than divvy up the Tuesday night drama audience.

Thus ABC's Tuesday threat was dissipated, with Danny Thomas now being rescheduled for next season and breaking up what might have been the strongest Tuesday night parlay among all the webs although ABC intends continuing with 9.30 to 10:30 dramatics.

Lettuce From Lettuce

Growers and Shippers Launching Institutional Campaign on Radio-TV

A perishable product is invading radio-tv under institutional auspices. It's Lettuce, Inc., of Salinas and Watsonville, Cal., consisting of growers and shippers in the area known as the "Salad Bowl of the World." Principal crop is the Iceberg variety. Since there's no way to plug the delectable heads except by selling "everybody's lettuce," the group developed a quality seal to mark the produce. This is known as C 7, indicating top grade Iceberg grown in California and Arizona and shipped in vacuum-cooled corrugated cartons. Each shipper plunks down 5c per crate for ad expenditures and there's been national print advertising for the last three years to establish the C 7 identification. Original group of 14 shippers has grown to 86—on voluntary basis—and institutional outlay expanded to include radio-tv.

Video end will be via a "Spring Salad Spree" on NBC-TV's "Home" crossboarder with a how-to-do-it-with-lettuce gimmick tied into the show. Outfit has bought April 12 and 20 participations and show's Kit Kinne, for instance, will support the "lettuce from lettuce" by making a California Caesar Salad with C 7. Chef Phillip will launch a three-day series on salad-making.

In radio, it's a CBS "greenfall" from the Lettuce Growers Assn. (Agency is John Cohan, also of Salinas, but difference in title suggests this may be a rival group.) Outfit is buying segments of "Wendy Warren & the News" and "Amos 'n' Andy Music Hall" on April 5-6 and 19 and 21.

Bob Elliott's MBS Post

Bob Elliott takes over as director of advertising for Mutual and the film division of General Teleradio. He succeeds the late Jim Tyler.

Elliott ankled Ruthrauff & Ryan as copy supervisor for the present post. He was with CBS before that.

No Favorites In Mary Martin's TV Design on Specs

It now looks like Mary Martin will be playing both sides of the street (NBC and CBS) next season. With NBC having negotiated for a three-time repeat of "Peter Pan," the next one during the Christmas holiday season, she's also on tap for CBS to team up with Noel Coward in the fall for a 90-minute Columbia spec. CBS board chairman William S. Paley personally took a hand in negotiating the wrapup of Miss Martin prior to her cruise takeoff. She and Coward will do a repeat of their benefit performance in London a couple seasons back (when Miss Martin was in "South Pacific" abroad).

In addition, Coward has been signed to star in a 90-minute CBS-TV production of his "Present Laughter," presented on Broadway some years back with Clifton Webb in the lead. If plans jell, CBS will also team up the duo in a 90-minute performance of "Blithe Spirit."

Par Deal Okay, But Colgate Iffy

Although the Paramount deal for the Sunday 8 to 9 move-in on NBC-TV next season appears in the bag, the Colgate sponsorship of the hour is still very much up in the air. The "Comedy Hour" format, of course, will be scrapped, with the Par pix to be substituted. But whether Colgate will be back to solo the full hour ride or share in the sponsorship still remains to be resolved.

Colgate has been far from happy over the potent "Toast of the Town" competition on CBS-TV and although the Wm. Esty agency, which inherits the Sunday night 8 to 9 production reins from Ted Bates agency, has negotiated the Par pix deal, Colgate still has some apprehensions about the tough competition.

All-Star 'Petrified Forest' as Burbank's Initial NBC Tint Spec

Hollywood, April 5.

Humphrey Bogart, Henry Fonda and Lauren Bacall will co-star in "Petrified Forest" for "Producers Showcase" in the first dramatic spectacular in color to emanate from NBC's new Burbank studio.

It will be Bogart's third portrayal of Duke Mantee in "Forest." He created the role on the stage and repeated in the film version. Play will be telecast May 30 with Fred Coe producing and Robert Sherwood collaborating with Tad Mosel in the tv adaptation.

AGENCIES, WEBS, CLIENTS HASSLE

By GEORGE ROSEN

This is tv's ulcer season. Everybody seems to be mad at everybody else. With the networks now in the throes of resolving next season's programming patterns, somebody has to get hurt, and those taking the rap—be it a network, a client or an agency—aren't particularly happy over what's been happening.

First off, there's the Elgin situation at Young & Rubicam. The watch company feels that Y & R, its agency, set the groundwork in motion that left it (Elgin) in a precarious position and holding the bag on the Tuesday 9:30 to 10:30 ABC-TV pullout of its companion sponsor, U.S. Steel. It was Y & R that maneuvered the General Electric sponsorship of the Wednesday 10 to 11 period on CBS-TV, which eventually paved the way for the raiding of U.S. Steel to alternate with GE. Since Elgin is not in a position to carry the every-week load on its ABC dramatics, it puts ABC in the position of finding another prestige drama entry and sponsor, which makes it tough since NBC-TV is throwing in its competing 60-minute dramatic showcase (Armstrong and Pontiac). And because of that Elgin's sore at NBC, and at CBS for taking U.S. Steel away.

Then there's Lennen & Newell agency which is doing a burn over NBC-TV's tossing out its 10 p.m. Old Gold-sponsored "Truth or Consequences" to make room for the hour dramatic stanza. What particularly aggravates the agency is the fact that through the years, notably during the time it was

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'Poison Ivy League'

For some time now the NBC vs. CBS rivalry has been steeped in bitter acrimony that can be described as anything but friendly competition. But over the past week the manner in which NBC and CBS have helped to knock the props from under ABC (just when the latter was going great guns) has left some "hate those networks" scars that now makes it a three-way "poison ivy league."

First off, it was NBC's decision to slot drama 9:30 to 10:30 Tuesday nights that left U. S. Steel with no alternative but to quit the Tuesday drama rat race and go CBS on Wednesdays. Second, CBS is currently involved in what looks like successful negotiations to raid ABC-TV's potent 7:30 kidstrips ("Lone Ranger," "Rin Tin Tin.")

War is officially declared.

Jack Rayel to Pinchhit On Summer TV Specs

Jack Rayel, of NBC-TV's producer staff, will ride herd on a series of weekend "summer spectaculars" relieving Max Liebman for a hiatus. There'll be at least four of the biggies and as many as six, with some Coast originations. No formats blueprinted as yet.

The 90-minuters will be in the regular 9 o'clock Saturday and 7:30 Sunday slots.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

'American Tobacco Theatre' Axing Accents Plight of Ciggies in TV; Benny TV-AM Status to Be Resolved

The decline and fall of the cigaret companies as one of television's most potent advertisers was accented anew over the weekend when American Tobacco Co. served notice that it was cancelling out of its Monday night NBC-TV Robert Montgomery hosted series, on which it has been alternating with Johnson's Wax.

Prior to Johnson's skip-a-week sponsorship, American Tobacco had the 60-minute dramatics to itself (just as it had a solo identification with "Hit Parade" before relinquishing half of that property). The ciggie outfit's pullout from the Monday series, however, won't interrupt its continuance. Johnson's Wax, for one, is happy with it and may even go for the every-week coin rap, although it looks like NBC will bring in an alternating week client. Practically certain is the fact that Montgomery will be among the missing in the fall.

American Tobacco confined itself to the announcement that the show was being axed in a realignment of advertising expenditures, but the company's Lucky Strike, like most ciggies, has been affected by the cancer scare talk.

Hikes costs of the Jack Benny tv show for Lucky Strike is one of the factors, too, in the budget reappraisal, a decision which may lead to the dropping of the Benny radio show. Meanwhile, comic is due in N. Y. in the next week or so to resolve the '55-'56 Lucky Strike deal.

Over the past season there's been a gradual diminution in cigaret sponsorship coin on tv. Philip Morris relinquished half of the top-rated "I Love Lucy" to Procter & Gamble; Camel gave up some segments on the John Cameron Swayze cross-the-board news stanzas, etc.

Only a year ago a network would have thought twice about antagonizing a ciggie client and preempting his choice time segments to make room for another client. But that's precisely what NBC did last week when it tossed Old Gold and its "Truth and Consequences" out

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Lone Ranger's Ph.D.

Chicago April 5.

WNBQ director Dave Parker has checked out to complete work on his dissertation for his Ph.D. degree from Northwestern U. Subject of the doctoral tome: "A Cultural Analysis of the 'Lone Ranger' As a Form of Popular Art."

Parke was a "Lone Ranger" cast member a couple years back while teaching at Detroit's Wayne U.

$6,000,000 Sale On WB Telecasts; GE, Tobacco Coin

ABC-TV has sold three-quarters of its upcoming "Warner Bros. Presents" package to Liggett & Myers, which will take on a half hour every week, and General Electric, in for a half-hour on alternate weeks. Pair of deals amounts to nearly $6,000,000 in time and talent billings, and leaves only one alternate week cosponsor for the web to snare.

Sales are significant from a couple of viewpoints. For one thing, the network has been selling the package for only three weeks, yet has come up with clients on the show sight-unseen, with one of them plunking down $4,000,000 without even a pilot. For another, it marks the first time GE is placing its coin on ABC-TV. And finally, it represents a far cry from a year ago in the case of Liggett & Myers, which wouldn't come near the web then but now will have two half-hours placed on the network. Cigaret company's disaffection with CBS-TV since the latter bounced Perry Como from his three-a-week 7:45 p.m. post is figured to have something to do with the "Warners" buy.

Decision has been made, incidentally, to film the Warner segment in color, although ABC-TV still doesn't have any color transmission or originating equipment. Studio will use its own Warner-Color process for the series.

'What'll You Have?'— A Co-Sponsor, Sez Pabst on TV Bouts

All isn't sweetness and light on the ABC-Pabst pugilistic front, with Pabst, though committed to an every-week exposure on its Wednesday night bouts when they move over to ABC in June, seeking a cosponsor for the tilts. As the situation now stands, Warwick & Legler, the Pabst agency, has set about finding either a cosponsor or alternate week bankroller. If the agency is unsuccessful, it will give ABC the greenlight to turn its sales force out with the alternate week sponsorship. And if the network can't peddle the share-time, then Pabst will have to take it on the chin with the full bill.

Situation comes by way of contrast to the public statements on why Pabst switched from CBS to ABC, with those averring that Pabst was miffed by CBS' desire to spot the fights two out of every three weeks. It's Pabst's desire, however to give the IBC bouts every-week exposure, even if the brewery isn't in on the bankrolling every frame. Understood Warwick & Legler has been wooing Paper-Mate Pens to move a portion of its billing over from Foote, Cone & Belding via a share in the fisticuffs.

Circus & Acad In 1-Shot TV Payoffs

Potency of the one-shots as a major tv staple in grabbing off those runaway ratings was never more forcefully demonstrated as last week when NBC-TV, on two successive nights, snared the lion's share of the audiences with the General Foods-sponsored Ringling Bros. Circus "preview" and the following night's Olds-sponsored Academy Awards.

Circus, slotted in the Tuesday 8 to 9 period, snared an average 15-city Trendex of 45.9. The best the competition could muster was CBS-TV's 6.5 for "Halls of Ivy." Ditto with the Academy hoopla in the 10:30 to midnight Wednesday slotting. It copped a 47.1 in the first half-hour (only time recorded by Trendex) as against a 10.1 for the Pabst fights in the competing slot.

BUTTONS TO RIDE TV GUEST CIRCUIT

Although Pontiac is relinquishing its sponsorship of the Friday night at 8 Red Buttons show (auto client is buying an alternate-week hour dramatic show on the web), the network says it has no intention of dropping the comedian.

With Buttons anxious to get off the every-week exposure hook, NBC will utilize him on a guest rotating pattern through next season.

'Filmed University' Plan Gets Full-Dress Airing Today (Wed.)

Preliminary plans for a "filmed university" under which college courses will be put on film and distributed to interested stations empowered to offer college credits will be laid out today (Wed.) at a press conference by television writer-critic-editor Max Wylie. Wylie, currently script editor of "Omnibus," has interested Columbia and New York U., along with Dr. Allen B. DuMont and an unidentified educational foundation in the project, which he hopes will get off to a January, 1956, start.

Back of the idea is the use of DuMont's "electronicam," the new camera which shoots film and electronic (tv) pictures simultaneously. Wylie's plan is to recruit Columbia or NYU to offer four hours of credit courses daily on a N. Y. tv station, from 8 a. m. to noon. Presumably, the station would be DuMont's WABD, but that hasn't been finalized. Colleges would benefit since viewers could only receive credits after taking an end-of-course examination at the college for which they would pay a fee. Idea also is to interest them to the point of taking other courses towards a degree at the schools themselves.

But the scope of the plan—and that's how Wylie has gotten a foundation interested in awarding him a grant if the projects jells—would be national. As each prof did his on-camera stint for the live audience in Gotham, the simultaneous live-and-film unit would record his lectures "better than kinescope" for distribution by DuMont's kinescope and syndications department to other stations. Courses could be aired by the stations on a "commercial adjacency" basis, that is, three and one-half minutes of spots between each 40-minute lecture. End-of-course exams could be given by the Princeton Testing Service, the outfit which handles the annual College Entrance Exams.

Wylie, who's initiated the project and is handling it himself, said at a National Television Film Council luncheon last week that he was doing it because he was fed up with the educational television outfits. Pointing out that of the 242 educational channels allocated by the FCC, only 10 are in operation, he declared the educational groups have a "toy that they don't know what to do with." They're delayed by the "seepage of committees, the seepage of procrastination and the seepage of arguments," he said, and "educational television won't be successful until it's handed over to tough-minded, practical fellows

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Chevvy's Daytime Bid to Hausfrau

ABC Radio's business is hopping again, with the web having corralled three chunks of new business, one of them representing the first time an auto firm has bought into daytime radio for a direct pitch at the housewives. Chevrolet has picked up three quarter-hours per week for a four-week period on 'Breakfast Club" starting April 19, with the automaker's pitches aimed directly at the distaffers. Campbell-Ewald repped this one.

Second big deal is a two-week saturation campaign by O-Cedar, comprising 25 broadcasts a week for the two-week segment, which starts April 14. O-Cedar, via Turner Advertising of Chiago, will pick up cross-the-board five-minute segments or participations in five ABC shows, two of which are new ones. Two new shows are "Custom Made," with New York World-Telegram & Sun radio-tv columnist Harriet Van Horne, and "Great American Women," with Bess Myerson. They'll air cross-the-board at 2:20 p.m. and 12:25 p.m. respectively. Other participations, also daytime, are in the 11:30 a.m. news, half of the quarter-hour "Companion" strip and in W-T & S nitery columnist Frank Farrell's "New York Day By Day" half-hour.

Final buy is also in "Breakfast Club," with Beltone, a frequent ABC Radio timebuyer, picking up two quarter-hours weekly.

CBS' 'DISK DERBY' FOR FREDDIE ROBBINS

Freddie Robbins has acquired a radio-tv contract with CBS and begins a new weeknight strip for CBS Radio shortly. An option deal in 13-week cycles, pacted for the 30-minute Tues.-thru-Fri. (8:30 p.m.) stanza still allows Robbins to handle the Coca-Cola commercial chores.

Robbins' show, "Disk Derby," will pick top record of the week. Each night, two guests (from singer, composer, publisher or diskery ranks) will present their latest records on the air, with the nightly winner meeting against the four others on Friday. Weekly winner, determined by audience applause, will get his song plugged, in one form or another, on several CBS shows. Lou Melamed will produce and direct. Deal with the web was handled by Robbins' personal rep, Jack Beekman. Norman Paris Trio will be show regulars also.

"Derby" starts April 26.

Six By Chayefsky Off S&S Press; Dramas Read As Well As They Play

Simon & Schuster has just brought out in a single volume six plays by Paddy Chayefsky, all of them out of the Philco-Goodyear Television Playhouse grist mill and carrying the "Produced By Fred Coe" tag. (Of even more consequence, however, is the "Directed By Delbert Mann" credit, for this is a two-way writer-director association that extends into Chayefsky's film future and upcoming legit entry).

The plays incorporated in the volume are "Bachelor Party," "Printer's Measure," "Holiday Song," "Big Deal," "The Mother" and "Marty." (Last-named premieres this month in N. Y. as a Hecht-Lancaster film feature which has already won pre-release critical kudoes; with "Bachelor Party" also slated as a collaborative production teamup by Harold Hecht and the playwright for Broadway presentation this fall).

Perhaps the most revealing aspect of this S & S release is that Chayefsky "reads" as well as he "plays," with the book also reaffirming the fact that "Bachelor Party" and "Marty" are far and away his outstanding contributions to tv dramaturgy.

The book has a lot of other plus values for the reader, giving an insight, via Chayefsky's foreword, into the essential differences of toiling in the creative video vineyards, its reward and frustrations, etc., in contrast to theatre playwriting. Even in this show biz-in-a-hurry, as much as six months can elapse between submission of first script and actual "show time," Chayefsky points out.

"I came out of the legitimate theatre and I want to go back again," he adds. "And when I do, I will not be able to calculate the debt I owe to television, for the amount of sheer craft I have learned . . . I have achieved a discipline and a preciseness of thinking and even a certain notoriety, upon which every writer feeds."

Book carries full production credits on each of the six plays.

Rose.

Renault's WABC Nod As General Manager

Mike Renault this week was named general manager of WABC, the ABC Radio flagship in New York, after five months as acting g.m. of the station. Renault, who before November was commercial manager of the outlet, was given temporary command Nov. 1 when the then v.p.-general manager, Ted Oberfelder, moved over to take charge of WABC-TV. ABC prexy Bob Kintner made it permanent this week.

Renault joined the station at the end of 1950, after stints with several of the station rep outfits. He became commercial manager two years later.

Psycles of 3

Monday night's mental menu on tv:

NBC's "Reunion in Vienna" with Greer Garson married to psychoanalyst Robert Flemyng; same web's "Montgomery Presents" with surgeon Raymond Massey being treated by a psychiatrist and becoming one himself; CBS' "Studio One" (Hugh Marlowe, Neva Patterson) with psychological overtones pitched around 13-year-old daughter.

Guild Films '54 Gross $3,000,000 Under Prediction

Guild Films issued its first public financial report this week, covering the year ended last November 30, and surprised the industry with a gross billings figure considerably under the company's own predictions throughout all of last year. Instead of the $5,000,000 confidently predicted by prexy Reub Kaufman, the company wound its year with a gross of $2,003,534, this despite the fact that its "Liberace" show was a complete sell-out in every market in the country.

Report showed a net profit, after taxes and special charges covering notes to directors and stockholders and conversion of stock, of only $34,250, well below the $60,000 profit the company made in the year ended in February of 1954 as detailed in the prospectus issued when Guild floated its stock issue. Before the special charges, the net profit amounted to $85,549, and before special charges and taxes, it was $168,264.

Financial breakdown showed that Guild had paid $370,553 in participations to others (among them Liberace, though not mentioned in the report), and charged up $520,033 to production amortization (switching to a three-year amortization period, in which 50% of production is written off in the first year, 30% in the second and 20% in the third. "Other film and distribution costs," largely print costs, amounted to $281,983 while operating expenses totaled $497,663. Final big chunk was interest expenses, which totaled $182,769.

Report also revealed that of 300,000 shares of unissued stock, 259,409 are subject to options granted or to be granted. Kaufman has an option on 30,059 shares ex-

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$1,000,000 March Biz

More than $700,000 in sales on its recently acquired Warner Bros. package of "Looney-Tunes" cartoons has spurted Guild Films' March billings to a record high of over $1,000,000. Mass of the new business came from cartoon deals in key markets, with New York, Los Angeles and Chicago already sold. In Gotham, DuMont's WABD bought the package for a nightly stripping operation; in Chi it was WGN-TV; and the L.A. deal, one of the first on the package, was with KTLA.

Meanwhile, Guild has realigned its sales force to operate with all three categories of programming, syndicated, cartoons and features, with all salesmen handling all properties instead of splitting them as previously.

BBC-TV KAYOED ON ACAD AWARDS KINNIE

London, April 5.

A plan to screen a kinescope of the Academy Awards by BBC-TV has been abandoned because of failure to secure copyright clearance in the U.S. The British web had been prepared to allocate a minimum of one-hour to the show.

The screening, which could have attracted a peak audience of upwards of 15,000,000, was regarded as one of the biggest potential promotion efforts for the motion picture industry. The Academy Awards have never been featured on British television.

It's Not That 'From Hunger'

Maybe radio is in a parlous stage at the moment but the industry couldn't be that "from hunger" as to indulge in some of the recent sharp practices which have put such an invidious spotlight on the AM segment of broadcasting. It's not been confined to the small independents either; many a socalled big-league AM'er is party to a larceny, wittingly or otherwise. It would appear as if all will do anything to make a buck.

Radio shouldn't be collaborators with the sharpshooting time-buyers whose "businesses" at the very least are subject to inspection. Radio's dissemination is in the same idiom as a newspaper, and any periodical with any sort of public responsibility is traditionally careful about what goes into its makeup in printer's ink.

The same screening of ad copy and, in truth, a careful inspection of the basic enterprise being peddled must obtain with broadcasting. Some of the stations in recent months have been flirting with dubious sponsorships that run the gamut from "blue sky" operations to highly misleading ventures. End result has been two black eyes administered the metropolitan New York broadcasting industry. Last month it was the "bait & switch" advertising—the phoney come-on and the highpressured selling for "something better," certainly far in price excess of the radio-advertised and gimmicked commodity—and this week the "food club" gimmick has been given the spotlight as a racket. Its sponsors are under N. Y. City indictment.

These are but sampling of the type of phoney peddling that goes on and out over the air from coast to coast. Lately it's taken the switch to stock-selling (50c a share, with uranium the come-on) and over recent months it's been the vacuum cleaners, sewing machines and kindred household commodities to which the housewife, usually of a stripe none too hep, has been subjected. Not to mention the real estate and other enterprises which seemingly utilize the Government supervised broadcasting facilities of their respective locales to bilk the public.

But even before a Federal Communications Commission should get into the act, the stations, no matter their hunger for business, must have had an awareness they are flirting with their basic existence if found errant. Not to mention the fundamental ethical responsibility to their communities. These stations have tried something and been found wanting, and if the FCC steps in they will find little sympathy, public and Governmental. Some people will never learn, and this type of offender deserves only the severest chastising stick. They have been either dopes—and nobody who has the obligation that goes with a broadcasting license could hardly be that dopey; and even if naive then it follows they lack the authority to administer that responsibility—or they have been willing collaborators in the "fast buck" racket. Both are just as bad.

Abel.

Wylie Tosses a Few Barbs

Dr. Wertham, Cousins, Bernays, 'Omnibus,' et al, Get a Going-Over

Max Wylie, television writer-editor and author of the recent "Clear Channels" opus defending present-day television, launched out at a few well-chosen subjects and objects, including his own "Omnibus," last week. Chief targets of his attack, however, were the self-styled critics of television, who, he declared "can always get on the front page of the (N. Y.) World-Telegram (& Sun) at night if they're sassy enough and are notably uninformed."

Among these, he singled out Dr. Frederick Wertham, the psychologist who "every time he gets into a twitch" blames juvenile delinquency on the "Ford Foundation," "Dragnet" and the like, and Saturday Review editor Norman Cousins, whom he called "an intellectual on the make." Not sparing the reins at the National Television Film Council luncheon last week, at which he was guest speaker, he also gave publicist Edward L. Ber-

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'STEVE CANYON' SERIES FOR ASHLEY-STEINER

Ashley-Steiner agency has picked up rights to cartoonist Milton Coniff's "Steve Canyon" character and is prepping a series based on the comic strip. Agency has signed Carey Wilbur to script the pilot for the series, which will be slanted as an adult adventure entry.

Production is slated for late spring, with most of the shooting to be on location at Air Force bases.

ABC-TV Brass to Coast For Powwows on WB, Disney '55-'56 Plans

ABC-TV's top brass heads west next week for two days of huddles with Warner Bros. and Walt Disney on the Coast. Meetings, set for April 11 and 12, will concern casting and production deals on "Warner Bros. Presents," the studio's hourlong production for ABC which starts early in September, and finalization of the "Mickey Mouse Club" production plans as well as conferences with the sponsors of the Disney daytimer.

Heading the contingent will be American Broadcasting-Paramount Theatres prexy Leonard Goldenson, ABC prez Bob Kintner, program & talent veep Bob Weitman, tv program director Bob Lewine business manager Jim Stabile, national sales chief Chick Abry and publicity-promotion director Gene Accas. Brass will view the first "Mickey Mouse Club" films, currently in production, and huddle with Disney and sponsors on merchandising-promotion tieins as well as programming plans. Brass is also due for a progress peek at Disneyland, the amusement park in which ABPT has a heavy stake. Other items on the Coast agenda includes setting details on Columbia Pictures' deal to spotlight its talent on ABC-TV dramatic shows.

Katzentine Gets Miami TV Nod

Washington, April 5.

Largely on the basis of integration of ownership and management and closer ties with the community, FCC Examiner Herbert Sharfman last week favored A. Frank Katzentine's WKAT, Inc., as the preferred applicant in the four-way contest for channel 10 in Miami, Fla.

The Examiner found that these considerations, reinforced by the broadcast record of WKAT to assure operation of a tv station in the public interest, present "a formidable challenge to any competitor who would try to overtake it."

Competing with WKAT for the channel are the estate of L. B. Wilson, Inc. (licensee of WCKY in Cincinnati); Public Service Tele-

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DUMONT AS A FILM NETWORK

How to Win Friends & Lose Money

A. C. Nielsen has been telling everyone, whether they ask or not, that over the past 17 years he's lost something beyond $11,000,000 in radio and video research, but this is taken by astute observers as a shrewd lesson in trade psychology. This antithesis to the "onward and upward" front used by most firms in the industry, even though they're losing their shirts, is seen to have benefited rather than hurt the researcher's prestige and earning power.

Adverse psychology didn't stop Nielsen from losing a heavy wad in '54, but it did ease matters for him in preparation for the long pull ahead; he doesn't want to quit broadcast researching because that's where he sees big money someday. What this "look what I'm losing!" spiel has gained him is threefold, according to some industryites: (1) increased Nielsen prestige many times over, for who else, he's able to imply, is in such a financially stable position that he could afford to lose so much? (2) a justification, in answer to critics, why Nielsen can't expand his radio-tv sample more than he already has, and (3) helps set the stage for mild rate increases in the form of a price "escalator" keeping with the increasing number of sets in use. As to the last point, however, there are many who feel that a fee based on set increase needs no other justification.

As the radio-tv end continues to lose dollars, the overall Nielsen corporate setup is understood to be shovelling in the coin (from the food & drug index and other services). The helmsman is off this week to Europe to definitely set up the English Nielsen Television Service and to open offices in Switzerland and Eire, in addition to the several existing branches.

Kaltenborn Papers to Wisconsin

State Historical Society Gets Entire Collection Of Commentator's Memorabilia

Madison, Wis., April 5.

H. V. Kaltenborn, the NBC commentator, has turned over his entire collection of personal papers, documents and recordings to the State Historical Society of Wisconsin here. The gift coincided with Badger-born Kaltenborn's 33d anniversary as a broadcaster in a progression which started April 4, 1922.

Dr. Clifford L. Lord, director of the society, accepted the gift as containing documents "which cover the history of broadcasting from its beginning to the present," for "here are the materials which will enrich studies on broadcasting, radio analysis, public opinion as well as the history of our immediate past." The Kaltenborn Foundation has authorized creation of a special research fellowship in Madison to organize and classify the collection. Apparently the memorabilia includes the dean's famous imitation of Harry S. Truman as well as the former President's "imitation of Kaltenborn imitating Truman."

Kaltenborn, native of Milwaukee, was in business with his father in Merrill, Wis., and was city editor of the Merrill Advocate. A vet of the Spanish-American War, he traveled in Europe after the conflict and was graduated from Harvard in the class of 1909. Before entering radio, he was a 20-year editorial staffer of the recently liquidated Brooklyn Eagle.

NBC Affils Nod 48-Hour Radio

NBC Radio broke through the affiliate barriers last week and got an okay on its projected 48-hour "Weekend" show. The key affiliate membership was assembled in New York last Thursday (31), when the whole program scheme was kicked around.

There has been considerable doubt as to whether the affiliates would go for the idea, since it meant turning over valuable local-sale time to the network, but apparently the key station operators came through with an acceptance and a pledge to help the web line up all the other affils.

Details of the web's "new concept" in weekend radio will be given at a press luncheon tomorrow (Thurs.) at New York's 21 with Pat Weaver and Robert W. Sarnoff fronting the plan. Weaver did a closed circuit to affiliates last week spelling out the project after the affiliates executive committee under Robert D. Swezey (WDSU, New Orleans) and the study panel had recommended approval.

ABC Goes to the Track

ABC Radio is spending some time at the track this spring and summer, 15 minutes a week, to be exact. Web will air a series of major races from Belmont, Jamaica, Aqueduct and possibly Saratoga Saturday afternoons from 4:15 to 4:30. Series starts as a co-op feature, following locally-aired baseball games, on April 16 and runs through July 30. If enough stations are able to sell the package, it will be extended through Sept. 10 or 17.

Jack McCarthy is slated to do the commentary.

Bishop Sheen's Future Status On DuM in Doubt

Though he's been faithful through thick and thin to DuMont these past years, Bishop Fulton J. Sheen is making no guarantees for continuation of the partnership after this spring. This despite the fact that the clergyman star of "Life is Worth Living" has assurances from sponsor Admiral that "it still wants to go on with the show." It's recalled that Gen. David Sarnoff made personal overtures to get the show for NBC a couple seasons back but failed.

Bishop Sheen, who currently holds down the DuMont fort on 172 (100 on kine) stations for DuMont Tuesday nights in competition to Milton Berle, ends his network contract on May 26, with his show going off a month and two days earlier. Though the industry has felt that the clergyman has hung onto DuMont for starting him in national video, a spokesman for the Bishop said that he saw no rea-

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Jan Murray's Post-Bout Ax; Mebbe Barber as Sub

There's strong likelihood that Red Barber will do the afterpiece of the Gillette Fights on NBC-TV, replacing Jan Murray in the Friday night "flexible time" slot. Barber's "Corner" has been the post-Pabst Wednesday feature on CBS-TV, and with the beer outfit moving over to ABC-TV, that also scraps the sports segue.

Barber's current freelance status permits him to make shift after long-termer contract with CBS was dissolved. He'll latch on to his new berth in six or seven weeks if negotiations jell.

'ELECTRONICAM' OPENS VISTAS

DuMont has been shooting samples from "Captain Video" and Paul Dixon to demonstrate its new "electronicam" to the press. And with the introduction of this combination tv and film camera (with a common lense), which will come any day now, the network is expected to divulge a new but tentative structure to the industry.

From what can be collected from the four corners of DuMont, it envisions itself basically as a film producer-syndicator. However, since DuMont seems willing to pick up biz where it can, the overall aspect is a little more elastic. The firm indicates its willingness, not only to syndicate its own new film programs but, if it's desired, possibly even to dig up a genuine "tv film network"—an outfit providing simultaneous exposure of a particular show on all affiliates, unlike a straight syndication deal. Also included in this "all things to all people" operation, is a hoped for opportunity to continue supplying a "live" video hookup of current limited regional dimensions to whatever advertiser may want it. Then too, for as long as DuMont continues to own WTTG, Washington, and WABD, N.Y., it will be the only film producer-syndicator with two o&o stations.

Of course, the trade sees a last possibility for the "DuMont of the future." It's a rather skeptical appraisal that Dr. Allen DuMont, fundamentally a technician and not a programmer, will ultimately market his two-way camera (for bringing home live video and telefilm and reportedly great savings in time and money) as a technological advance—not as a broadcast division property but as DuMont Laboratory merchandise.

Few Live Entries Left

As of now, DuMont has only three or four shows left on the coaxial—and it stands to lose the most important of them, Bishop Fulton Sheen's "Life Is Worth Living" (see other story)—so it is virtually ended as a "live" tele web of any importance. Though the web might want that limited regional "live" biz, commensurate with the remaining AT&T cable, it apparently isn't banking on that factor; the recent defection of Elmore (Buck) Lyford, who as station relations boss was the man directly responsible for maintaining network affiliates is evidence of diminished hope in that area. This,

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Ruth Lyons Ankling Crosley Square Over Pacting of Paul Dixon?

Cincinnati, April 5.

Return of Paul Dixon to his Cincy springboard after a fadeout from DuMont, in New York, already has stirred up reports of disfavor among talent at Crosley Square. Ruth Lyons, Crosley's longtime queen bee of radio and tv hucksters, bowed off her show the day Dixon's Crosley agreement was announced, with word to viewers that she was ill. She remained at home for several days.

The Lyons incident created the rumor that she wants to walk out of Crosley Square when Dixon walks in, and immediately brought word in the local prints that competitors, WCPO-TV and WKRC-TV, will welcome the chance to bid for her services.

Mortimer Watters, WCPO-TV general manager, said he was willing to bid up to $2,000 a week for services of Miss Lyons. Dixon got his buildup on that station and made the network leap after several temperamental brushes with Dotty Mack, his former gal Friday, now the star of her own show.

Walter Phillips, a rising personality on Crosley radio and tv programs, joined WLW after a tiff with Dixon reportedly resulted in his departure from WCPO.

CBS-TV 'Operation Oppenheim' Keyed To Web's Stepped-Up Programming

CBS-TV is setting its publicity house in order, designed to meet the sharp changes in nighttime programming that will usher in the next season on the Columbia spectrum. With new money pouring into the web (for instance, the U. S. Steel-General Electric tandem of alternating drama hours for the Wednesday Pabst-preempted fightcasts), the stakes shape up as too enomous not to be backed by an upbeat in the press sector. There's a relationship, too, to meeting the challege of the rivals, with NBC going all-out on "specs and specials" and ABC, though having lost U. S. Steel and threatened on the "get 'em young" kid-deo front (via CBS' wistful look at "Lone Ranger" and "Rin Tin Tin," albeit secure with the impregnable "Disneyland"), still a moving force.

As CBS public relations sees the picture, the program setup blueprinted for 1955-56 will be 30 to 50% new, and with the situation altering almost daily, there's a need for great flexibility in capitalizing pronto on the changes as they are now known and those yet to come. It would be up to "Press Info" to define the changes and alert all media. As a matter of fact, "Press Info" as such is being scrapped with its chief, Charles Oppenheim, becoming Director of Information Services, an all-encompassing berth. Mike Foster's tag is altered from publicity manager to manager of press relations and Hank Warner is status quo as operations manager in the department riding herd on the writers, supervising preparation of releases, etc. Foster will add a "planter" to his domain. Arthur

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Cott's DuM Deal

DuMont has negotiated with Ted Cott to take over as general manager of the N. Y. o&o, WABD. Since the network says it won't sell the station, making the ex-WNEW and NBC exec the local strong man indicates another step in DuMont's self-reevaluation. With diminishing of "live" network programming, DuMont will be able to operate WABD as an indie, using Cott's strong merchandising-local programming background as a base.

Cott, it's reported, will be brought in on a heavy profit-sharing plan plus a stock deal. Though the network has not commented on the hiring of the radio veteran as its new local boss, Cott's appointment will displace George Baren Bregge, who moved from sales manager of WDTV, Pittsburgh.

Hallmark Siphons $1,000,000 TV Coin Into Evans Series

Hallmark will play it the "Maurice Evans way" with the greeting card outfit retaining its weekend identification on NBC-TV via a series of eight late "Sunday Matinees" (4 to 5:30) fronted by the actor-producer. Hallmark's buy, rated at $150,000 per outing or over $1,000,000 in all, scraps its "Hall of Fame" weekly dramas but retains the overall title in latching on to Evans as part of the web's array of Sunday punches that includes the every-week "Wide Wide World" and hop-skip NBC Opera Theatre, among other components.

The Evans skein will average one-a-month in a spot arrangement that will, for instance, card a popular musical as the pre-Xmas show on Dec. 11 and a pre-Easter special next March 18. Latter will be "Romeo & Juliet" and extended to two hours. Evans planed to England last week to sew up the Juliet casting as well as other contracts. ("Romeo & Juliet" has been done in tv via Kraft's "Television Theatre.") Evans will appear in a couple of shows himself and host the others, opening with one of his prime legit vehicles, G. B. Shaw's "Devil's Disciple," on Oct. 23.

The New York base for the Evans exposures will permit use of the top Broadway players in originations at both the Colonial Theatre and Brooklyn color studios of the web, though there may be one or two shows out of Burbank on the Coast. Evans' Shakespearean string thus far for NBC includes the "Hamlet"-"Richard"-"Macbeth" triumvar, with "Romeo" the fourth. After returning from England he'll tie up other properties that have already had his nod but remain under wraps until signaturing. Production staff consists of his legit-tv mainstay, George Schaefer, director; Mildred Alberg, associate producer, with Jack Rayel of the web as executive reiner.

Jane Wyman TV Series For 'Fireside Theatre'

Hollywood, April 5.

Procter and Gamble will revamp the "Fireside Theatre" in October with a series starring Jane Wyman. It will consist of half-hour films costing about $35,000, probably made by MCA's Revue Productions.

Deal calls for Miss Wyman to star in 20 of the 44 tv shows and to appear as narrator for the remainder, using guest stars from the movie lots

Nix Kine Repeats On TV 'Roberta'

Colgate "Comedy Hour" has run into its first case under which kines of the NBC-TV show will have to be ditched for the "delayed circuit." April 10 vehicle is Jerome Kern's "Roberta," Broadway musicomedy of 1933 which included Bob Hope in the cast. It was made into a film two years later by RKO, and since major film studios won't greenlight anything but "all live" on tv, the kinnie stations (about 16) will get "Earl Carroll's Sketchbook," a Republic oldie retitled "Stand Up and Sing" for its video preem (with Constance Moore, William Marshall, Bill Goodwin, Vera Vague, Johnny Coy and Hillary Brooke.)

"Roberta" is the third of the Sunday show's ex-Broadway string; the others were "Anything Goes" and "Let's Face It." In the cast are Gordon MacRae, Nina Foch, Jack Carter, Agnes Moorehead, Lucille Norman, Luba Malina and Reginald Denny, and with Charles Friedman tripling as producer-stager-scripter. Other writers are Ronald Alexander and David Rogers.

GE TO SPLIT TV SOUP TAB ON 'DEAR PHOEBE'

Hollywood, April 5.

Beginning Friday, General Electric joins Campbell's soup in sponsoring "Dear Phoebe," on NBC-TV Friday nights. GE and Campbell will share the tab through Sept. 2. First and second runs will be intermingled during this period. Alex Gottlieb is producer of "Phoebe."

Soup company is bowing out of sponsorship for next season, and Gottlieb is currently negotiating with other prospective bankrollers to pick up the tab for next semester.

Production resumes July 5 on new vidpix in series starring Peter Lawford and Marcia Henderson.

Television Followup Comment

The circus, for many generations, has been the greatest show on earth. Basic elements of atmosphere, the childhood associations of the big top, plus the wealth and even surplus of talent make circus time a national holiday. The special showing Tuesday (29) on General Food's turn on the time usually allotted to Milton Berle forced some sacrifices of the inherent elements of the Ringling Bros. and Barnum & Bailey Circus for the benefit of the video cameras. However, it added up to an excellent trailer for the show which opened the following night at Madison Square Garden, N. Y.

Primary reason for the overall quality was the excellence of the acts selected for tele presentation. In talent such as Josephine Berosini, of the famous circus family, who opened with an almost vertical climb to a high wire and then cycled across the rope, provided a skilled turn. The Flying Palacios, in some chilling exchanges on the trapeze; the aereal work of Delia Canistrelli, also on the high trapeze, and Miss Mara, who travels via her toes on the swinging bar constituted excellent biz top fare. Other acts included Pinito Del Oro, swinging without arms on the trapeze, the Nocks, a swinging pole turn the one-finger stands by Unus, and Paul Fritz's Lions. All of them represent top turns in their category. Unfortunately, the cameras couldn't get the illusion of height, and sometimes the ikons came in too early with commercials for the maximum appreciation of the act.

In addition, the gab between John Ringling North, the circus' head man and commentator John "Call Me Charley" Daly gave some good insight into the proceedings. There was some trade talk brought down to lay level, and an interview with Miss Berosini in her dressing room, a view of clown alley, side show glimpses and some good commercials with circusy spirit which fitted into the proceedings excellently. Any youngster or even those in the advanced age category must have gotten a wallop out of the parade of the elephants. The big pachyderms pushing the babies in specially built coaches made for a memorable vision. *Jose.*

The "Person To Person" CBS-TV segment last Friday night (1) was a disappointing show. Ed Murrow had two excellent subjects in Clarence Pickett and Marlon Brando—names who were articulate as well as important and timely. Yet, by anything but adroit questioning, by a heavy approach and fumbling, faulty manner, Murrow spoiled what could have been a half-hour of unusual interest.

Pickett, honorary secretary of the American Friends Service, whose efforts helped that Quaker outfit to win the Nobel peace prize, was an ideal interviewee, informed, modest and devout. His wife (who appeared too) and he are sweet, wholesome people, salt of the earth. Pickett has done some remarkable work. The $20,000 Nobel prize money had gone to send streptomycin to Russians. His group had taught coal miners (idle now by mechanization's progress) to learn other trades. Pickett's most recent relief work was with refugees in the Gaza Strip, admittedly the most difficult undertaking he'd ever done.

Murrow raced through all this as if in a jeep, jumping around from the important to the trivial with little discrimination. He asked Pickett how we could get along with the Russians, and broke in before the Quaker could make any sort of intelligent reply, to ask him about his gardening. On the important query of how to prevent wars, Murrow cut in again abruptly to spoil an adequate answer.

The Brando quarter-hour also missed impact in a humorless interview that was disjointed and rambling, when the material was there for a sock gabfest. Brando, winner only two days before of the Academy award as the year's best film actor, was simple, informal and literate, and showed up as quite a nice character. Murrow asked some silly as well as pertinent questions. Query whether Brando knew any stories (rather jerkily brought into the airer) elicited a dreadful joke about Chinatown. Another odd question was whether Brando planned a long career as an actor.

Brando came out of it all surprisingly well under the circumstances. He felt he had neglected the lighter side of his film roles, hence his doing "Guys And Dolls," his next film assignment. "How's your singing voice?" Murrow asked. "I was quite surprised when I heard it," said Brando. "It's pretty terrible."

Of his plays, Brando liked "Streetcar" best. On films, he felt the picture people were doing a good job. He finds Los Angeles a daytime town, and he misses New York's night life. He brought in his father, who made a surprising remark which Murrow didn't follow up to elaborate on or clarify. Asked whether he was proud of his son, Brando senior replied: "As an actor, not too proud; as a man, very proud." Murrow also had Brando do a turn at the bongo drums, and in this the actor was a different person, real gone, sent. *Bron.*

With its third season under the aegis of the Ford Foundation nearing the tape (17), "Omnibus" can be said to have fulfilled in large measure both its prescribed scope and its obligation to the public as bearer of the foremost experimental banner in network television. Next Sunday's finale on CBS will tackle, among other items, a televersion of "Uncle Tom's Cabin," in line with a pre-season promise by Workshop director Robert Saudek to latch on strongly to Americana—a promise more than adequately met over the season by the series on the Adams family, as but one example. Last Sunday, "Omnibus" turned the whole 90-minute works over to Homer's "The Iliad" in an elaborate, DeMillean playout depicting the siege of Troy in the 10th year of the great war to return Helen to her Agamemmon. It was impressive as a spectacle supplying the illusion of magnitude and managing to convey a sense the bitter personal conflict between the two camps.

Adaptation by "Omni" staffer Andrew Lewis took overlong to get going, but by the middle of Part II was fairly in stride, and the concluding chapter came over with a wallop that sold the entire Greek salad. Stirring climax was in the extended scene between Priam (Frederick Rolf) and Achilles (Paul Sparrer) in which the aged king begged for the return of the body of his beloved son Hector (Michael Higgins), speared by Achilles in personal battle. It was a stunning slice.

Large cast was well handled under the direction and staging of Ted Danielewski and Elliot Silverstein, with fillip choral score by Gene Cines. Tying the whole together was the authoritative off-camera narrative by Michael Kane as Homer. Splendid lineup included Phyllis Hill as Helen, Frederic Tozere as Agamemmon, Herbert Evers as Paris, Le Roi Operti as Nestor, Edgar Stehli as Idaios. Grant Sullivan as Ajax, Roger Evan Boxill as Patroclos, Susan Douglas as Andromache with Florence Reed as her servant, Alexander Scourby as Odysseus, Sorrei Brooke as Dolon and Donald Harens as Polydamos.

It was a tour de force despite some lagging sequences, and a credit to the TV-Radio Workshop for the remarkable teamwork in carrying out such an ambitious study of the Homer myth. *Trau.*

Pacing and choice of material slowed down "Toast of the Town" on Sunday (3). There was sufficient headline value and enough talent, but too much of sameness in act. A bill with the Will Mastin Trio featuring Sammy Davis Jr., Dorothy Dandridge and Julius LaRosa indicates a budget-be-damned and nothing is too good for the customer attitude, but with each of them working heavily in the song department, there was degree of uniformity throughout. Even the filmed sequence of "Daddy Long Legs" with Fred Astaire and Leslie Caron had a bit of chirping. Silence was a fairly golden ingredient on this session.

"Toast" ran overtime so that Joan Rhodes, the British Amazon, could only bend one iron bar at the beginning of the show. She didn't have a chance to return for her full act. It seemed a shame since she was imported especially for this occasion from England. Coming close to filling comedy requirements was the dog act, Excess Baggage, a clever round with the hounds paced by a man and woman.

The Mastin Trio's Davis is probably the most talent-laden youngster in the business. He's proficient in all departments. He sings with sensitivity, can do impressions along with the best of them, can dance excellently, and withal shows a likeable personality. The production surrounding him was good. It included an outside dancer, Hal Loman, a clever hoofer backed by a line, who provided the backstage dressing for Davis. Other members of the trio were presented imaginatively and did a nostalgic bit in the softshoe vein. Trio, now at the Copacabana, N.Y., can be said to have truly arrived on the entertainment scene.

Miss Dandridge did a pair of tunes going in heavily for dramatics with "Back Home to Joe," and a bright version of "I Got Rhythm." LaRosa poured it out nicely with "Pass It On" and "Let's Stay Home" both of which were well done.

It may be that the last minute fallout of Jackie Miles upset the routining of the show. Miles stepped out because of laryngitis. *Jose.*

Kraft's "direct from Broadway" pitch on "The Southwest Corner" couldn't have added up to the outlanders who were not aware—and couldn't care less—that the John Cecil Holm play had exited the main stem about three weeks previously after a brief run. There were a couple of good "success d'estime" notices on "Corner" as a legiter and there was an expectancy to use tv as a springboard to work up steam for a road version. Such a plan, if it existed at all, has been jettisoned, although the play may show up in the strawhatters.

The televersion (with adaptation by Holm) wouldn't supply the b.o. heat for a crosscountry trek since there were too many dull gaps as exposed on "Television Theatre" last Wed. (30) over NBC-TV. Nonetheless, the homescreen medium has rarely displayed such one-two-three punches in the incisive class performances of Eva LeGallienne, Enid Markey and Parker Fennelly of the original cast. Watching those old pros made for a stirring experience; each of them lifted the stature of the acting craft in speech and style, and there is no doubt that the "original cast" crossover helped hurdle whatever difficulties might otherwise have been imposed by the teletransfer.

There were some tender and enriching moments in story of a sensitive 83-year-old Vermonter (Miss LeGallienne) gradually being dispossessed in the old homestead and separated from her vivid memories by the intruding Miss Markey, even unto latter latching on to old hired hand Fennelly. But it was largely a plodding study in character, in heroics versus "the woman in possession" that even the surefire brand of "legit" pretending could not overcome. Score this one up for the troupers, with a fat credit to Maury Holland for faithful restaging. Rounding out the Broadway cast were Jean Gillespie, Ray Boyle, Frank Tweddell and Frieda Altman. *Trau.*

The J. Walter Thompson production boys let their hair down last Thursday night (31) on the ABC-TV "Pond's Theatre" with an engaging comedy, "The Forger." An offbeat story idea, wherein a successful comedy playwright who aspires to dramatic greatness successfully writes and passes off what's believed to be an undiscovered Shakespearean play, bolstered by a merry husband-and-wife combination in Kurt Kaznar and Leora Dana, made for a diverting, if not high-powered, romp.

The Dale Wasserman teleplay, from a story by Edward Hyams had a leisurely but steady pace and some broadly sketched farce scenes that put the show on the plus side of the ledger. On the other hand, there were some dull moments and some elements that could have used a rewrite for tightening and greater comedy values. On the whole, however, for producer-director George Roy Hill and for an excellent cast, it looked like the kind of a show that was fun doing. At any rate, for the most part it was fun watching. Kaznar, as the writer who pines for recognition of his unpublished and unproduced free verse, hears about "Alcibiades," a play supposedly written by Shakespeare but never found. When an English lady professor, an expert on the Bard, arrives on the scene to examine some rare books bought by Kaznar's producer's father, Kaznar goes into action, writing an original "Alcibiades" and slipping a "forged" printed version into the book collection. It's discovered, of course, and greeted as Shakespeare's own, produced, hailed and admired. But in the end, Kaznar comes to the realization that he did too good a job, that nobody will believe he wrote it; he goes back to successful comedy writing.

A frail enough vehicle, but Kaznar and Miss Dana, though not exactly the Lunts, did a highly creditable job as a happy couple through a gamut of comedic emotions. Kaznar in particular was good, emerging as a sort of teddy bear edition of Hume Cronyn. Cavada Humphrey was very funny in an exaggerated and improbable portrayal of the professor, played strictly for the farce elements she could milk out of it. Less effective, though adding another odd character to the mixture, was Barbara Nichols as a sort of lower-case Judy. Holliday. Remaining principals played it straight and competently — Bruce Gordon as the producer and Jacques Aubuchon as his scholarly father. Will West had a brief but effective spot as the harrassed radio announcer at the firstnight of the play.

Hill's direction strove rightly for all the farce he could milk, and while the script didn't permit of a rapid-fire of quickie yocks, he gave it the kind of movement that kept it building all the way. Other production values, including a couple of theatre scenes and a bedroom briefie, were up to the usual JWT "Kraft"-"Pond's" standard, that is, very good. *Chan.*

The word is that "Climax" wasn't permitted to use the screenplay of "Champion," so Rod Serling had to start from scratch to work up the Chrysler vidversion of the Ring Lardner story on CBS last week (31). There seemed to be a deliberate attempt to bypass some of the major scenes from the Stanley Kramer-UA pic of six years ago starring Kirk Douglas. This Rory Calhoun hour's edition lacked the sock and callous cynicism in the Midge Kelly role. The words and treatment were there, but Allen Reisner's direction supplied feints when jabs were indicated, and right crosses where a kayo punch was needed as the haymaker. It was a fair effort while devoid of bite, with Calhoun grimacing through the paces as he went down for the count for his deserving comeuppance. Here was a villain of the piece who in the celluoider drew a bit of "feel sorry for the guy" sympathy that Calhoun couldn't elicit. Highlighting the production were the fight sequences (separately staged by Johnny Indrisano) which managed to pour the gore.

The other parts got a lot of savvy handling. Wallace Ford conveyed a sense of frustration as bottled-up father of the champ. Tommy Cook gave force to the quiet role of the crippled brother (the memorable Arthur Kennedy creation). Wally Brown eloquently portrayed manager No. 1, coming close to the stirring Paul Stewart pic edition (but how close can you get in an abbreviated version wherein character building is the more difficult to contrive?). Ray Collins as the No. 2 manager told the story, largly flashback. Geraldine Brooks was the pug's suffering wife who brought delicacy to the role. Louis Charles as her father, the champ's handler, did a forthright job. Peggy Maley was seen in a bit as Collins' frau who goes for Calhoun.

Martin Manulis brought in an okay production but the fire and fury were merely outlined. *Trau.*

Quietly, but consistently, Danny O'Neil and his WBKB cohorts have been rackng up an enviable score against all comers with their morning local crossboarder on the Chicago ABC-TV o.&o. With O'Neil at the emcee controls, the display in one form or another has been a WBKB staple for the past four years. Helmsman, who doubles as producer, has gathered about him an able supporting cast in the person of Chet Roble, a very un-square gent who wallops a mean piano, and Nancy Wright, who can handle a song or an ad lib with equal poise.

As demonstrated last week (31), the variety grabbag is no blockbuster but one of those easy-going affairs that pleasantly whiles away a morning 55 minutes, O'Neil is strictly a low-throttle emcee as he conducts the various interview segments and knits together the proceedings. He's at his best during the kiddie panel bit in which he chins with the tots on the "subject of the day." And he can still knock off a ditty in the acceptable Irish tenor idiom.

Besides joining in the general frivolities, Roble and Miss Wright toss in some ditties of their own. This day they all were on a bird kick with Roble offering up a cool handling of "Baltimore Oriole" and "Skylark," while the gal supplied "Bye Bye Blackbird" and "A Little Bird Told Me" in old-time vaude style. Instrumental pace changer came from jazz guitarist Earl Backus and his trio who dished out "Lullaby of Birdland."

Mickey Houston, produce merchant turned tv food expert, was presented for his twice-weekly insert on the best market buys of the week. His straightforward approach on his buying tips seems good fodder for the housewives and lends a nice service angle to the program.

All concerned seemed to enjoy their work and the good feeling gets through to the home screen. *Dave.*

PUBLIC HEALTH IS PEOPLE
With Bee Baxter, others
Producer: Baxter
Director: Peter Reed
30 Mins.: Thurs., 1:30 p.m.
Participating
KSTP-TV, Minneapolis-St. Paul

Bee Baxter, an ace KSTP-TV personality who won national awards for a salute to the nursing profession series, again is incorporating into her daily half-hour housewives' commercial show another public service feature. This time it's 13 shots, one of them a week, as the public health subject, a matter of vital concern, of course, to all dialers.

Under Mrs. Baxter's informal, down-to-earth questioning, Minnesota Public Health department members explain what public health comprises, the department's goals and objectives, how the state strives to attain the latter, the manner in which the public can cooperate and the program's value to everyone. In humanizing the subject, the program brings it closer to individual citizens.

With Dr. Robert N. Barr, the department's deputy, as the interviewee, series got off to an auspicious start.

It was apparent that Mrs. Baxter, an expert and fast word slinger with a slick camera approach and presence, has grounded and briefed herself well on the subjects. Her questions and own observations were intelligently on the ball and stressed human interest aspects. Dr. Barr, displaying glibness, too, and an ability to relate his story in simple, understandable fashion, proved a good target for her querying. *Rees.*

HOME FARE
With Eileen Flynn, Ernie Tetrault, others
Director: Grant Van Patten
30 Mins.; Mon-thru-Fri., 9 a.m.
Participating
WRGB-TV, Schenectady

Originally scheduled as a filler, "Home Fare" has slowly but steadily built in interest, as it simultaneously creates good will for the General Electric station among many individuals and organizations in the viewing area. The idea of presenting amateur and professional cooks in demonstrations of their favorite dishes is retained, but the range of interviews, style shows and merchandising promotions has been widened.

Curiously though shrewdly, WRGB permits merchants associations, stores and restaurants to incorporate mild plugging—on free time. A men's style show was recently presented by a Troy group. Several women's style displays, by sponsoring clubs, have also been seen.

Two network-calibre interviews caught were: a double recorded exhange conducted with Bing Crosby, prior to the area premiere of "The Country Girl," by Eileen Flynn and Ernie Tetrault; an exchange with Margaret Bourke-White, Life mag lenser (in Albany for the 50th annl convention of Professional Photographers Society of New York) by Mrs. Flynn and Bill Hartigan, ex-camera editor of WTRI-TV and a former web photographer in Korea. Crosby was whommo; Miss Bourke-White (whose mobile feature photographed beautifully) provocative.

Program features an informal, unrehearsed format. *Conners.*

TEN YEARS AFTER HIROSHIMA
(March of Medicine)
With Dr. Robert Holmes, Francis Boyer, others; Ben Grauer, narrator; Frank Blair, announcer
Producer: Doris Ann
Director: Alan Newman
30 Mins., Tues. (29), 9:30 p.m.
SMITH, KLINE & FRENCH
NBC-TV, N. Y.
(Doremus-Eshleman)

NBC-TV's "March of Medicine" came up with an unusually newsy airer last Tuesday (29) in "Ten Years After Hiroshima," an on-the-spot tv report of the effects of atomic radiation on the survivors of the A-bomb holocaust in the Jap city a decade ago, during the war. Absorbing in itself, the program had another purpose—to show possible radiation effects as lessons for today in case of atom-bomb attack. As such, it must have brought home to viewers the devastation of atomic warfare, the need of precautions, and above all the necessity of taking all measures possible to prevent any A or H bomb warfare outbreak.

Dr. Robert H. Holmes, director of the U. S. Atomic Bomb Casualty Commission, which has been doing on-the-spot studies of atomic radiation, reported at length on results thus far established. Airer first gave glimpses of a shattered Hiroshima, some survivors immediately after the bombing, then went into the rebuilt city of today, and to the survivors 10 years after. The study of the delayed effects of radiation was quite encouraging.

Japs who lived through the atom bombing have produced children who show no signs of hereditary ill effects after 10 years, according to Dr. Holmes. Among offspring of 185 pregnant women in the area near the bomb center, only eight have shown signs of radiation injury. On the other hand, adult surviyors in the hot zone (area of 2,000 meters radius from the bomb target center) developed 16 times as much leukemia as unradiated Japs, while eyes of radiated adults suffered highly, via cataracts.

Other medicos discussed radiation problems. Francis Boyer, prez of Smith, Kline & French, sponsor of this series, discussed basic research in labs to help meet the dangers of atom bombing. Ben Grauer was an efficient narrator, and the whole event had a great deal of pertinence and interest. *Bron.*

RON TERRY SHOW
With Evie Eraci, Shay Torrent and Axel Alexander; guests
Producer: Gloria Lynn
Director: Don Kane
60 Mins.; Tues. and Wed., 12 Midnight
Participating
WGN-TV, Chicago

Ron Terry helms the two midweek spots on WGN-TV's postmidnight deejay roundelay. Terry holds together the rather loose-jointed session with a breezy informality that should build a following of sorts with the insomniacs. Also it's the only live beaming on at the time.

Although deejay formatted, Terry relies more on in person music than the pressed stuff. Regulars include the Shay Torrent and Axel Alexander organ duo and singer Evie Eraci with the host cutting himself in for an occasional ditty with a so-so baritone. Bill Hayes was the singleton visitor on installment seen (30) and Terry got plenty of mileage out of him despite the fact the guest was obviously tired after doing four shows at the Chicago Theatre.

Torrent and Alexander contributed three flashy Hammond arrangements, including a tricky treatment of "March of the Dwarfs." Miss Eraci thrushed satisfactorily "Dearly Beloved" and Terry joined her to duet "It Couldn't Be Cuter." Between times Terry took phone calls in the mystery personality contest all of which wasn't too exciting viewing.

Host delivers a real warm sell for the various participating clients. *Dave.*

'T-H-T's' Chi Windfall

Chicago, April 5.

Over $400,000 in "Today—Home—Tonight" participation biz was wrapped up last week by veep Ed Hitz's Chi NBC-TV sales crew. Biggest plum came from Helene Curtis, through the Earle Ludgin agency, for 52 insertions in "Tonight" starting in July.

E. L. Bruce wax firm ordered an additional 14 "Today" blurbs. The Nesco appliance firm is set for a batch of 15, starting in October on "Today," while International Shoe bought four spots on "Home" in August and September. *Hal.*

TED MACK'S MATINEE
With Honeydreamers, Elise Rhodes, Dick Lee; Mrs. Dale Carnegie, guest
Producer: Louis Graham
Director: Lloyd Marx
30 Mins., Mon.-thru-Fri., 3 p.m.
NBC-TV, from New York

Premiere of the "Ted Mack's Matinee" on Monday (4) as NBC-TV's newest addition to its cross-the-board afternoon schedule has more than casual or fleeting overtones. It comes at a time when the network affiliates, on the eve of their annual powwow, are hankering for a more stable Mon.-thru-Fri daytime tv pattern. After several years it's still the weak link in the web's program structure (and the major difference why CBS' annual tv billings soar ahead of NBC's) and why the affiliates are concerned.

Thus in Mack the network is not only vesting a half-hour of the afternoon cross-the-board display with a personality who knows all the tricks of the game in commanding maximum interest and attention from the hausfrau, but (as a residual payoff from the longtime "Original Amateur Hour" status and hometown visitations) Mack's big extra plus in his ability to merchanside a show and its sponsor to the hilt. Like Ed Sullivn for Lincoln-Mercury, he's got one of the enviable track records in the biz. That's why, though "Matinee" is premiering as a sustainer, the web isn't concerned about the commercial come-on following in its natural stride.

As a show "Matinee" has some warm ingredients, with Mack's ingratiating personality as the predominant note. Aside from Mack's basic format designed to give aspiring pros a crack at the coast-to-coast spotlight (with some tyro elements also incorporated into the stanza), assorted gimmicks enliven the session—as with the designation of a "Husband of the Week" (with its accompanying "Mr. Dreamboat" citation); a baby caption contest, etc. There will also be daily guests, with Mrs. Dale Carnegie, author of "How To Help Your Husband Get Ahead," initialing on a "chivalry in men" topic. Regulars on shows include the Honeydreamers, vocal combo; Elise Rhodes, nitery chirper who appeared in the London edition of "Oklahoma," and Dick Lee, vocalist from Philly. Each in turn lends a zest and youthful attractiveness to the showcase. *Rose.*

A NIGHT OF VIGIL
With Everett Sloane, Jonathan Harris, Jack Weston, Frieda Alston, Harry Townes, others
Producer: George Crothers
Director: Joseph Scibetta
30 Mins., Sunday (3), 2 p.m.
CBS-TV, from New York

To commemorate the Jewish Passover holiday starting tonight (Wed.), CBS-TV gave over its 2 to 2:30 p.m. Sabbath time to a half-hour dramatization of the Jews, 300 years ago, under Peter Stuyvesant in New Amsterdam. It was a handy theme, since it also fit into the Jewish tricentennial celebration in America. The story, "A Night of Vigil," was stuffy as penned by Irve Tunick. And it left director Joseph Scibetta struggling to achieve a dominant mood in a script with many.

Tunick took a day out of history when the Jews of New Amsterdam, after being expelled from many places around the globe, once again faced expulsion at the hands of Peter Stuyvesant. The fight against another mandatory voyage, as the story goes, was helmed by Abraham deLucena. The climax, when the Jews were told that the Dutch Board of Governors was permitting them to stay in peace, came on the first night of Passover.

Tunick was more intent on transmitting a mood than reality. DeLucena didn't speak to Stuyvesant as a mental equal, not even as a tired man wanting security (which seemed to be Tunick's original aim), but, finally, almost as a minor diety to a lackey. The illogical situation was worsened by making Stuyvesant a bumbling, irrational fool, who in such a state could never have ruled New Amsterdam. Tunick, wanting to emphasize the long biblical-historical tradition of the Jews, wrote some heavily pedantic lines for his "Vigil" characters.

It seemed director Scibetta was caught in an unsuccessful effort of his own to translate Tunick's mixture of solemnity and attempted lyricism into a dramatic showcase. Acting of Everett Sloane was of a subservient, futilely indignant Stuyvesant. Jonathan Harris was the unreal deLucena. Other roles were done with effort, too. *Art.*

APPOINTMENT WITH ADVENTURE
(Minus Three Thousand)
With Claude Dauphin, Louis Jourdan, Mala Powers, Harold Stone, Gerald Price, others
Producer-director: Robert Stevens
Writer: Newton Melzer
30 Mins., Sun., 10 p.m.
KENT CIGARETS
CBS-TV, from New York
(Young & Rubicam)

The drop in cigaret sales has cued a general budget tightening among the cigaret companies, and that's said to be the reason Kent dropped the expensive "Father Knows Best" filmed family comedy series in favor of the less expensive live package, "Appointment With Adventure." But in a bad sales period, there's always the element of public relations to consider, and in dumping "Father," Kent got something of a p.r. kickback in the form of protests. The fact that "Appointment With Adventure" shapes up as a trite entry will only add to Kent's woes. The entire shift may prove more costly than the coin Kent saved by the switch.

Talent Associates, which thus far has been successful with every outing, hits its first clinker with "Appointment." It's got a virtually unbeatable problem to start with doing an adventure show, with all its outdoor elements — on a live basis. True, set designer Larry Eggleston did a fine job on some cave interiors in the premiere segment, but those outdoor scenes in front of a rear screen were artificial and unnatural looking. And the rear screen scenes were only mountains and sky—what happens when there are tougher backgrounds?

But the play's the thing, and if the preem is any example, the TA boys face some tough sledding. "Minus Three Thousand," Newton Melzer's teleplay for the kickoffer, had an offbeat enough theme and setting, the adventures of a party of cave explorers in the Pyrenees. But Melzer chose to integrate the old triangle business into the affair, with Claude Dauphin and Mala Powers the happily married couple and Louis Jourdan the explorer who knew Miss Powers before her marriage and wants her back. There were enough straight adventure ingredients, such as the descent down a sheer 3,000-foot drop and a cave-in and rescue operation, to make a suspenseful story in themselves, if given the full half-hour treatment. Use of the triangle, with an unsuspenseful climax, spoiled what might have been an offbeat and interesting yarn by the introduction of a trite and familiar formula.

Acting, unfortunately, was mated to the script, and Jourdan, Dauphin and Miss Powers were all unconvincing in the leads. Robert Stevens dealt with some tricky production problems nicely—which is to say that everything went smoothly, though by no means smartly — but his direction was uneven and for the most part unproductive. TA and Young & Rubicam are going to have to make up their minds whether they want to do a real adventure series or a soap opera with an outdoor setting. In its current compromised form, "Appointment With Adventure" isn't enhancing the reputation of either, nor is it doing Kent any good. *Chan.*

AMES BROS. SHOW
15 Mins.; Fri., 6:30 p.m.
NEHI BOTTLERS
WABD, N. Y.
(BBD&O)

Having scored on wax with several hit records, the Ames Bros. are now giving tv a whirl. A large segment of the quartet's following will probably swing over to the visual medium to orb the boys in action. Program follows the pattern of a fan mag feature, with highlight from the group's career providing the story material. Actually it's a neat public relations job, with the Ames boys getting a wholesome buildup that should ingratiate them with the parents of their large teenage following.

Judging by the initialer last Friday (1), program may be little too schmaltzy for some viewers. Opening segment, which included two tunes, employed the flashback routine to spotlight the brothers during their struggle for recognition. Situation played up concerned a period when the boys were away from home, broke and hungry, and their mother showed up with a bagful of groceries.

In the music vein, the Ames freres kicked show off with a snappy rendition of "When the Saints Go Marching In." Other number later in the program was a ballad. Opener had an informal quality that enabled the brothers to go through the story material without any apparent Stanislavsky schooling. *Jess.*

ACADEMY AWARDS
With Bob Hope, emcee in Hollywood; Thelma Ritter and Conrad Nagel, in N. Y.
Exec producer-general director: Jean Negulesco
NBC producers: William Kayden, Hollywood; Hudson Faussett, N. Y.
NBC directors: William Bennington, Hollywood; Grey Lockwood, N. Y.
Musical director: David Rose
Writers: Richard L. Breen, Jack Rose, Mel Shavelson
90 Mins., Wed. (30), 10:30 p.m.
OLDSMOBILE
NBC-TV, from H'wood, N. Y.
(D. P. Brother)

For the NBC-TV exposure of last Wednesday's (27) annual Academy Awards ritual: a kingsized Oscar. In contrast with previous, confused airings of Hollywood's big night, this new cabled outing was on the beam all the way from opening curtain to Sam Spiegel.

Under the direction of Jean Negulesco, the program was unusually good tv organization and coordination of complex material. The film industry, although still hitch-hiking on an Oldsmobile bankroll, never looked better. And if there's another Oscar left over, pass it along to Bob Hope. (He claimed he's had an acceptance speech ready for 14 years.)

Hope doubtless won new friends with the way he handled the emcee chores. This was a master at work, a nimble-witted (so what if he did use TelePrompter?), class performer who carried the hour and a half of running time with such humor and distinction that very few citizens will want to take the job next time. Hope's comeedics, whether monologging, cracking asides or mugging it up with Bing Crosby, Marlon Brando, Humphrey Bogart, et al., gave the show much of its entertainment wallop.

There reportedly was only one dry-run of the ceremony but the pacing was so smooth and quick-time that a month of rehearsals looked evident. It was showmanly programming; most of what went on had zest. Expertly planned, there weren't the usual delays as a nominee would trek from left field to the golden circle of award winners. Also deleted were clips from the pictures which, while often entertaining as separate entities, had the effect of breaking the rhythm of the overall show last year.

However, the teletale about the Acad can't be all rave. The five songs in the running were belted across with much less sock than there should have been. David Rose's overture was just fine and Johnny Desmond did fair enough with "High and Mighty." Slotted later, Tony Martin was the victim of visual hardship. He sold "Hold My Hand" with vocal punch but this was marred by either strange makeup or faulty camera pickup. It was disconcerting.

Rosemary Clooney was surprisingly colorless with "Man That Got Away" and for a while it looked doubtful that Dean Martin would ever get to the final doubloon of "Three Coins in the Fountain"—his phrasing was so widely spaced. Peggy King, assigned to "Count Your Blessings," did just okay, a little shallowness showing through.

The screen personalities (wotta cast!) rate a citation en masse for deportment. The acceptance ya-ta-ta all around was gracious and/or humorous. Eva Marie Saint, who is pregnant, commented that she "might have the baby right on the spot" and the crack was not out of order at all. Miss Saint gave it a certain charm and dignity.

Dimitri Tiomkin, who when he speaks there should be titles, contributed the yock heard mostly around show business after the show. Accepting the Oscar for "High & Mighty" (musical score), the composer acknowledged assists by Brahms, Shostakovich, Rimsky-Korsakov, and others of such stature.

The program did the L. A. to N. Y. shuttle, picking up the Pantages Theatre in the west where Hope held the gavel, and the Century in the east where Thelma Ritter and Conrad Nagel were on duty. And Audrey Hepburn got projected from London, via a brief film clip.

Commercials, focusing on Lee Bowman, the Modernaires, Bob Lamont and lots of those cars, were not the usual Olds hat. The sponsor seemed reasonable in taking "sell" time and the plugs were diversified and palatable.

At one point Hope submitted that while pictures are showing new life, tv needn't worry until the film industry starts sponsoring the Acad show. He might have added that Hollywood is getting a free and merry ride and there's no show of genuine inclination to depart from this kind of status quo. *Gene.*

REUNION IN VIENNA
(Producers Showcase)
With Greer Garson, Brian Aherne Peter Lorre, Robert Flemyng, Cathleen Nesbitt, Lili Darvas, Herbert Berghof, George Voskovec, Frederic Worlock, Tamara Daykarhanova, others
Producer: Fred Coe
Guest Producer: Jean Dalrymple
Director: Vincent Donehue
Adaptation: David Shaw
90 Mins., Mon. (4), 8 p.m.
RCA, FORD
NBC-TV, from New York
(Kenyon & Eckhardt)

It's a pretty safe bet that Vienna in all its Hapsburgian splendor never had it so good compared with the decorous values projected on the NBC-RCA tinted tv screens Monday night (4) when "Reunion In Vienna" was re-created on the "Producers Showcase" spec. And it's an equally safe bet that seldom has so much coin, lavish and painstaking production and particularly fine talent wasted itself on such antiquated theatre.

If it were possible to review Monday's spec with complete disregard for the play itself, then nothing but the highest praise would be in order. For one thing, Greer Garson's tele debut in this Robert E. Sherwood Graustarkian comedy was on the triumphant side and the physical beauty and charm of the actress were highlighted by compatible color at its best. Completely at ease, she sparkled and handled herself like a vet tv trouper. For that matter, Brian Aherne, too, was as dashing and grotesque as only a threadbare archduke could appear in this year of grace. All the ex-nobility right down the line were cast well and played well, particularly Peter Lorre, whose role fit him like an old shoe.

But unfortunately "Reunion In Vienna" as written by Sherwood back in '31 came forth on this occasion as something unbelievable and trite, despite a heroic adaptation attempt by David Shaw, one of tv's more skilled practitioners. The archduke, the amorata of his heyday and her psychoanalyst-husband, the "Reunion" triangle, held forth with a bravura that was nothing short of silly. That "Reunion In Vienna" could hold its audience for an hour and a half was, indeed, a triumph for producer Fred Coe, guest producer Jean Dalrymple and director Vincent Donehue. Not to mention the very fine technical crew and superb costuming. And to those fortunate enough to have seen it in color, the contribution of this added dimension was seldom more pronounced.

There certainly must be more rewarding vehicles around to utilize such gifted talents. Since the Monday displays are restricted to revivals, surely there are plays that hold up better than "Reunion." *Rose.*

ALL IN FUN
With Charlie Applewhite, Fontane Sisters, Jim Jeffreys, Al Fisher & Lou Marks
Producer: Al Span
Director: Peter Birch
30 Mins.; Sat., 10:30 p.m.
CBS-TV, from New York

Net is using this "All in Fun" series as a two-week filler before the "Damon Runyon Theatre" moves in for a regular run in the 10:30 p.m. berth. CBS apparently is planning to jockey the series into a summer slot—and it's not a bad idea.

It's a light and pleasant affair with just the right mixture of comedy and song for hot weather viewing. In Charlie Applewhite, the series has an amiable and likeable emcee-crooner. He's not a heavyweight host but he does manage to keep everything moving at an easygoing pace and he does know how to belt a song.

Success of the show, as in all vaudeo operations, will rest on the guest attractions. For the opener "All in Fun" grabbed the hot disking trio, The Fontane Sisters, and they came through with their current clicks "Rock Love" and "Most of All."

For the comedics, stanza had Jim Jeffreys and Al Fisher & Lou Marks. Jeffreys is a hillbilly monologist who has some appeal, especially for those who go for alfalfa humor. The Fisher & Marks exert a lot of energy to whip up yock reaction. They hit the funny-bone occasionally but they have to knock themselves out to do it.

Alfredo Antonini helped the stanza's flow in his musical conductor's spot. *Gros.*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW YORK — *Approx. Set Count*—4,175,000 — *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	16.4	51	32.2	6 O'Clock Report	WCBS	5.5
							Early Show	WCBS	6.8
2. Annie Oakley (W)	WCBS	CBS	Sat. 5:30-6:00	15.5	51	27.7	Junior Frolics	WATV	5.5
3. Abbott and Costello (Com)	WRCA	MCA	Sat. 6:00-6:30	14.6	51	28.9	Ramar of the Jungle	WPIX	6.0
4. Guy Lombardo (M)	WRCA	MCA	Thurs. 7:00-7:30	13.8	42	32.5	Early Show	WCBS	9.4
							Early Show; Rain or Shine	WCBS	11.4
5. Range Rider (W)	WRCA	CBS	Sat. 6:30-7:00	12.4	42	29.3	Man Behind the Badge	WCBS	9.9
6. Wild Bill Hickok (W)	WRCA	Flamingo	Wed. 6:00-6:30	12.1	37	33.0	6 O'Clock Report	WCBS	7.0
							Early Show	WCBS	6.2
7. Janet Dean, RN (Dr.)	WRCA	UM&M	Tues. 7:00-7:30	10.8	31	34.3	Early Show	WCBS	11.4
							Early Show; Rain or Shine	WCBS	15.6
Amos 'n' Andy (Com)	WCBS	CBS	Sat. 5:00-5:30	10.8	44	24.6	Junior Frolics	WATV	7.6
9. Little Rascals (Ch)	WPIX	Interstate	Mon.-Fri. 5:30-6:00	*10.6	32	*32.9	Howdy Doody	WRCA	*10.9
Meet Corliss Archer (Com)	WABC	Ziv	Sun. 6:00-6:30	10.6	26	40.7	Omnibus	WCBS	13.7

* Average Weekly Rating.

LOS ANGELES — *Approx. Set Count*—1,855,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	29.6	48	61.5	Harry Owens	KNXT	9.7
2. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	27.7	46	60.1	See It Now	KNXT	18.3
3. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	18.8	28	67.3	Jackie Gleason	KNXT	22.1
4. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	18.5	35	52.8	Cavalcade of America	KABC	10.0
5. Little Rascals (Ch)	KNXT	Interstate	Mon.-Fri. 5:30-6:00	*16.6	50	*33.3	Jack Owens	KABC	*4.9
6. Mr. District Attorney (Myst)	KNXT	Ziv	Mon. 10:00-10:30	16.3	34	48.6	Rob't Montgomery Presents	KRCA	12.8
Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	16.3	33	50.2	Hometown Jamboree	KTLA	10.8
8. Amos 'n' Andy (Com)	KNXT	CBS	Fri. 7:00-7:30	15.7	27	58.8	Cavalcade of America	KRCA	25.5
9. Stories of the Century (W)	KTTV	HTS	Sun. 9:00-9:30	14.9	24	63.3	GE Theatre	KNXT	16.6
10. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	14.6	23	63.0	Jackie Gleason	KNXT	24.2

* Average Weekly Rating.

PHILADELPHIA — *Approx. Set Count*—1,840,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. Little Rascals (Ch)	WPTZ	Interstate	Mon.-Fri. 6:00-6:30	*30.8	69	*44.5	Various		
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	30.2	68	44.2	Janet Dean, RN	WFIL	8.9
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	22.6	49	46.2	Award Theatre	WPTZ	12.3
4. Foreign Intrigue (Adv)	WCAU	Sheldon Reynolds	Sat. 7:00-7:30	19.6	48	40.4	Frontier Playhouse	WPTZ	13.5
5. Mr. and Mrs. North (Myst)	WFIL	ATPS	Tues. 7:00-7:30	16.9	41	41.4	Award Theatre	WPTZ	17.3
6. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	15.8	39	40.4	Award Theatre	WPTZ	19.1
Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	15.8	39	40.3	Ford Playhouse	WFIL	16.4
8. I Led 3 Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	15.5	30	51.8	Award Theatre	WPTZ	24.6
9. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	15.3	40	37.9	Award Theatre	WPTZ	14.8
Ramar of the Jungle (Adv)	WFIL	TPA	Sun. 6:00-6:30	15.3	39	39.0	Omnibus	WCAU	13.5

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—465,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WMIN (11)*, WTCN (11)* *Share-Time

1. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	28.8	88	32.6	Captain II	WMIN	3.2
2. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	24.0	42	56.8	Stop the Music	WMIN	13.0
3. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	22.6	59	38.6	Championship Bowling	WMIN	10.0
4. Life of Riley (Com)	KEYD	NBC	Sun. 6:00-6:30	21.4	42	51.4	You Asked for It	WMIN	13.8
5. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	21.2	37	56.8	Studio One	WCCO	23.2
6. Annie Oakley (W)	WTCN	CBS	Sun. 5:00-5:30	19.6	46	42.8	People Are Funny	KSTP	15.0
7. Cisco Kid (W)	WCCO	Ziv	Sat. 4:30-5:00	19.2	82	23.6	Trail Blazers	KEYD	3.4
8. Mr. District Attorney (Myst)	KSTP	Ziv	Fri. 7:30-8:00	18.0	34	53.6	Topper	WCCO	28.0
9. Sherlock Holmes (Myst)	KSTP	UM&M	Sun. 9:30-10:00	15.8	32	49.8	Masterpiece Theatre	WCCO	14.4
10. Superman (Adv)	WMIN	Flamingo	Wed. 5:30-6:00	15.0	41	36.2	Axel and His Dog	WCCO	15.2
							Axel; Game of the Day	WCCO	13.6

ATLANTA — *Approx. Set Count*—420,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	37.5	80	46.8	Cartoon Carnival	WLW-A	6.5
2. Ramar of the Jungle (Adv)	WSB	TPA	Sun. 4:00-4:30	30.5	78	38.9	American Week	WAGA	5.3
3. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 7:30-8:00	28.1	53	53.3	Dinah Shore	WSB	14.7
							News Caravan	WSB	16.6
4. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	27.1	51	53.2	Omnibus	WAGA	14.6
5. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	25.5	80	31.8	Successful Gardening	WSB	7.8
							This Is the Story	WSB	3.8
6. Racket Squad (Adv)	WSB	ABC	Sun. 7:00-7:30	22.4	41	54.4	You Asked for It	WLW-A	21.6
7. Stories of the Century (W)	WSB	HTS	Sat. 11:00-11:30	21.5	70	30.6	Texas Rasslin'	WLW-A	6.8
8. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	18.6	42	44.3	Cartoon Carnival	WLW-A	6.8
9. Abbott and Costello (Com)	WSB	MCA	Sat. 6:00-6:30	17.8	62	28.5	Life With Father	WAGA	6.6
10. Badge 714 (Myst)	WLW-A	NBC	Wed. 9:30-10:00	17.5	26	67.5	I've Got a Secret	WAGA	29.3

DAYTON — *Approx. Set Count*—330,000 — *Stations*—WLW-D (2), WHIO (7)

1. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	29.4	72	54.9	Masquerade Party	WHIO	11.5
2. Badge 714 (Myst)	WLW-D	NBC	Sun. 7:00-7:30	38.7	70	55.0	Life Begins at 80	WHIO	8.6
3. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	27.2	83	32.9	Sports Report	WHIO	1.2
							Weather; Ohio Story	WHIO	3.0
4. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	25.1	72	34.9	Barker Bill's Cartoons	WHIO	7.5
							Don's House	WHIO	4.8
5. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	24.5	68	36.1	Hopalong Cassidy	WHIO	8.1
6. Waterfront (Adv)	WHIO	MCA	Sat. 7:00-7:30	23.2	42	55.8	Midwestern Hayride	WLW-D	30.9
7. Secret File USA (Adv)	WHIO	Official	Fri. 10:30-11:00	22.6	57	39.7	Cavalvade of Sports	WLW-D	16.4
							Sports; Sports Shot	WLW-D	12.8
8. Racket Squad (Adv)	WHIO	ABC	Tues. 7:00-7:30	22.0	60	36.8	Ray Bolger	WLW-D	10.6
9. Ramar of the Jungle (Adv)	WLW-D	TPA	Fri. 6:00-6:30	21.5	71	30.4	Barker Bill's Cartoons	WHIO	7.5
							Weather; Ohio Story	WHIO	4.2
10. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	21.2	38	55.3	Dinah Shore	WLW-D	26.0
							News Caravan	WLW-D	28.4

TV Blasted As Monopoly

Washington, April 5.

Rep. Henry S. Reuss (D.-Wis.) yesterday (Mon.) charged the FCC with fostering monopoly in the tv field, driving out the independent stations, and forcing the small businessman to pay higher time rates.

In a hot blast against last week's report of the Attorney General's national committee on antitrust laws, Reuss asserted the study completely ignores "numerous instances" in various industries, including television, "where the Government itself is creating the cartels and the monopolies that the antitrust laws are designed to prevent."

Reuss, a member of the Government Operations Committee of the House, said that "in no field is monopoly more threatening today than in that of tv, where increasingly a few large networks and newspaper organizations are acquiring a stranglehold on the industry.

"The FCC, far from doing anything about this development, is everyday doing its best to accelerate it. In tv, as elsewhere, the big get bigger and the independents go broke . . . the four major tv networks and the 16 stations they own received 53½% of the entire broadcasting revenues of the tv industry in 1953; the other 318 stations, comprising 95% of the total number, received only 46½%."

OF Pacts 'Intrigue' Deal, Eyes $2,000,000 Gross on 156 Pix

After four years, Sheldon Reynolds' "Foreign Intrigue" series has finally found its way into the hands of an established vidfilm syndicator. Official Films this week took over distribution rights to the series in a straight distribution deal reportedly involving a cash advance to Reynolds but no guarantees. Official gets distribution of the films "in perpetuity," and gets first refusal on distribution of any future "Intrigue" pix if Reynolds decides to produce any more.

Official's deal, negotiated via the William Morris agency, puts an end to one of the most unusual distribution patterns in the complex telefilm field. For three years, a brewery, P. Ballantine & Sons, handled distribution on the films under an arrangement whereby the brewery bought the series for a number of markets for itself and sublicensed it to other sponsors in limited markets. Last year, Reynolds set up shop for himself and distributed under his own banner, but using Morris personnel. Finally, he'l pulled out of distribution altogether and will go back to concentrating solely on production.

Under the deal, Official acquires 78 "Intrigue" films immediately, another 39 on July 1, and 39 more at an unspecified future date, making the total of 156, the number Reynolds has produced over the past four years. First 78 are the James Daly starrers and 39 of the 78 Jerome Thor pix. The July batch will represent the current Gerald Mohr starrers under their present different format (hotelkeeper instead of newspaperman). Morris office is reportedly holding onto the pix till July in hopes of springing a national deal, since they've only played a few markets. Release of the other 39 Thor pix awaits clearance from European sources, and there's no definite

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ABC Getting That O&O Gleam Again

Nobody's talking, but reports are that ABC-TV is considering reestablishing its owned & operated stations department. Special two-day meeting of o&o chieftains in New York Monday (4) and yesterday (Tues.) was general in scope, but one of the areas dealt with, it's reported, concerned ways and means of coordinating the operations of the now-autonomous radio and tv entities.

It's recalled that the o&o division, headed at the time by Slocum (Buzz) Chapin, now tv sales veep, for television and Bud Materne (no longer with the web) for radio, was abolished shortly after the Paramount Theatre merger. Bob O'Brien, as executive v.p., then took over coordination of the various o&o's. Since O'Brien returned to the Paramount Theatres homeoffice, there's been nobody directly in control of the five tv and five radio o&o's.

Meeting this week was helmed by v.p. and controller Harold L. Morgan Jr., who handled the joint

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TvB's 'All-Industry' Status

Television Advertising Bureau is really striving for that "all-industry" status. On May 10, the sales promotion outfit's board of directors, comprised of network and station members only at present, takes on a full-voting member from station representative ranks.

Station reps have never been more than associate members in rival Radio Advertising Bureau. The TvB acceptance is prompted, it seems, by a desire to attract members of the Station Representatives Assn. TvB, with the joining last week of Petry, now has three station rep members, others being Blair and Meeker.

Krantz Sets Ambitious 'Television Workshop' For WRCA-TV Agenda

WRCA-TV, NBC's New York o&o, is blueprinting "Television Workshop" embracing social sciences, the arts and items from the educational - entertainment spheres. Program manager Steve Krantz will launch it this month as a front-and-backer of Norman Brokenshire's daytime show, but with no set time span or frequency of exposure. Included in subject matter will be off-Broadway theatres, college journalism and drama classes, music and dance schools, science and philosophy and projects developed by the station itself.

Among segments being mapped are a pair of panel shows, new technique for showcasing museum material, dramatization of narrative poetry, and a study into the techniques and processes of psychoanalysis. Ideas presented by packagers will have a station option attached. There'll be a kine file for reflective study.

"Workshop" will probably kick off with "The Analyst," shown in cooperation with the N. Y. State Society for Mental Health. It's Krantz's aim to provide a new interest for daytime viewers, particularly for those femmes "who fail to find enough 'stimulation' in the existing fare."

SK&F'S LONG-TERM CLOSED-CIRCUIT DEAL

Marking a new first in the field of closed-circuit television, Smith, Kline & French Laboratories has signed a one-year pact with TNT Telesessions to use the latter's closed-circuit network facilities. Deal, somewhat similar to a network-sponsor relationship, extends to March, 1956. Under the deal, the pharmaceutical firm, which stages a series of closed-circuit videclinics for physicians, receives a more favorable rate than for a one-shot telecast.

SK&F, which has employed closed-circuit on two occasions in recent months, is down for a third on May 9. It has slated a 35-city telecast to doctors throughout the nation during the prime evening hours.

Barry Gray to WATV; Wilson-Glickman-Lee Sports Combo Also Set

Some evening programming changes at WATV, Newark, see Barry Gray return to Gotham video for at least a short time and reintroduction to tv of the cracker-barrel sportscasting trio of Ward Wilson, Marty Glickman and Bert Lee. Changes were made by Lee (Bertram Lebhar Jr.) who in addition to being a gabber is the video station's exec factotum.

Gray steps into a five-night 15-minute news commentary, similar to the one he did until last year via WABD, for a four-week period sponsored by Gimbels Department Store. Gray is at 7:30 p.m.; and from 7 to 7:30, Monday through Saturday, the sports trio, once heard as a team on radio station WMGM, takes over indefinitely. (They were on WABD video for a short while some time ago.) Gray's "tentative" status is said due to his uncertain plans for this summer.

At 8:30, the station is trying something new this year with regard to televising the trotters from Roosevelt Raceway. Beginning last Monday (4), WATV interrupted its regularly skedded commercial promercial programming five minutes out of every 25 to bring each of the eight races.

Victim of Major Frameup: Lamb's Defense to FCC

Washington, April 5.

In an attempt of "let's get it over with," broadcaster-publisher Edward O. Lamb testified before FCC Examiner Herbert Sharfman that he made "lots" of mistakes but that he had no apologies for anything he ever did or said during the years in which the government charges he was associated with Communist organizations.

Declaring "I want my name cleared and it's going to be cleared," Lamb charged that the Commission has used "professional witnesses" against him and that he is the victim of "a horrible frameup."

During questioning by Examiner Sharfman, he said "I don't appear here to apologize for my life or any of my activities. I don't want to give the appearance of trying to salve anyone or make you think I'm lily white or never made any mistakes. I've made lots of them."

And under questioning by FCC attorney Joseph Kittner, he said he was "anxious and willing" to answer questions. "I assure you," he added, "I don't come here to ask for forgiveness for anything I have ever done, or any opinions, thoughts or writings."

Lamb occupied the stand two days, continuing his testimony at a

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All Madison, Evansville, Hartford, Peoria Comm'l TV Stations Put On UHF As FCC Votes to 'Deintermix'

Washington, April 5.

Apparently impelled by Chairman Warren Magnuson (D-Wash.) of the Senate Interstate Commerce Committee, the FCC surprisingly moved last week to deintermix channels in four cities to put all commercial stations on ultra high.

The action, in the form of proposed rulemaking, came much sooner than expected as the agency only recently informed the Senate Committee its consideration of "limited deintermixture" (advocated in the Plotkin report) was in a preliminary stage. Sen. Magnuson immediately went after the Commission to get going "before it is too late to deintermix anything."

Significantly, the Commission instituted the necessary proceedings after Examiners' recommendations had been issued on VHF contests in three cities of the four. In one of these, Madison, Wis., the agency was in the process of getting out a final decision and reports that the outcome was informally decided were published in a Madison newspaper.

In two other cities—Evansville, Ind., and Peoria, Ill.—initial decisions were issued five to six months ago. In the fourth city— Hartford, Conn.—hearings were completed a year ago and the Examiner's report is imminent.

Although it seems highly probable that the Commission will hold up final decisions on any of the VHF contests until it has acted on the deintermixture proposals, the agency denies that it is freezing any of the channels involved. No mention was made of a freeze, semi-freeze or even "hiatus" and one official insisted that final decisions could still be issued subject to the outcome of the deintermixture proceedings.

That the agency means to act as speedily as possible on the deintermixture front was indicated in the relatively short time it gave for comments on the proposals for the four cities. The Commission

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Dauphin's 'American Wife'

NBC-TV is pitching "My American Wife" for sponsorship. Pilot film made in Paris co-stars Claude Dauphin as a Frenchman who marries an American, Geraldine Brooks. Alan Bernheim brought in the pilot.

Co-producer is Arthur Julian, former writer on the "Beulah" shows. Director is Michael Bernheim, Alan's brother.

'Sergeant Preston' Seen For CBS-TV Kid Strip, With 'Ranger,' 'Rin Tin'

Chicago, April 5.

CBS-TV is believed to have the inside track on next fall's unveiling of the "Sergeant Preston" vidpix series bought by Quaker Oats from the Detroit-berthed Trendle-Campbell-Meurer packaging shop. Cereal firm, through the Wherry, Baker, Tilden agency, is holding out for an early evening time slot in the belief the half-hour adventure show will pull the adults as well as the kids. Quaker is hoping to find a spot in Columbia's revamped 6:30 to 7 (CST) evening strip, with the web now negotiating for a moveover of "Lone Ranger" and "Rin Tin Tin" from ABC for the same strip.

Earlier, Quaker had eyed ABC-TV's Saturday night 6:30 slot but that deal subsequently fell through.

SENATE IN TRIBUTE TO ERIC SEVAREID

Washington, April 5.

Tribute to CBS commentator Eric Sevareid and to the network for "its nightly contribution of the matchless analysis and interpretation of the news" was voiced in the Senate last week by Sen. Matthew M. Neely (D-W.Va.).

"Sevareid," said Neely, is "one of the three most sagacious, logical, eloquent, and felicitous of American radio commentators. He is also one of the very few whose composition is a refreshing demonstration of complete conformity with Mark Twain's monitory observation that the difference between the 'almost right' word and the 'right' word is the difference between the lightning bug and the lightning."

The Senator inserted in the Congressional Record Sevareid's broadcast of March 3 on the Formosa situation in corroboration of his appraisal of the commentator.

Alex Segal Signs New ABC-TV Pact

ABC successfully staved off efforts by CBS and NBC to woo away Alex Segal from the network, signing him to a new one-year contract with "several years options" as a producer-director yesterday (Tues.). NBC wanted Segal to direct its Pontiac Tuesday night dramatic series next fall, while CBS wanted him to continue as director of "U. S. Steel Hour" when the Theatre Guild entry moves to Columbia in July.

Under the deal, negotiated with Segal by ABC talent & programs veep Bob Weitman, Segal will produce and direct an alternate week hour drama on Tuesdays after Steel vacates its present spot. Deal clinches ABC's decision to continue with Tuesday night dramatics in spite of the Steel loss and the decision of NBC to slot a competing dramatic show directly opposite ABC's "Elgin Hour" and the successor to Steel. Network is already out pitching for an alternate-week sponsor with Elgin, basing a great part of its sales spiel on the fact that Segal will handle the show. Under his contract, Segal will also do another show, as yet unspecified.

MACDONALD CAREY'S 'BLANDINGS' PILOT

Macdonald Carey takes a five-day leave of absence from the "Anniversary Waltz" legiter after Saturday's (9) performance to plane to the Coast to film the pilot of "Mr. Blandings," the telefilm series based on the Eric Hodgins character. Phyllis Thaxter is set to costar in the series, pilot of which rolls at RKO Pathe studios on Monday (11).

Don Sharpe is packaging the show, with Warren Lewis set as producer.

Dept. of Goodwill

Pittsburgh, April 5.

One of the most unusual turnabout good turns in broadcasting is being enacted here, with a non-commercial, educational tv station carrying on the programs of a mechanically incapacitated commercial outlet. It is pointed out as some repayment for the many favors commercial telecasters have done for educational operations.

At the receiving end is Pittsburgh's station WENS, on Channel 16. The WENS transmission tower was blown down March 11, by the hurricane which hit the city. KDKA, the other commercial station, suffered a power failure and was off the air most of that day but was back the following day.

WQED, Pittsburgh's educational tv outlet, on Channel 13, offered the use of its facilities to WENS during the emergency and was given approval by the FCC to handle commercial programs until April 1. Since then, the FCC has authorized a continuation of the emergency status until May 1. However, WENS is hurrying repairs and hopes to have a new tower ready for operation by April 14 or 15.

Since March 12, WQED has been carrying about 22 hours weekly of commercial programs. Saturdays and Sundays, it offers the full WENS budget, including the Harlem Globe Trotters, "Toast of the Town," Arthur Godfrey, Walter Winchell, "Stork Club," "Disneyland," "Medic," etc. For the remainder of the week, WQED carries as many of WENS' programs as its educational schedule will allow. WQED is regularly authorized to operate Mondays through Fridays from 1:30 p.m. to 9:30 p.m.

WQED, which has just wound up its first year on the air, was saluted coast-to-coast by Godfrey during a Talent Scouts program. Praising the station for carrying the show, he added: "So now I'm on an educational television station! Not bad for a guy who never got through high school."

EXTRA

of the day and night—Nielsen's now reports to CBS Radio show that motorists radio audience. And to the advertiser you tell your story to the 75 million get the 26 million sets in cars

radio listeners every hour -

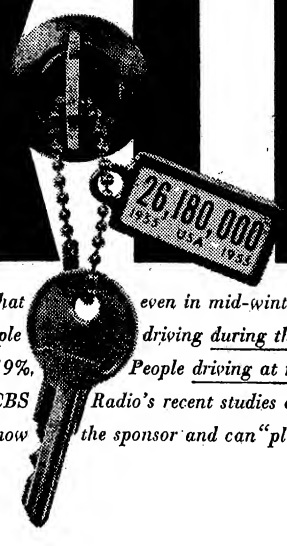
counting the audience in cars! His first

add as much as 33 per cent to the

these listeners come absolutely free. When

radios people have at home, you

EXTRA!



Nielsen's initial report shows that even in mid-winter, radio talks to as many as two million cars a minute. On the average, people driving during the day add 14% to the weekday radio audience, and on Saturdays and Sundays, 19%. People driving at night add 14% during the week, and on the weekend, 18%. Moreover, CBS Radio's recent studies on the Jersey Turnpike indicate that seven motorists in ten tuned in to a program know the sponsor and can "play back" substantial parts of his commercial.

From the Production Centres

IN NEW YORK CITY . . .

News analysis on future direction of refugee relief program aired by CBS newsman **Dan Schorr** has been printed in Congressional Record . . . With **Lanny Ross** and wife **Olive** to shove off for Spain, Bob **Haymes** and **Martha Wright** will be the respective WCBSubs on his 4:15-5 and 6:30-45 shows . . . Farm editor **Phil Alampi** (WRCA-plus-tv) elected to board of Men's Garden Club of N. Y. . . . CBS announcer **Hal Simms** racks up sixth anni this week . . . At request of Air Forcers in Alaska, WRCA d.j. **Al Collins** recorded half-hour show for airing over closed circuit of KMBG there . . . **Bob Hall,** "Music Till Dawner" at WBCS, to help celebrate second anni of show under American Airlines by guesting half-hour prelim at 10:30 p.m. with station's personalities popping in by prearranged accident. AA contract still has two years to run . . . NBC gabber **Roger Bowman** to serve as production supervisor on projected program for the o&o "Operation Classroom." . . Dreiser's "American Tragedy" to be vented on CBS' "Invitation to Learning" Sunday (10) **Red Barber** back in town after month at Yankees' training camp . . . **Carol Channing, Danton Walker, Eddie Bracken** lined up for **Rudy Vallee** guestings CBSunday (10) . . . Pearson Pharmacal now on local upbeat via 13-week WBCS participations . . . CBSports chief **John Derr** to Augusta tomorrow (Thurs.) for Masters Golf . . . **Jack Sterling** 135-minute wakerupper on WCBS is SRO four out of six days.

Kevin Sweeney leaves Radio Ad Bureau as its chief sometime after the first of '56. Guessers have it that he'll go into biz for himself . . . Cleffer **Harold Arlen** guested yesterday (Tues.) via **Jacques Fray's** WQXR show . . . WAAT, under **Bertram Lebhar** aegis, starts two-hour seven-night strip for "out of home" radio listeners. Nighttime pitch will be primarily for drivers . . . WLIB is inaugurating a news capsule directly from Pittsburgh (Courier) for Negro listenership . . . **Ethel Barrymore** in Biblical excerpts via Mutual's "Family Theatre" this Friday (8) . . . **Martin Monroe,** WOR salesman, and family get a gratis two-week Florida vacation from his station for winning a recent sales contest . . . **Barbara Gore** into WOR and WOR-TV press department as listing editor . . . **Jack Foster,** graphic arts boss for Mutual's advertising dept., is father of a girl, born last week at Lenox Hill hospital.

IN CHICAGO . . .

With general manager **Jules Herbuveaux** back at the WMAQ-WNBQ helm after a Florida auto trip, assistant g.m. **Henry Sjogren** winged southward for a quickie vacash . . . Chi ABC veep **Sterling (Red) Quinlan** and treasurer **Matt Vieracker** in New York this week on home-office biz . **Harold Salzman** new assistant to WLS news director **Bill Small** . . . Mutual administrative veepee **E. M. Johnson** checked in at the web's Chi office while on a cross-country station tour . . . **Ray Rayner** working WBBM's Saturday and Sunday afternoon record shows . . . **Stan Dale,** ex-WJJD deejay now serving an Army hitch, back for a week on leave . . . ABC ad-promotion-publicity chief **Ell Henry** and family off on a drive through the south . . . Keystone Broadcasting added 15 more outlets to its transcription web, bringing the total to 817 . . . **Rusti Salmon** new gal Friday for **Jack Eigen** on his radio-tv remotes from the Chez Paree . . . **Andy Griffith** guesting on **Don McNeill's** ABC "Breakfast Club" this week, **Peter Donald** comes in next week to host the morning airer while McNeill and family take a fishing holiday . . . **Howard Henkin,** formerly with the TelePrompter Corp., new eastern sales manager for Walter Schwimmer Productions . . . **Jack Galbraith,** longtime Chi NBC network radio salesman, checked off for retirement.

IN WASHINGTON . . .

"Music in School," daily 15-minute music appreciation course, sponsored by Hecht Co. and "taught" by pianist **Evelyn Swarthout,** has been picked by Voice of America for overseas broadcast as example of cultural achievement under American free enterprise broadcast system . . . The two young daughters of Vice President Nixon were first in line at moppet reception for **Fess Parker,** the "Davy Crockett" of tv, here to highlight annual powwow of National Rifle Assn. . . . **Marilyn Maxwell, Doodles Weaver, Johnny Standley, Reita Green, Ralph Sigwald** and the Musical Knights guested on Sat. (2) night's **Horace Heidt** "Salute to Services," a two and a half hour show combined with telecast of "Swift Show Wagon" before an audience of hospitalized vets and government and military brass . . . CBS' public affairs teleshow, "Face the Nation," figured prominently in a Senate discussion of the Tax Rate Extension Act when Sen. Paul Douglas (D., Ill.) used transcript of Secretary of Treasury Humphrey's guest stint on show as basis for his floor speech on bill . . . WRC sportscaster **Jim Simpson** covering Masters Invitation Golf Tournament for NBC April 7-10.

IN BOSTON . . .

WBZ-TV has received the Gold Medal Award from the National Board of Fire Underwriters for "outstanding public service in fire prevention and fire safety during 1954." Award also noted the "Excellent record of general fire safety programming and the station's original film "Cry in the Night." This is the third consecutive year WBZ-TV has won award . . . **John McLellan,** WHDH deejay, has organized the "Teenage Jazz Club" to enable youngsters under 21, barred from niteries here, to get first hand lowdown on jazz from various musicians and authorities. Monthly afternoon meetings will be held at Storyville, Hub jazz bistro . . . **Curt Gowdy,** Red Sox sportscaster, will be guest speaker at meeting of Radio-Television Advertising Executives Club of New England at the Boston Club today (6). His topic, "Baseball in Boston." . . . **Dave Maynard,** WORL deejay, has moved into his new home in surburban Lexington . . . **Bob and Ray,** WBZ zanies, announce the first "radio color spectacular" will be presented over the station April 11.

IN OMAHA . . .

WOW News Editor **Jim McGainn** named one of nation's six radio and tv newsmen to aid in setting up of public information program for Civil Defense Atom Bomb test in Nevada April 26 . . . WOW-TV completed installation of new studio lighting facilities amounting to $13,000. **Glenn Flynn** is station's chief engineer . . . **Bob Morey,** sportscaster of KHAS, Hastings, Neb., making the mashed potato circuit as a speaker following end of basketball season . . . **Jim Zobel** (WHO) and **Al Couppee** (KRNT) play-by-played Iowa State High School Basketball Tournament for Des Moines outlets . . . **Connie Cook** handling recipes and homemaking program at 4 p.m. weekdays for WOW-TV . . . **Les Davis,** WNAX sportscaster, handling that station's sixth annual five-state bowling tournament in Sioux Falls, S. D.

IN DETROIT . . .

Last weekend was a big one for WXYZ ABC's o&o; its tv station jumped to maximum 316,000 watts video and 158,000 watts audio and radio station moved into new studios . . . WJR local and network radio programs were voted best among Michigan radio stations in poll conducted by 500 clubs of Michigan State Federation of Women's Clubs . . . WWJ-TV is conducting contest to select youngster whose pet will appear on **Dave Garroway's** "Today" show which originates here April 18-22 . . . Film series "The Whistler" now in 7 p.m. time slot at WJBK-TV . . . WXYZ-TV preems "Madison Ballroom Matinee" next week with guest performers from niteries here and **Todd Purse** as emcee. Ballroom owners will pick up tab . . . **Walt Durban's** "Walt's Workshop" do-it-yourself film package, returns to WJBK-TV Sunday afternoons after a short hiatus . . . "Auntie" **Dee Parker,** who conducts moppet show on WXYZ-TV and hubby **Phil Brestoff,** WXYZ musical director, and two sons off to Tucson for vacation.

IN SAN FRANCISCO . . .

Chronice radio ed, **Terrence O'Flaherty,** back after a sojourn in New York . . . **Victor Young** guested on the **Del Courtney** and the **Don Sherwood** shows while in town with the G. M. Motorama . **Pat Henry** has a new jazz show Sunday nights on KROW . . . **Robert Pappas** joined Ampex Electronics as quality control manager . . . Frisco ballerina **Sally Bailey** appeared on Panorama Pacific (CBS) last week and also filmed "The Swan" for a future Liberace show . . . Writer **Bill Eisenlord** left KCBS for an editorial job at Shell Laboratories . . . **Gordon Roth,** KCBS farm editor, doing a new M-F early morning show for housewives, "Here's Roth" . . . **Rusty Draper** guested on the Holsun Polka Dot Revue Friday . . . **Brand Sloan,** art film afficionado, offering a package of foreign films for tv-sponsorship . . . **Abbott Kimball** has announced that Snazelle Productions Inc. will film 52 five-minute tv strips for Golden Gate Fields race track for viewing over KGO-TV and KOVR. **Frank Arthur** will narrate.

IN MINNEAPOLIS . . .

Jim Bormann, WCCO Radio news director, named Sigma Delta Chi, professional journalism fraternity, Minnesota chairman . . . U. of Minnesota radio station KUOM producing series of medical programs, "Doctor's Digest," to be presented over KEYD-TV with Minnesota State Medical Ass'ns. sponsorship . . . **Marlene Dolbec,** queen of Minneapolis Acquatennial, local annual summer mardi gras, appeared as guest on tv's network "Big Payoff" show, emceed by former Minneapolitan **Randy Merriman** . . . Doughboy Industries now bankrolling WCCO Radio's "Weather News" Mondays through Fridays and "Country Journal" three days a week . . . In addition to being televised over KEYD-TC three-day state high school championship basketball tournament was aired by three radio stations—WCCO, KSTP and

(Continued on page 38)

Everybody's Mad

Continued from page 25

sponsoring "Original Amateur Hour" in the 10 to 11 period, it played a key role (through setting individual spot deals with stations) in lining up reluctant affiliates in order to give NBC a major tv spread. NBC is offering OG other time periods but the client and agency are too mad at the moment to resolve any future alliance.

Then there's Chesterfield and Perry Como, both of whom felt they got a raw deal when CBS-TV decided to throw out its present 7:30 to 8 p.m. music-news format (and subsequently raid ABC properties, which heightens the ABC vs. CBS aggravation). Como's been a CBS longtimer; so has Chesterfield. Como moves to NBC, along with the ciggie company. And in retaliation Chesterfield is cancelling out on the Como CBS radio strip.

In the new CBS 7:30-8 plot, General Electric and Gold Seal also take the rap, since it means knocking out GE's Jane Froman and GS' Jo Stafford. But there's nothing they can do about it—except be sore.

On top of that, ABC, facing loss of its successful kidstrip shows ("Lone Ranger" and "Rin Rin Tin") in some CBS raiding maneuvers, knows it just can't say "lay off us." Since it's dog-eat-dog ABC can just sit back and hope for a day of reckoning.

Guild Films

Continued from page 26

ercisable until July 27, 1959, at $1.29 a share (current market price is over $6). Total of $30,000 shares have been laid aside for restricted options to key company personnel. V.p.-treasurer Aaron Katz has been granted an option on 30,000 shares at 95% of market price as of Dec. 3, 1954 (about $7.25). And 169,350 shares were made available to stations and directors of the Vitapix Corp. for exercising prior to April 30 of this year at $4 a share, the original price of issue (as of Feb. 10, options for only 35,931 shares had been exercised).

In his letter to stockholders, dated March 30, Kaufman explained that "our expansion program has necessitated an important outflow of cash, the trend of which will not be reversed until the end of the year." He said that dividends are not being granted in order to conserve the company's liquid position, and that Guild will consider dividends later this year "when earnings warrant." Reviewing accomplishments since the period of the report, Kaufman pointed up the significance of the acquisition of the Warner Bros. cartoon package and the Motion Pictures for Television feature films as providing important sources of revenue as well as broadening the firm's distribution service.

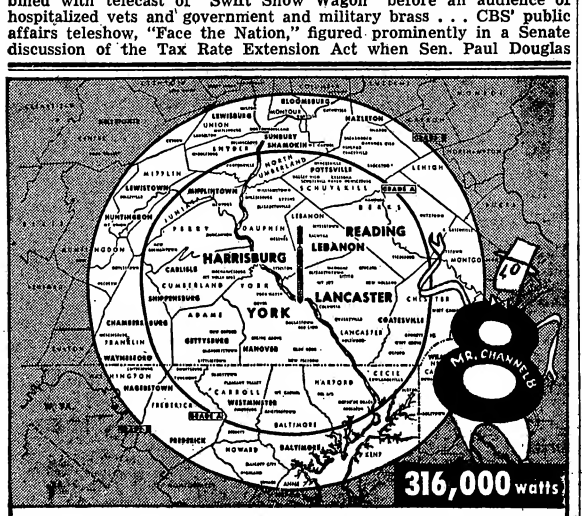
Oppenheim

Continued from page 27

Perles remains as assistant to Oppenheim.

There's an increase in personnel to provide for a created department that Oppenheim has long sought under the projected reorganization. This is a Special Projects Unit manned by four or five and to become activated shortly. It will work in co-op with the program sector on specials, exploitation and, as a strategic attack, will stay with a show from start to finish to insure continuity of effort. It will operate both in New York and on the Coast, and latter will have a magazine editor under the p.r. setup led by Ted Wick (Dorothy Leffler is the web's mag ed based in N. Y.). Jim Kane is in continuing status as trade editor and Jack Goldstein as exploitation head, though latter is a sort of "vicepresident in charge of $11,000,000 (Jackie Gleason)."

Montpelier, Vt.—Gov. Joseph Johnson has inaugurated a new series of "Little Cabinet" sessions which are being telecast the first Friday of every month from WMVT, as well as being broadcast by radio stations WTWN in St. Johnsbury, WIKE in Newport and WSKI in Montpelier.



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Meet fellow passengers in the smartly decorated, "Starlight Lounge." Relax in the deep-cushioned sofas and order your favorite drink. Choose champagne, bourbon, scotch, cocktails—with TWA's compliments, naturally.

› Created by Lockheed especially for TWA!
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› Interior by Henry Dreyfuss, world-famous designer!

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabins . . . three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks, the widest and roomiest lounge chairs in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

Plan to enjoy it all *at no extra fare* on your next trip between New York and California. Make your reservations today. Daily service starts April 1.

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Finest food in flight! Mealtime finds you lingering over each tempting course of a complete de luxe dinner. And any time enjoy your favorite drink, delicious snacks or tempting canapés from TWA's galley—all at no extra cost.

Radio Reviews

SUNDAY PLAYHOUSE
(Goodbye, Mr. Chips)
With Joseph Cotten, Barbara Eiler, others; Frank Goss, announcer
Producer-director: William Froug
Writers: Various
30 Mins.; Sunday, 6:30 p.m.
CBS, from Hollywood

"Sunday Playhouse" is the CBS Radio sustaining offering that holds down the Sabbath at 6:30 fort vacated last week by "Hallmark Hall of Fame." The radio net has laid out a big-name drama format in hopes of keeping listeners in condition for the expected return of Hallmark in the fall. First show without benefit of sponsor (3) starred Joseph Cotten in "Goodbye, Mr. Chips." Next week it's Herbert Marshall in "Captain Huckabee's Beard," and the following week Claire Trevor. Her vehicle wasn't disclosed.

The Cotten name value and the famous James Hilton story were an impressive "angle for audience," but the treatment wasn't anything special. "Chips" was reduced to a series of quickie scenes so that the long book could fit into the short airtime allowed. Cotten didn't warm to this book summary, offering a shadeless acting job. Though Barbara Eiler, as the wife whom he lost, didn't have much to dig her teeth into either, she was a charming performer.

All the dramatizations on the new skein are originals done by CBS. *Art.*

HOW TO FIX IT
With Hubbard Cobb, Arthur Van Horn
Producer: Van Horn
10 Mins., Mon.-thru-Fri., 10:15 p.m.
CO-OP
ABC, from New York

Figuring there ought to be quite a potential audience from among the millions of do-it-yourself addicts that comprise a $6,000,000,000 annual market, and that locally a good many hardware stores and other suppliers ought to come in as sponsors under the co-op setup, ABC Radio has scheduled this 10-minute strip in an effort to garner both audience and sponsors. Show features Hubbard Cobb, building editor of American Home mag and author of several tomes in the field, answering questions on everything from building a soundproofed rumpus room to the advisability of painting or staining sideboard shingles.

It's certainly an authoritative session, and Arthur Van Horn, who's the show's packager as well as Cobb's on-the-air sidekick who poses the questions, makes it more so by asking innocent but pertinent questions about just what some of the materials are, how to get them and how much they cost. Cobb isn't the most microgenic gent in the world, but his answers are to the point and have the ring of authority.

Only problem here is the slotting, at 10:15 at night, smack in the middle of prime television time. Web may garner some of the AFL tuneins to the Edward P. Morgan show for the union, but it's still an awkward time. Net would be better off scheduling a show of this type for a Saturday morning of afternoon so that the avid do-it-yourselfers can catch it while actually at work in their basements or workshops, since they usually listen while they work. *Chan.*

11:30 CLUBHOUSE
With Chris Schenkel
Producers: Howard Cosell, Ed Silverman
30 Mins.; Mon.-thru-Fri., 11:30 p.m.
WABC, New York

With a surprisingly simple idea WABC, N.Y., hopes to pull some of the remaining late night radio audience away from competing vis-a-vis stanzas. Plan, as called for by co-producers Howard Cosell and Ed Silverman, is aimed forthrightly at men, many of whom probably are more willing to tune in a crackerbarrel session against the more sophisticated talk on Tex and Jinx, for example.

Half-hour program, "11:30 Clubhouse," has Chris Schenkel up as sportscaster and then moderator for the subsequent panel. Format on the Thursday (March 31) program had Schenkel do about five minutes of current athletic events, followed by an approximately 23-minute long panel discussion, with a news wrapup for later tuners-in, et. al. One of the glaring advantages of a half-hour session like this was that the panelists could provide a breadth of information and views that a shorter sports show was forced to sidestep. Schenkel got variety into his guests too. When heard, none of them was famous, but, in the main, they were interesting talkers. He hosted S. J. (Rick) Riccardi, of the N.Y. Public Library newspaper division, Sport mag editor Jack Newcomb and Chief Petty Officer Al Spanjer, Armed Forces Radio Service reporter who follows the major league clubs around. Schenkel did these intros neatly and naturally, integrating his one-shot sidesticks' backgrounds into the overall gabbing.

The 11:30 to midnight weekday strip had its interesting moments and some sluggish ones as well, but it should continue an okay pace so long as Cosell and Silverman can keep digging up a variety of hep guests. *Art.*

REPORTER'S NOTEBOOK
With Mack Lipson
15 Mins.; Sun., 1:15 p.m.
McAULIFFE-GRIMES LTD.
CKOY, Ottawa

Mack Lipson is a staff announcer on CKOY, one of the Canadian capital's two indie stations, which compete with Canadian Broadcasting Corp.'s CBO and the French-language CKCH in Hull across the river in Quebec province. (Ottawa is about 30% French-speaking.)

Sundays, on this sponsored stanza (current angel is a building supply company) Lipson airs his candid opinions on whatever he feels like. When caught, he led off with a temperate tirade against tipping for other than services of some actual use and beyond the call of duty. He described the state most people have got into these days, of "not having the nerve not to tip everybody in sight for the most routine services," and suggested that hotel managements consider cutting down on the number of non-essential, tip-hungry doormen for just helping one into cabs.

While covering all other aspects of this cherished abuse, Lipson failed to mention the plight of employees whose low pay forces them to depend on tips for a decent living. This is true of waitresses, for example, in Ottawa and many other cities where they're still unorganized, and also of many covered by union contract.

Lipson then turned to the recent Montreal hockey-game riot aimed at Clarence Campbell, National Hockey League president, in retaliation for his suspending Maurice "Rocket" Richard for stick-striking a Boston player and punching a linesman. He quoted French and English-language daily editors as suggesting that if illegal bodily assaults on the ice were dealt with by law, not merely by referees with "Go stand in the corner" penalties, there might be far less disregard for law outside the hockey arenas. (Campbell himself, in a tv discussion a few days before, stressed the point that much that's done on the ice would be legally actionable off it.) Same applies, said Lipson, to the "exhibitions of violence seen in television under the headings of boxing and wrestling."

Lipson talks like an ordinary joe who does more and clearer thinking than the average, sounds knowledgeable about sport and not a bit highbrow, and handles himself like the vet radioman he is. His commercials are short, sensible and delivered in a different tone. *Gard.*

Mental Health Fun

Hy Zarat and Lou Singer are a couple of old hands at jingling up the kilocycles—whether it's for the hard sell under commercial auspices or the soft sell that carries the institutional - charitable - public service banner. The Zarat-Singer combo now show up with one of their most rewarding efforts to date—a half dozen or so quickie tunes in a platter produced by the Westinghouse Broadcasting Co., in cooperation with the National Assn. for Mental Health, for distribution to all Westinghouse o & o stations.

Featuring Eddy Arnold, Betty Johnson, Sally Sweetland and The Toppers, these capsule variations on the mental health-can-be-fun propagandizing have an engaging, ear-arresting quality with a sugar-coated message that should get spinning and certainly merits distribution on a much wider scale to include all radio stations. One in particular, titled "Mountains Can Be Moved", which builds to a baritone crescendo, rates a buildup on the alltime jingle hit parade. *Rose.*

Salk Vaccine Report Gets a Radio Sponsor (Gerber's Baby Foods)

Announcement of the results of the experiment with the Salk polio vaccine next Tuesday (12) is being used for a sponsored one-shot on ABC Radio by Gerber's Baby Foods. Gerber's has bought a half-hour on the network at 2 p. m., an hour after the conclusion of the three-hour press conference at the U. of Michigan, for a replay of a taped digest of the confab, giving highlights of the meeting, which is expected to announce that the vaccine is a success.

ABC is piping the entire press conference into New York, where it will tape it in its entirety and then edit it between 1 p. m., when the conference ends, and 2, when the special program takes to the air. Network had originally scheduled a 55-minute digest of the conference for 8 p. m. that evening, but cancelled that when the Gerber's order, placed through the D'Arcy agency, came in.

Web will give it the "March of Time" treatment, complete with the house orchestra and a couple of narrators. Current plans are to have John Daly narrate, and the network is also dickering for Westbrook Van Voorhis to share the narration. One-shot is being heavily promoted, via closed-circuit conferences with affiliates and on-the-air promotion. Proximity of the show to the press conference will enable the network to afford complete coverage of the event before the afternoon dailies.

'JOE FRANKLIN DAY'

Joe Franklin celebrates the 10th anni of his multiple "Memory Lane" radio and television exposures Saturday (9) with a "Joe Franklin Day" at Palisades Amusement Park in Ft. Lee, N. J.

Event is timed to coincide with opening-day festivities there.

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MORE RENEWALS!
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FAVORITE STORY
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Television Chatter

New York

Jerry Hellman, who handled writers, producers and directors at the Ashley-Steiner agency with **Alden Schwimmer**, who came in from the William Morris office, now upped to develop and rep package sales at A-S... **Keith Taylor**, associate producer on "Masquerade Party," entered New York hospital over the weekend for a sinus operation ... **Mickey Dubin** resigned from MCA-TV to join Chad Inc., commercial telefilm producers, as executive director of sales. . .**Henry Traiman**, veep of Robert Lawrence Productions, on the Coast for meetings with Grantray Animation, an affiliate of the company. . .**Mrs. Francis Russell** joined the Dine & Kalmus flackery, moving over from Bernardo Sandals. . .**Ward Jones**, ex-ABC, NBC and the Radio City Music Hall, joined the Art Franklin publicity staff. . .**Arturo Chabau**, v.p. of Circuito CMQ in Havana, due in New York April 29 with his wife . . .**Carolyn Leigh** has turned out new lyrics for the songs in "The Merry Widow" **Max Liebman** NBC-TV spec, slated for Saturday (9) . . .**Herbert Swope Jr.** set to direct two "Armstrong Circle Theatre" shows during April. . .**Louis Jourdan**, who starred in the kickoff segment of "Appointment With Adventure" over the weekend, set for a role on "Studio One" next Monday (11). . .**John Conte** and **Beatrice Kraft** added to the cast of "Merry Widow"...Transfilm served as host yesterday (Tues.) to the Business and Industry seminar of the American Film Assembly being held at the Waldorf this week. . . **Peg Lynch** and **Alan Bunce** plane to the Coast this week to film an "Ethel & Albert" insert for "December Bride," which "E & A" will replace during the summer. . . **Gertrude Berg** takes time off from her filming of "The Goldbergs" to appear on the **Milton Berle** show May 3. . .Dynamic Productions making three half-hour color telefilms on skiing fundamentals at Mont Tremblant Lodge, starring two-time Harriman Cup winner Ernie McCulloch...**Herbert L. Miller** joined the NBC Film Division central sales office, moving over from Television Programs of America. . .**Bob Bernstein**, for the past couple of years with the DuMont publicity department, joined Guild Films flackery setup. . .ABC unveiled its newly-decorated conference room this week.

Bob MacDonald exits NBC Press to become feature writer on **Steve Allen's** "Tonight" with **Tom Naud** (ex-"Today") as associate producer . . . **John Fengler** producing **Herb Sheldon's** WRCA-TV early evening series, "Sheldon at Six" . . . Film-tv producer **Richard de Rochemont** (JWT v.p.) to speak at New School for Social Research tomorrow (Thurs.) on "Can American Television Be Exported?" as part of **Arno Huth's** series on mass media and international relations . . . **John J. Cassin**, ex-WAAB, Worcester, new WRCA-TV salesman. Another salesman, **Dan Sobol**, named secr'y to Central N. J. Yale Assn. scholarship committee after helping raise funds for deserving students . . . Three playwrights out of **Blanche Gaines'** stable repped in tv with **S. Lee Pogostin's** "Down From the Stars" on "Stage 7" Sunday (3), **Rod Serling's** "The Rack" on "U.S. Steel Hour" next Tuesday (12) and **Joseph Schull's** "Kennedy's Quest" on "Elgin Hour" April 19.

Joe Roman on "Big Story" Friday (8). . .**Lisa Howard** planed out to Coast for a lead in "Playhouse of Stars" and "T-Men in Action." . . .**Shirley Eggleston** into "Studio One" commercial Monday (4) and continues running part on "Valiant Lady" this week.

Easter Sunday with WCBS-TV: **Paul Tripp** and actress-wife **Ruth Enders** on roster of judges for kid sector of Asbury Park orchid promenade. **Ken Murray's** "Bill & Coo" in "first N. Y." exposure this day on "Picture for a Sunday Afternoon." Come the 17th it'll be Shakespeare's birthday, so flagship's "Camera Three" will upsy with "Hamlet" featuring **Earle Hyman**, **Nancy Wickwire**, **Michael Kane**, **Gerald Serrachini** and **Michael Higgins** . . . **Virginia Vincent**, recently starred in "Wedding Breakfast" on Broadway, set for a featured role in "Best of Broadway's" version of "Stage Door" tonight (Wed.) . . . Television director **Roger Englander** elevated to network status at CBS. He staged several segments of "Omnibus" this season with his promotion stemming from those chores. Since Englander was attached to New York o&o WCBS-TV, his place has been filled by **Neal Finn**, program contractor at the station for the last two years.

Leon Janney and **Jack Grimes** celebrated their mutual April 1 birthday acting in the "Space Cadet" airer. April 2 edition of her kid showcase was **Shari Lewis**, last for WPIX. . .**Melvin Hirsch** joins A. J. Armstrong Co. a vidfilm financing outfit. . .**Allen Case**, WFAA-TV, Dallas, performer is in New York to talk summer stock . . .**David Piel** joins Science Pictures as associate producer. . .**Irv Rosenhaus**, WATV topper, returns from Florida as his engineering v.p. **Frank Bremer** takes off for same state accompanied by two of the outlet's other engineers. . . "Opera Cameos" signs off WABD April 10 with the **Howard Dietz-Garson Kanin** English-language version of "Fledermaus" . . .**John F. Reeder** to board of Benton & Bowles. . WABD boss **George BarenBregge's** secretary, **Olga Sorowowski** doubled in dance last night (Tues.) via the Ernie Kovacs stanza. . .**Preston Foster** is on the road for MCA's "Waterfront" series as part of the distrib's "after sale audience promotion". . .**Dr. Bruno Furst** into an April 17 one-shot via WABD. . .The N.Y. Teachers Guild inked WABD for a half-hour, marking first buy on video for a teacher's org. It'll be called "Crisis In Education," a feature panel, and will be seen tomorrow (Thurs.).

Chicago

Paul Mowrey, tele consultant and former ABC-TV exec, hired by Zenith Radio to work on subscription tv projects. . .**Marty O'Shaughnessy**, former editor of TV Forecast fan mag in Chicago, new editor of the mid-state editions of TV Guide headquartered in Rock Island. . .**Phil Field** new operations veepee for MAC Studios, McConkey Artists Corp.'s telepix subsid . . .**Jack Gibney**, ex-Chi ABC-TV producer, new production supervisor at Kling Film Productions. Other new Kling payrollees are cameramen **Jack Barnett**, **Wesley Marks** and **George Lussow** and sound engineer **Paul Seitzinger**. . . **George Ferguson** and **Johnny Jones** now booking the talent for **Jim Moran's** Friday night alternating barn dance and variety shows on WBKB. . .CBS newsman **Frank Reynolds** pinchhitting on WBBM-TV's nightly "Chicago Story" while **Irv Kupcinet** is covering the Coast beat. . .Chi CBS-TV sales topper **George Klayer** taking the Florida sun for a couple of weeks. . .Sportcaster **Jack Drees** and **June Myers** launched their new WBKB chatter show yesterday (Tues.) for Terminal Motors. . .WBBM-TV's weatherman **P. J. Hoff** helming a new moppet - angled afternoon crossboarder.

Hyman's Coast Deal

Eliot Hyman's Associated Artists Productions has worked out a sub-distribution arrangement for Coast sales of its entire feature and syndicated telefilm catalog. Outfit which will handle AAP sales is Manhattan Television Co., a newly-formed firm headed by Robert L. Kronenberg.

Manhattan Television is an offspring of Kronenberg's Manhattan Films International, a theatrical distribution outfit headquartered in Los Angeles and serving the far west. New corporation, which will concentrate solely on television, is being staffed now. AAP veep Ken Hyman set up the arrangement on a trip to the Coast.

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Inside Stuff—Radio-TV

New York's arties—film houses playing foreign and offbeat product—are inheriting radio music in a crossplug plan. WRCA has completed a deal for its Fleetwood (he fronts "Music Through the Night") to supply the cinemas with especially programmed intermission music fitting the mood of the picture. In return for a plug, "this is Fleetwood of WRCA's 'Music Through the Night' presenting intermission music," the station will blurb each theatre's feature on the all-nighter once nightly. Music and plug will be taped and serviced to the houses by Draper Lewis, producer of "Night."

First in is the Plaza (with "Three Cases of Murder" current). The tune picked is Malcolm Arnold's "Sixth English Dance." Other theatres wrapped up in the marriage are the Sutton, Art and Beekman.

Olin Soule, reelected president of AFTRA, issued a warning to members against the practice of accepting merchandise for their services instead of cash. Actors, announcers, singers and others who make "under the table" deals for radios, television sets, refrigerators or washing machines, he said, will be liable to fines of at least double the cash they would have received.

Latest edition of the AFTRA publication, Dial-Log, lists four producers as "unfair." They are: Robert Culbertson and Robert Culbertson Advertising; Rolly Langley and Rolly Langley Productions; Henry Taylor-Vic Pac Productions, and James L. Morgan, head of Clarion Co.

KYW, Philly Westinghouse outlet, in unique promotion sent splits of champagne to 500 advertising execs and trade press reps under the legend "We're Popping' Our Cork" to celebrate station's most-listened-to rating in Philly area, based on Nielsen survey (Dec. 1954). Champagne comes in specially designed wine bucket, plus artificial ice and decorative promotion piece, with KYW salesmen and attractive models making the deliveries.

To spread the cheer, sales promotion manager Robert H. Teter and advertising manager John Signor are hosting salesmen of Free & Peters, KYW's national sales reps, at champagne parties in New York, Chicago and Detroit.

Cleveland WTAM's "Morning Bandwagon" emcee-pianist-singer, Johnny Andrews, found the 20-piece Bandwagon ensemble in his Shaker Heights home (1) to awaken him at 6 a.m. to extend birthday greetings. The two-hour 7 a.m. stanza was broadcast from Andrews' home with host of nightclub notables including Toni Stevens, Somethin' Smith and the Red Heads, Ricki Carter and Herb George, braving the morning sun to make the 12-mile trek to suburbia to join in the 38th birthday festivities. Also, John Green, president Ohio Bell Telephone Co., presented Andrews with "Community Chest" plaque for Bandwagon's efforts in promoting the annual chest drive.

Syndicated telefilms have been coming up with some unique sponsors, but Guild Films probably tops the list with its latest sale. Guild's "Life With Elizabeth" will be sponsored on alternate weeks in Portland, Ore., by the Western Transit Co., which operates the city's bus lines.

Billings Electric Supply continues as alternate sponsor on KOOK-TV there.

To further minimize operating costs, DuMont hopes to sublease its 515 Madison Ave. office quarters in N. Y., and move its sales staffs up to the 67th St. studio space, thus bringing the whole WABD and network operation under one roof. Understood to be mulling use of the roughly 7,500 feet of office space is RCA.

DuMont has a lease with 515 for another four or five years.

Henry C. Brown Agency, talent placement outfit organized some three years ago, is moving into larger quarters in Manhattan and expanding its staff, adding legitimate theatre representation to the radio and television activities on which agency has heretofor specialized.

Hillard Elkins will head legit section with George Platt as his aide. Both move over from William Morris. Alixe Gordon, former casting director for "Studio One" and "Norby" also moves into the Brown menage as does Arthur Black, with a background of industrial advertising. Black will do public relations.

Beverly Chase continues as agency's specialist in television announcers and commercial writers.

Sydney Smith has a new feature, "Housewife International," on her WRCA-TV (N. Y.) "Byline" program. It's aimed at acquainting housewives with their opposite numbers in other countries. The "furriner" fraus will be interviewed on Fridays as to their everyday life compared to U. S. homemakers.

WGN-TV'S SRO ON CHI CUBS, WHITE SOX

Chicago, April 5.

WGN-TV has put the finishing touches to its summertime baseball schedule of all Chicago Cubs and White Sox home day games with the pacting of the last of the adjacency bankrollers. Diamond card kicks off this weekend with the annual pre-season city series between the two clubs when Jack Brickhouse, assisted by Harry Creighton, starts his eighth consecutive season at the WGN-TV mikes.

Actual game telecasts will be co-sponsored by Hamm Brewing and Oklahoma Oil products. Pre-game lineup has Brickhouse hosting the 10 minute "Batting Practice" at 1 p.m. for Miles Lab's Alka Seltzer. Vince Lloyd takes over the following 14 minutes with "Lead-off Man" for H-A Hair Arranger.

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Jimmy Demaret Show Sold in 39 Markets

J. Milton Salzburg has finally gotten his "Jimmy Demaret Show," the quarter-hour color series featuring the golfer and guest celebrities, off the ground after more than a year of shooting. Series starts this month on some 39 stations in the U. S. and Canada, with the latter sold out via an all-Canada deal with Export Cigarets.

Series of 39 pix, which has such guest celebrities as Bob Hope, Bing Crosby, Ted Williams and a score of top golfers, has been heavily sold in the U. S. among auto dealers and breweries. Pabst has bought the show in Washington; Miller High Life (in a co-sponsorship deal with the Professional Golfers Assn.) in Denver; Pepsi-Cola has it in Minneapolis. Among the car dealers, a Cadillac dealer bought it in Cincinnati, a Buick dealer in Amarillo and a Ford dealer in Indianapolis. Series, which also features instructions on golfing rudiments by Demaret, was filmed on location at top courses throughout the country. Salzburg filmed and is selling the show under the banner of his Award Productions.

Prep French-Made Vidpix

Harry Salzman and Serge Glykson, who produced "Captain Gallant of the Foreign Legion," which Television Programs of America sold to Heinz for an NBC-TV exposure, are prepping a new vidpixer to be shot in France this summer. Peggy Phillips wound the script for the pilot this week.

NBC Film Division Sets Sales Powwow

NBC Film Division holds its first national sales meeting in over a year next week at the Warwick Hotel in New York. Meet, called by sales chief Jake Keever, will bring in all the Division's salesmen for a briefing on advertising-promotion, new sales devices and new product.

NBC prexy Pat Weaver and exec v.p. Bob Sarnoff will address one of the meetings, slated for Wednesday, Thursday and Friday (13-15). Division veep Carl Stanton will preside, with Division director Ted Sisson handling some of the sessions.

Claims FCC Sanctioned 'Trafficking' In Licenses in R. I. TV 'Payoff'

Washington, April 5.

U.S. Court of Appeals gave indications yesterday (Mon.) it may take another slap at the FCC for departing from regular hearing procedures in handling of a tv case which involved an alleged "payoff."

In arguments yesterday on an appeal of the grant of the merger application of Cherry & Webb (WPRO-TV) for channel 12, at least two of the three judges sitting appeared disposed to return the case to the Commission although the grantee is on now on the air.

The case was heard by Judges E. Barrett Prettyman, Wilbur K. Miller and John A. Danaher.

Judges Prettyman and Danaher seemed strongly impressed by arguments by Benedict Cottone, counsel for channel 16 of R.I. (WNET), which brought the appeal, that the Commission showed prejudice in restricting the exam-

(Continued on page 38)

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Lamb Says He Was Framed

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hearing on Saturday (2) in an effort to wind it up before taking off for a vacation. But Kittner still had questions to ask and documents to offer and, in view of commitments by Lamb's attorneys, the hearings were recessed until April 18 when Lamb returns.

Kittner's examination concerned writings attributed to Lamb in the 30's and his association with and contributions to organizations in the 40's which were later declared subversive by the Attorney General.

Denies Writing For Commie Paper

Shown an article carrying his name which appeared in a double spread in the Daily Worker in 1936, Lamb testified he had not seen it before. "I did not write this article," he said. "My best belief is that this came to the publication by someone picking up a manuscript of one of my talks." He explained that he frequently made speeches to women's groups following travels to Russia, China and other countries in 1933 and 1935.

The article was based on interviews with Madame Krupskaya (widow of Lenin) and Madame Sun Yat Sen. Louis Budenz, former managing editor of the Worker, testified last fall that Lamb submitted it with a covering letter. Russell Brown, Lamb's co-counsel, charges Budenz gave false testimony. Budenz, he claims, couldn't possibly have remembered how an article got into print 18 years ago.

Lamb testified that he graduated Dartmouth in 1924 and Western Reserve law school in 1927, working his way through. He travelled to Russia at his own expense, spending 30 to 60 days to tour the country in 1933 as a student and observer of world affairs. He visited many other countries also. It was at a time, he explained, when the U. S. had just recognized Soviet Russia and there was much misinformation — and curiosity — about what was happening there.

From these travels he wrote a book, entitled "The Planned Economy of Soviet Russia," which he will probably be questioned about.

Confronted with documents listing him as a vice chairman of the American Committee for the Protection of the Foreign Born in 1943, 1944 and 1945, Lamb said he could no recall joining or resigning from the organization. He said he might have made donations "when the hat was passed around."

An invitation to the organization's national conference in New York in 1943 listed Louis Bromfield as chairman of its sponsoring committee.

Asked whether he was a member of the International Labor Defense (later declared the "legal arm" of the Communist Party) in 1940 and 1941, Lamb said he had "no clear recollection" of having joined. Asked whether he was aware that he was listed as being a member of an ILD advisory committee, he said he could not remember serving on any ILD committee. Nor did he recall a newspaper article which listed him as such.

Trafficking

Continued from page 37

iner from carrying out his decisional function after conducting the hearing.

In approving the "payoff" of $205,000 by Cherry & Webb through an option arrangement to effect the withdrawal of a competing applicant, Cottone argued that the agency sanctioned "trafficking in a license that wasn't even yet issued."

He further argued that the grant was illegal on grounds that construction of the station was begun before the permit was issued. The evidence, he contended, refuted C&W claims that the construction was for FM.

J. Smith Henley, defending the FCC action, admitted that the agency used to be "more stringent" in its procedures but argued that the agency had the authority to modify its policies to get stations on the air. The $205,000 payment was not a "payoff", he said, and represented the "fair market value" of the options at the expiration of the seven-month period stipulated.

When Henley insisted that no prejudice was shown channel 16 by the procedure ordered, Judge Prettyman observed that the attorney was, in effect, saying that "there is no way in which a party can show he will be hurt if he doesn't get the regular procedure."

"That's a pretty broad statement," Judge Prettyman added. "Congress says (through the Communications Act) you must do so and such. How can the FCC do otherwise? How can the FCC order the examiner not to make conclusions of law?"

OF Pacts 'Intrigue'

Continued from page 31

date at which Official expects to acquire them.

Meanwhile, Official has amassed some $200,000 in station contracts, sold conditional to actual signing of the contracts for the films. Most of the station deals, among which is one with KTLA in Los Angeles, are for multiple runs, with one deal even for a strip operation. Official's packaging the 117 films which it will have by July into three separate shows, thereby affording flexibility for station sales. One show is titled "Dateline Europe" (same names as the reruns sold under the Morris sales setup) and comprises the 78 Thor and Daly starrers. Those stations wishing to run only the Daly starrers can get them under the title of "Counter-Act." Third and final group of 39, the Mohr starrers, will be available under another tag. Official prez Hal Hackett anticipates a gross of the complete package of 156 pix of more than $2,000,000 in the next two or three years.

Deal's the biggest of many Official has made in the past six months. Among other properties it's acquired are Harry Alan Towers' upcoming British production of "Scarlet Pimpernel," starring Marius Goring; Hannah Weinstein's "Robin Hood" series, starring Richard Greene; Hal Roach Jr.'s "Bozo the Clown" (for national sale only); Jack Denove's "This Is Your Music," and Thetis Films' "The Three Musketeers," shooting in Italy.

ABC O&O'ing

Continued from page 31

sessions and the television meetings, with assistant controller Jason Robinovitz handling the radio sessions. Visiting firemen included James Riddell, WXYZ and WXYZ-TV prexy-general manager, WXYZ veep Harold Christian and WXYZ-TV veep John Pival, from Detroit; Sterling C. (Red) Quinlan and Matthew Vieracker, WBKB veep and central division treasurer, from Chicago; KABC manager John S. Hansen, KABC-TV general manager Selig Seligman and KABC-TV sales chief Elton Rule, from Los Angeles; and John H. Connolly and David Sacks, San Francisco office v.p. and KGO-KGO-TV sales manager, from S. F. Hometown contingent comprised WABC-TV veep Ted Oberfelder, WABC general manager Mike Renault and WABC-TV program chief Ardien Rodner. American Broadcasting-Paramount Theatres prexy Leonard Goldenson and ABC prexy Bob Kintner addressed the opening meeting.

Bishop Sheen

Continued from page 27

son why "Living" couldn't be aired on another television network. He pointed out that many of the DuMont affiliates for the stanza are also ABC affils, implying that the show might be moved without too much difficulty.

The highly tentative state of Bishop Sheen at DuMont is due largely to the web's virtual withdrawal from "live" network ranks. Not clarified was whether Bishop Sheen might become one of DuMont's vidfilm properties, which could be distribbed to many of the same situations now carrying the exposure on kine. According to observers, this proposition would skirt further trouble with the bankroller and agency, Erwin Wasey, should they remain with a vidfilm version. Admiral was understood to have objected last fall to kine quality on many of the DuMont stations.

Katzentine

Continued from page 26

vision, Inc. (subsidiary of National Airlines); and North Dade Video, Inc., in which a 10% interest is held by Walter Compton, former manager of the DuMont station, WTTG, in Washington.

Death last October of L. B. Wilson, who had become a legal resident of Miami Beach, apparently affected chances of his company's application for the channel. "Unfortunately for it," Examiner Sharfman noted, "its one real link with the Miami area was broken when Mr. Wilson died, and the assurances (of operation in the public interest) it offers cannot be held to measure up to those of WKAT."

The Examiner gave North Dade recognition because of the tv experience of Compton but found its application, like that of Wilson's, "short of equaling the appeal of WKAT."

As to public service, the Examiner found that while the business of its parent company (National Airlines) bears a "superficial" resemblance to television in that aviation and tv are both under Federal regulation, its public service record is in the field of transportation. There is a difference in the two fields, he observed.

Miami has one VHF and one UHF station on the air. An Examiner's recommendation favoring Biscayne TV Corp. has been issued on the contest for channel 7. A fourth VHF channel is reserved for education.

From The Production Centres

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WLOL . . . Radio station WDGY grabbed off MBS' baseball "Game of the Day." WCCO-TV will carry network telecasts of 19 Saturday afternoon major league baseball games which came here via WTCN-TV and WMIN-TV . . . **Francis Robbins**, former KDHL, Fairbault, Minn., news editor, has joined WCCO Radio as news writer.

IN PITTSBURGH . . .

Ed Brown, ex-publicity director of WCAE, has gone with Duquesne Brewing Co. as **Vic Maitland's** assistant in advertising and promotion . . . **Gunnar O. Wiig**, executive veep of KQV, just celebrated 28th year in radio. He started April 1, 1927, as a continuity writer for WHEC in Rochester, N. Y., with which station he was connected until coming to Pittsburgh two years ago . . . **Dorothea Pefferman**, who has been doing modeling and tv commercials, named manager and program director of WOTR in Corry, Pa. . . . **Bruce Rice**, former Pittsburgher lately in radio on West Coast, has been appointed sports director of KWFT and KWFT-TV in Wichita Falls, Tex. . . . **Mead Mulvihill** filling in on the KQV announcing staff while Dave Scott is convalescing from an operation . . . **Ed Schaughency**, of KDKA, operated on for a bursitis condition in his shoulder . . . **Harold Lund, Julian Drob** and **Tommy Dickson** of KDKA-TV all sprung for new Buicks . . . **Pat LaPeccerella** and KQV have parted company . . . Ditto **Eveyln Gardiner** and KDKA. . . . "It's Fun to Reduce," which got its start live on Channel 2, is back on via the new Guild Films telepix series. Station bought the program and is peddling it on a participation basis.

IN CLEVELAND . . .

Mort Fleischmann, WTAM-WNBK into New York . . . **Wayne Mack** reopens his "Waltz Palace" disk stanza on WGAR . . . WNBK's "Teen Twirl" folding its Saturday aft. stint . . . McCann-Erickson feted (3) cast and press following season's "Prescription for Living" signoff at WXEL . . . **Ronnie Bohne**, organist, back on WGAR 6:30 p.m. slot thanks to listener demand . . . WXEL axed seven engineers in switching to CBS . . . **Linn Sheldon** in for visit from tv chores in Amarillo . . . WDOK's **Bob Ancell** and **Norman Wain** to emcee semifinals of Mr. & Mrs. Mambo contest . . . **Bill Gannon** exiting WSRS flack spot . . . **George Reeves** added to WJW announcing staff . . . Guild Films filming pilot of WXEL Myrus the Mentalist show . . . General Electric hosting 150 tv execs in two-day lighting institute at Nela Park.

IN PHILADELPHIA . . .

Ed McMahon set for new show "Please Find" aud participator with hunt-and-find contests on WCAU-TV, starting April 7 . . . WIP awarded two citations for general news and commentary at fifth annual meeting of the Pennsylvania Delaware Associated Press, Radio Association, Scranton, Pa. . . . **Donald W. Thornburgh**, president and general manager of WCAU stations, will moderate panel discussion on the television industry at Drexel Institute of Technology. Panelists include **Courtney Pitt**, v.p. of Philco Corp.; **Robert E. Kintner**, president of ABC, and **Elmer W. Engstrom**, v.p. of RCA. **Edward R. Murrow** will be given College of Business Administration award for program "See It Now." . . . **Jack Wilson**, pianist and vocalist from Scranton, Pa., joins **Mary Wilson** ("Pots, Pans and Personalities") April 11 on WPTZ. The new format includes music, comedy, variety, games and studio audiences . . . **Cal Jones** and **Joe Behar**, WPTZ directors, staged live telecast from Holmesburg Prison, maximum security institution.

Wylie

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nays the business, but on an off-the-record basis.

Reflecting on the past season's record of "Omnibus," Wylie said the program was "noteworthy on too few occasions." "On our very first show, we managed to lay an arch egg," he said, referring to the world air tour on which they spent $20,000 in an attempt to recreate on television the same kind of excitement "Cinerama" attained in its world trip on film. Experiment laid such an egg, Wylie observed, that "it looked like Easter for a short time." Another n.s.h. venture was the filming of the life of the Maine lobsterman with New Yorker writer E. B. White as scripter and narrator. Ford Foundation paid White $4,000 to recreate the mood of the Maine lobsterman's existence, and "I don't know why this failed except maybe there is no mood for the Maine lobsterman. It's a cosmically empty subject."

Among the more successful of the "Omnibus" experiments were Russell Lynes' filmed study of "Toby and the Tall Corn," a film about the touring players; "Dance to Freedom," which the show unimpounded from among U. S. Information Service footage in Berlin; the live pickup of the retired Native Dancer; Allan Funt's interview of United Nations children; and ex-flier John Teal's 11-minute aerial picture of the Canadian tundras. The flier blew his bankroll to make that 11-minute film, Wylie recalled, but he's now in the musk-ox business in Vermont, a result of his association on the tundras, and starting to make dough with the musk-oxen. Another project was the study of the minor leagues in baseball, handled by Gilbert Millstein, whom he referred to as a "firstrate utility writer on the New York Times."

Bangor, Me.—Plans are being laid here for what shapes as the largest radio-tv studio setup in Maine. Actual construction on the building, owned by WABI and WABI-TV, begins shortly. Leon Gorman, station chieftain, says it'll cost $250,000.

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ABC's Loss in '54 Bigger Than in '53

In spite of increased revenues and a profit from radio and from owned radio and television stations, ABC suffered a larger loss in 1954 than it did in 1953, the annual report of American Broadcasting-Paramount Theatres reveals. The report, mailed to stockholders on March 30, doesn't state the extent of the loss nor does it isolate ABC figures from the overall broadcasting and theatres operations, but does specifically mention the loss suffered on NCAA football as an important factor.

The loss, reported as "slightly larger" than that in 1953, "is not itself representative of a trend in the ABC Division," the report said. "Rather it is a reflection of the expenditures which must be made during the period of development of the tv network from a secondary to a competitive place. Substantial progress has been made toward forming a strong foundation for a successful operation. The improved position of the Division is evident in increased viewing, better programs and greater revenues. From this point on each sponsored program should have a beneficial effect upon the earnings of the Division."

Only specific figures relating to broadcasting were the following: (1) a gross radio and tv time sales, less discounts rebates and commissions, $70,423,348, as compared with $54,757,958 in 1953; (2) under assets, broadcasting program rights and film costs, less amortization: $2,457,675, as compared with $1,503,859 the year before; (3) a capital expenditure of $3,355,000 "relating to installation of transmitting power equipment for the five owned television stations, the completion of the renovation of the ABC Television and Radio Center in San Francisco and other physical improvements; and (4) a stock investment of $500,000 and advances of $1,000,000 to Disneyland Inc., operators of the new Disneyland Park, with all advances repayable in part from amounts receivable by Disneyland under television broadcasting contracts between ABC and Walt Disney Productions and Disneyland Inc.

'Fortune Theatre' Italo Pix Axed by WOR-TV

Since they didn't draw enough sponsor coin, WOR-TV has decided to call it quits on April 19 to the exposure of Italian features dubbed into English. Under the program title, "Fortune Theatre," each of the Jules Weill-distributed pix has been exposed twice nightly seven nights a week under a multiple exposure setup.

The pix first went at 9 until 10 p.m., and the next week at 11:30 p. m. to 1 ayem signoff. And although they increased station ratings during the two times, there weren't enough takers. Current WOR-TV plans call for replacing the Italo pix with those from the Associated Artists package.

Sammy Kaye's Pilot

Sammy Kaye is back in the television circus, this time with a pilot film he's peddling composed of kinescoped segments of his erstwhile "So You Want to Lead a Band" segment. There's a switch, though—he's dropped the "lead a band" angle altogether and is selling the pilot as a comedy show.

Kinescopes were culled from his CBS-TV version of "Lead a Band" a couple of years back. In that show (unlike his recent ABC-TV'er) he used comedy sketches between band numbers.

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ATLANTIC RELEASES BATCH OF FEATURES

Atlantic Pictures, the tv subsidiary of Astor Pictures, has released 10 more of the company's features for television distribution. Atlantic is planning several more for release later in the year, with one of these going into tv this month.

Films are "Born to the Saddle," with Leif Erickson and Donald Woods; "Country Parson," John Beal; "Great Dan Patch," Dennis O'Keefe, Gail Russell, Ruth Warrick and Henry Hull; "Love Island," Eva Gabor; "Pagliacci," Gina Lollobrigida and Tito Gobbi; "Return of the Plainsman"; "Robot Monster," George Nader; "Seeds of Destruction," Gene Lockhart, Kent Taylor, and "Thief in Silk." Additional pic to be released this month is "Captain Scarface," with Barton MacLane. Pix have already been played in the New York area but have received little tv exposure elsewhere.

Astor, incidentally, recently acquired theatrical and television rights to Stanley Kramer's "Champion" and "Home of the Brave." While both pictures are slated for theatrical re-release, an Atlantic spokesman said they should be available to television in about 18 months.

DuMont

Continued from page 27

coupled with Dr. DuMont's outcry that the UHF problem has caused his network to atrophy without hope of revival, is further evidence that he seeks a new structure for his broadcast division.

Another—and believed very important angle—in its desired makeup is the $5,000,000, five-studio plant in Manhattan, which was only recently completed and hasn't yet had the most microscopic chance to pay off. Since it's been learned that more and more vidfilm producers are looking to make a Coast-to-N.Y. shift of production headquarters in order to capitalize on the heavy N.Y. advantages. DuMont hopes to make studio rentals. The web has had Phil Silvers telefilming there, and they hope for the Gleasons, the Lombardos or whoever else might be shooting in the east. It's seen likely that even with WABD on a full "live" stanza basis, the station wouldn't need more than two of the five large studios. And with its own productions before the "electronicam," there'll still be studio space available for rental.

American Tobacco

Continued from page 25

of Tuesday night at 10 to pave way for the Armstrong-Pontiac full hour drama series coming in. OG is doing a burn, but the web isn't particularly remorseful.

Ironically, the timing of the American Tobacco pullout could well be a major factor in NBC losing out on the U. S. Steel business. (Latter checked out of ABC to go with CBS.) NBC was in serious contention for the Steel dramatics but had no place to put the show; Pontiac had a priority on the new Tuesday series. Steel had no alternative but to go to Columbia. Had the time opened up five days earlier NBC might well have wrapped it up.

'Filmed Univ.'

Continued from page 26

like Ted Bergmann at DuMont."

Should the project prove successful, Wylie envisions the college prof of the future as a specie refined by competition, combining brilliance with personality. "We'll have to think of teachers as talent," he said, and "treat 'em like talent." There won't be any place for the dull, dry scholar. He said that from past teaching experience (several years in an English chair at NYU), he knows of some 300 professors who could do a job. As far as objections about commercializing the lectures, Wylie's unanswerable reply is: "Wouldn't the teachers like to share in some of the loot?"

Houston—George Roesner, dean of Texas farm broadcasters, has been named farm director for KPRC and KPRC-TV here, according to Jack Harris, veepee and general manager of the stations.

Ike's 'Yes' to NARTB

Washington, April 5.

President Eisenhower today (Tues.) accepted an invitation to address the annual convention of the National Assn. of Radio & Television Broadcasters in Washington May 24. He thus becomes the first President to address a broadcasting conclave. Ike will deliver a 15 or 20-minute informal speech, from notes, before the opening general session of the NARTB at 11:30 a.m. that morning.

White House decision to accept the invite, issued some time ago, relieves some broadcaster resentment over the fact that Ike addressed the American Assn. of Newspaper Publishers get together but hadn't indicated any willingness to do the same for the broadcasters. As a result of the invitation, the NARTB convention committee expects it to be the biggest ever.

G-T's 'Lady & Senator'

Hollywood, April 5.

Goodson-Todman's newest telefilm package is "The Lady and the Senator," scripted by Sidney Sheldon.

Series is currently being cast. Pitch was made to Donna Reed for the femme lead, but actress nixed it.

4 Cities 'Deintermixed'

Continued from page 31

set May 2 as the deadline for initial filings and May 12 for replies. Some lawyers feel this is insufficient time to gather the information required.

In its notices of rule-making, the Commission calls for data on the number of receivers in each of the areas, the percentage of sets converted to UHF, quality of reception, information on present and proposed network affiliations, terms of contracts, prospects of UHF stations for continued network programs if no VHF stations are authorized, effects on commercial service to the areas if the VHF channels are shifted to education, how the VHF channels could be used elsewhere if they are deleted from the areas to which they are now assigned, etc.

Here's how deintermixture would work in the four cities: Evansville would have three commercial UHF stations instead of two and a VHF instead of UHF educational outlet. Hartford would have two commercial U's instead of one and an educational V instead of U. The pattern would be the same for Madison and Peoria.

The proposals involve juggling of channels of various stations, inside and outside the areas involved. Educational station WHA-TV in Madison, which is on the air, would have to "show cause" why it should not shift from channel 24 to channel 3. If an alternative proposal to make Madison all UHF is adopted, WTVO in Rockford, Ill., would be shifted from UHF to VHF, getting channel 3 from Madison. A similar alternative proposal for Hartford would result in WNET in Providence shifting from UHF to VHF with a new location in Westerly, R. I.

Although the most vocal member of the Commission in behalf of UHF, Comr. Frieda Hennock issued a strong dissent to the deintermixture proceedings "because of the gross inadequacy and, in the final analysis, unconstructive nature" of the majority action.

While UHF broadcasters would be helped in the four areas concerned, Miss Hennock felt the benefits would be "illusory" in the long run. "For unless help is given to UHF broadcasters on a far broader basis," she asserted, the stations involved "will inevitably be engulfed in the debacle which threatens to erradicate all UHF."

What's needed, Comr. Hennock advocated, is an immediate study to carry out "a fair and equitable plan of deintermixture." Such a plan, she said, would benefit "not only a few individual communities selected at random" but would be "a major step toward relieving all UHF from the crushing competitive disadvantages to which it is subjected in a system of VHF-UHF intermixture."

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat (King) Cole: "A Blossom Fell"-"If I May" (Capitol). When Nat Cole cuts a good ballad, a solid commercial entry turns up. "A Blossom Fell" is a lovely tune, with a fine lyric, and Cole delivers it with his usual sensitive style for top results. "If I May" is an okay uptempo number in a more conventional groove.

Mills Bros.: "Yes You Are"-"Opus One" (Decca). The Mills Bros. are due for another big one and this could be it. "Yes You Are" is a fine Bob Merrill ballad in a genre that the Mills Bros. can slice most persuatively. It's due for plenty of spins by jocks who want vocal combo numbers that are executed with taste and polish. "Opus One," on the flip, is a clever, bouncing number that makes a good change of pace.

Don Cornell: "The Door Is Still Open To My Heart"-"Most of All" (Coral). "The Door Is Still Open" is an above-par hillbilly-type ballad which makes excellent pop fare. Don Cornell belts it for maximum results with his trademarked type of delivery. Flip tune, also sliced by the Fontane Sisters for Dot, gets an effective workover in a very deliberate tempo.

Sammy Davis Jr.: "Something's Gotta Give"-"Love Me Or Leave Me" (Decca). Sammy Davis Jr. is coming along in the wax sweepstakes and should pick up the money on "Something's Gotta Give," from the 20th-Fox pic, "Daddy Long Legs." It's a smart number with a snappy tempo and Davis gives it an invigorating delivery. On the flip, he does the title tune from the Metro pic, "Love Me Or Leave Me," in okay style, but Lena Horne's recent slice for RCA Victor is the definitive version of this great oldie.

The Crew-Cuts: "Don't Be Angry"-"Chop Chop Boom" (Mercury). The Crew-Cuts turn up with a flashy side in "Don't Be Angry," a rhythm entry which they belt a long way with their racing delivery. Due for big juke spins. Flip has a catching Oriental flavoring and is delivered with humor.

The Rhythmettes: "Only You"-"Him" (RCA Victor). Victor's newest entry, a femme vocal combo, get off auspiciously with two highly commercial tunes. "Only You" has the current rhythm & Blues format, a slow ballad with an insistent beat. The femme team belts it with the customary vocal mannerisms. "Him" is a pretty idea with an easy lilt which generate more spins over the long run than the more raucous sound on the other side.

Bobby Sherwood: "Yes Indeed"-"Brown Eyes" (Coral). This is a trick-disk in which all the parts are done by Bobby Sherwood, from the vocal solos and ensembles to the orch backing. The attempt alone is worth considerable disk jockey spins. Sherwood, however, carries it with musicianship, his vocals being particularly effective in that easy jazz style. The multiple exposure photo on the disk jacket is an eye-catcher.

Mae Williams: "Break Through"-"Huckleberries" (American). Vet songstress, Mae Williams, now on the comeback trail, hits with considerable impact on "Break Through," a number which she cleffed. It's an atmospheric material number which she delivers expertly. Flip is a doubtful novelty entry, a fair tune in a style which had some vogue a couple of years ago.

The Carsons: "Wine, Women & Gold"-"You're Mine, All Mine" (Kem). Eban Abhez, composer of the click "Nature Boy" several years ago, turns up as the composer of "Wine, Women & Gold," which is far earthier in its philosophic motif. It's a celever piece of material which could build into a factor. The Carsons, a mixed vocal group, belt it colorfully. "You're Mine, All Mine" is an okay ballad.

Irving Fields Trio: "Davy Crockett Mambo"-"The Crazy Pancho" (Fiesta). For the juves who want to mambo to "Davy Crockett," Irving Fields' trio has dished up the appropriate arrangement. It's an infectious piece of wax and an offbeat version of a tune that has a large number of straight covers. Flip is a Latin takeoff of the Crazy Otto kick, a barrelhouse piano style on a group of Latin tunes.

Sue Allen: "Dear Mr. Dee-Jay"-"Moe And His Combo" (Key). This is a firstrate disk featuring a fine songstress on two good tunes. "Dear Mr. Deejay" is a ballad which has worked a clever disk jockey peg into the lyric without it sticking out like a sore thumb. This deejay peg may earn it plenty of spins. Flip is a highly clever Latinesque novelty that adds up to a musical plug for the Coast nitery, Mocambo. Miss Allen registers neatly.

Debbie Haley. "The Clock"-"My Heart Knows Your Heart" (Unique). This is a left-field label that could rack up a neat score via Debbie Haley's workover of "The Clock." It's a sprightly item which she delivers with the kind of ingratiating piping that wins spins. "My Heart Knows Your Heart," on the reverse, holds her back.

Best Bets

NAT (KING) COLE (*Capitol*)	A BLOSSOM FELL / *If I May*
MILLS BROS. (*Decca*)	YES YOU ARE / *Opus One*
DON CORNELL (*Coral*)	THE DOOR IS STILL OPEN / *Most of All*

LAWRENCE WELK
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186th Consecutive Week, Aragon Ballroom, Santa Monica, Calif
Exclusively on Coral Records
ELEPHANT SONG
•
LAZY GONDOLIER

BENIDA PREPS JAZZ PUSH VIA NEW PACTS

Dewey Bergman's indie Benida Records is gearing for a plunge into the jazz field. Label already has pacted keyboarder Cy Coleman and tootler Leon Merion. They'll both wax with combo backing.

The Benida subsid, Roulette Records, also is on an expansion kick in the pop and rhythm & blues field. Added to the label in the past week, have been crooner Jim Shaunecy and The Shepard Sisters, a new vocal combo.

Diskery also is going after the coinbox trade with special extended play packages. The EPs will be peddled to the ops at 60c a unit.

Album Reviews

Katyna Ranieri: "Girl on the Spanish Steps" (RCA Victor). Katyna Ranieri, an Italian songstress, scores as a standout chanteuse in this set. Her effortless chanting of a series of Italo tunes adds up to a type of vocal mood music that is digestible in large quantities. It's a sock bow to the American market, although her full impact will have to await her efforts with English lyrics.

Gerry Mulligan: "California Concerts" (Pacific Jazz). Due to some contractual hassles, Gerry Mulligan has cut few sides in the last year and this is his first album in a long time. Taken from tapes made at a series of high-school concerts on the Coast, this set focuses Mulligan as one of the freshest personalities in the modern jazz picture. Mulligan, here playing with a quartet and sextet, uses his baritone sax to pace some brilliant swing music. This is one of the top albums in the modern jazz groove. Featured with Mulligan on this disk are Zoot Sims on tenor; Bob Brookmeyer on trombone; Red Mitchell on trumpet, and some crackerjack rhythm crewmen.

Will Holt: "Pills to Purge Melancholy" (Stinson). This is a charming set of old English songs by Thomas D'Urfey with lyrics that are considerably naughtier, and also more literate, than some of the current rhythm & blues entries. Will Holt sings them without too much distinction, Gene Kusner supplying able flute backing.

Charlie Barnet: "Town Hall Jazz Concert" (Columbia). This long-play set showcases the old Charlie Barnet band during a Town Hall concert in 1947. It's a good sample of the swing band style by one of its top exponents and it raises the point that few bands are currently around that can play with this verve. Bunny Briggs and Jean Louise are featured on the vocals, with Briggs doing a standout job on "Tell Me, Tell Me, Dream Face."

Betty Grable-Marge & Gower Champions-Jack Lemmon: "Three for the Show" (Mercury). This soundtrack set from the Columbia Pictures production, "Three for the Show," has an excellent score of oldies, including "Someone to Watch Over Me," which Marge Champion delivers ably, while "I've Got a Crush on You" is breathed effectively by Betty Grable, with an assist from Jack Lemmon. Miss Grable also does "How Come You Like Me Like You Do" and "Down Boy." Set also includes a couple of dance sequences performed lushly by the orch under Morris Stoloff's baton.

Claims Kenton Biog Infringed His Work

Los Angeles, April 5.

George Garabedian, a freelance writer, filed suit for $50,000 in Los Angeles Superior Court, naming Capitol Records and Bud Freeman as defendants.

Complaint contends that a biography of band leader Stan Kenton, written by Garabedian, was used by Freeman as material for inclusion in the Capitol album, "The Kenton Era."

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of March 25-31, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Blue Mirage	Wood
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Count Your Blessings—†"White Christmas"	Berlin
Darling, Je Vous Aime Beaucoup	Chappell
Hearts Of Stone	Regent
How Important Can It Be	Aspen
Jim, Johnny And Jonas	Red River
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Make Yourself Comfortable	Rylan
Melody Of Love	Shapiro-B
My Own True Love—†"Gone With The Wind"	Remick
No More	Maple Leaf
Play Me Hearts And Flowers	Advanced
Please Have Mercy	Broadcast
Pledging My Love	Lion
Rock Love	Lois
Sand And The Sea	Winneton
Sincerely	Arc-R
Strange Lady In Town	Witmark
Take My Love—†"The Glass Slipper"	Feist
That's All I Want From You	W & B
There Goes My Heart	Feist
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Whale Of A Tale	Wonderland
Ballad Of Davy Crockett	Wonderland
Be Kind To Your Parents—*"Fanny"	Chappell
Church Twice On Sunday	Harms
Count Your Blessings—†"White Christmas"	Berlin
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Don't Do Anything That I Wouldn't Do	Hawthorne
Farewell	Wonderland
Foolishly	Regent
Hold My Hand—†"Susan Slept Here"	Raphael
How Important Can It Be	Aspen
Impossible	Caesar
Just One More Time	Paxton
Keep Me In Mind	Famous
Ko Ko Mo	Meridian
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B
No More	Maple Leaf
Papa Loves Mambo	Shapiro-B
Pass It On	Peer
Play Me Hearts And Flowers	Advanced
Pledging My Love	Lion
Sincerely	Arc-R
Stowaway	Melrose
That's All I Want From You	W & B
Tweedle Dee	Progressive
Whatever Lola Wants—*"Damn Yankees"	Frank
Young And Foolish—*"Plain And Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1. CRAZY OTTO MEDLEY (9)	*Johnny Maddox*	*Dot*
	Crazy Otto	*Decca*
2. MELODY OF LOVE (13)	*Billy Vaughn*	*Dot*
	David Carroll	*Mercury*
	Four Aces	*Decca*
	Ink Spots	*King*
3. BALLAD OF DAVY CROCKETT (5)	*Bill Hayes*	*Cadence*
	Fess Parker	*Columbia*
	Tennessee Ernie Ford	*Capitol*
4. CHERRY PINK AND APPLE BLOSSOM WHITE (2)	*Perez Prado*	*Victor*
5. HOW IMPORTANT CAN IT BE (6)	*Joni James*	*MGM*
	Sarah Vaughan	*Mercury*
6. SINCERELY (13)	*McGuire Sisters*	*Coral*
7. TWEEDLE DEE (8)	*Georgia Gibbs*	*Mercury*
	Lancers	*Coral*
	Lavern Baker	*Atlantic*
8. DANCE WITH ME, HENRY (1)	*Georgia Gibbs*	*Mercury*
9. KO KO MO (10)	*Perry Como*	*Victor*
	Crew-Cuts	*Mercury*
10. EARTH ANGEL (8)	*Crew-Cuts*	*Mercury*
	Penguins	*Dootone*
	Gloria Mann	*Sound*

Second Group

DANGER! HEARTBREAK AHEAD	*Jaye P. Morgan*	*Victor*
THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan*	*Victor*
HEARTS OF STONE	*Fontane Sisters*	*Dot*
	Charms	*DeLuxe*
SMILES	*Crazy Otto*	*Decca*
PLEDGING MY LOVE	*Johnny Ace*	*Duke*
	Teresa Brewer	*Coral*
IT MAY SOUND SILLY	*McGuire Sisters*	*Coral*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole*	*Capitol*
PLAY ME HEARTS AND FLOWERS	*Johnny Desmond*	*Coral*
ROCK LOVE	*Fontane Sisters*	*Dot*
	Eddie Fontaine	*Label X*
BIRTH OF THE BOOGIE	*Bill Haley's Comets*	*Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

GOTTA GET THAT VIDEO PLUG

TWILIGHT OF LEER-ICS

Looking back over recent issues, VARIETY is impressed by an almost embarrassingly extensive pickup in the lay press of its recent series of editorials dealing with "leer-ics." Newspapers did not pay a one-time, this-is-rather-interesting endorsement. Rather it was a continuing echo and surprisingly widespread. On top of the press, the disk jockeys of the nation kept up an intensive pro and con discussion of the issue.

Seemingly the call to the conscience of the pop music business has already had its affirmative effects. Indeed there can be no question of the impact of all the public clamor.

Looking back over recent VARIETY issues, intra-trade reaction ran the gamut from the veepee-g.m. of King Records, whose labels were active in the rock 'n' roll idiom, pledging its own housecleaning, to other diskeries being similarly alerted. Disk jockeys and other music biz facets—songsmiths, recording artists and a&r men—explored the rhythm & blues manifestation from all perspectives. Major diskeries reiterated their obligation to the best traditions of the American recording industry, and the music publishers likewise took stock of their practices.

The end result is most heartening. With the spotlight focused on what threatened to become a cancerous growth that could well envelop the music business in censorship restrictions, there is no question but something that was recently out-of- hand, is now, under a sensitive light, watched and self-regulated. Let's hope it stays that way.

Some of the comments from the fast-buck side of the fence amount to saying: 'why pick on our innuendo—the sophisticated songs of Broadway musicals have been doing this sort of thing for years." That's a warranted you-too charge but hardly a defense to offer the respectable public opinion of this country in a showdown—which would surely have come had there been no curb on the flood of smut that was rising not long ago. If one side was more offside than another, or if it's alleged that the difference is hardly noticeable, it's not a matter of stopping the game and bringing up the linesmen to measure. The pot calling the kettle black can have no constructive point. And pop music needed statesmanship to forestall censorship. Never forget that.

Perhaps the rock 'n' roll segment of the music biz may eventually wind up taking a bow for this indirect spotlighting of the "smooth" school of leer-ics. But rock 'n' roll will first have to regulate its own "new beat" by taking the heat off itself with some of its salty idioms—and interpretations. The "interpretation" part of it perhaps errs even a bit more than the basic material with certain "artists." *Abel.*

MOA Buttresses Setup on Varied Fronts to Fight Copyright Law Bills

Chicago, April 5.

The annual Music Operators of America convention struck its tents here last Wednesday (30) after taking several steps designed more effectively to meet problems confronting the coin ops. Long-talked-of move to set up a third copyright organization to rival the American Society of Composers, Authors & Publishers and Broadcast Music Inc. was finally realized at this conclave when convention delegates unanimously approved a 99-year agreement between the MOA and National Jukebox Music (NJB).

The agreement gives MOA members the right to use NJB copyright tunes on their juke boxes without payment of any licensing fees or royalties for a period of 99 years. Industry spokesmen viewed the move as an effective bargaining tool in the fight with ASCAP and BMI if nothing else, should pending congressional legislation to make music operators subject to royalties become a reality.

NJB has already released its first record and the MOA is setting up a committee to select a number of NJB tunes for early release to MOA members. The major record companies have agreed to cooperate, if substantial orders of 100,000 or more are placed with them for each release.

Another development at this convention was designed to enlarge MOA membership and provide an increased source of operating revenue for the organization. MOA by-laws were revised by the con-

(Continued on page 43)

Col Execs Go O'seas

James B. Conkling and Goddard Lieberson, Columbia Records prexy and v.p., respectively, left for Europe Saturday (2) for a quickie looksee.

They'll be back in a couple of weeks.

Songsmith Chayevsky

Paddy Chayevsky, who has been making a big splash in tv as a script writer for the "Philco Playhouse," is now a paid-up member of Tin Pan Alley. He's joined the Songwriters Protective Assn., having written the lyrics to the title song of the film, "Marty," which he adapted from one of his tv scripts. Chayevsky is also an ASCAP member.

Some 200 new members, incidentally, have joined SPA since the first of the year.

Capitol Revamps Promotion Setup, Distrib-Staffers

Hollywood, April 5.

In a reshuffle at Capitol Records, Gordon (Bud) Frazer, until now national promotional manager, will henceforth function as merchandising manager. Richard Rising, his assistant, fills the vacated spot, while Joe Matthews, manager of Cap's Detroit office, moves to the Coast as assistant national promotion manager previously held by Rising. Matthews' job will consist primarily of concentrating on coordinating sales of single records and will work in conjunction with Dick Linke in the N. Y. office.

Steve Auld will be the new merchandising manager while Ray Polley, who formerly held position, was upped to manager of graphic arts procurement.

In making the new appointments, veepee Lloyd Dunn said that both

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TV RATES TUNES FAST AND SURE

While the disk is still the king of Tin Pan Alley, video is now emerging as the top songmaking medium. As the major publishers view tv, there is nothing to equal the impact of a tune getting a visual-aural exposure to several million viewers at one shot. If a song has it, a video showcase will speed its climb to the top as no disk jockey or even combination of disk jockeys could do. If a song hasn't got it, video will prove that lack also just as fast.

The fast breakthrough of "Let Me Go, Lover" at the outset of this year, following its plug on the CBS-TV "Studio One" show, was a spectacular instance of the value of a tv plug. Since that time, other tunes have been given similar rides on video and, while they have fallen far short of the "Let Me Go, Lover" pace, sales on these songs have been far above average. Johnny Desmond, for instance, didn't have a big song for Coral Records for many months until "Play Me Hearts And Flowers," which he did on the "Philco Playhouse." His Coral disk of that number is expected to go over the 500,000 marker.

Paradoxical Plug

The upped value of the tv plug

(Continued on page 48)

Victor Sales 30% Over '54

RCA Victor continues to rack up solid business since its price cuts on longplay platters were inaugurated at the outset of this year. In 1955's first quarter, Victor's biz has zoomed 30% over the fourth quarter period last year. Extent of the increase this year is notable in view of the fact that Victor is comparing the opening 1955 biz to the strong Christmas season.

Victor sliced its LP prices by one-third three months ago and since then has been reporting steadily increasing sales. The company's consumer advertising program, which began the middle of February, has been a major factor in boosting biz. While the rest of the industry was forced to go along with Victor's price cuts, not all of the companies are happy about the reductions. Mercury Records, in fact, returned to its old list prices after a short period of operating with reduced fees.

VICTOR INKS ENGEL, GOODWILL JAZZ ENVOY

Owen Engel, jazz clarinetist who is due to lead a combo on a tour of 14 foreign countries as a goodwill ambassador under the auspices of the State Dept., has been inked by Jack Lewis, head of RCA Victor's jazz operation. Engel is due to leave for Europe in May and plans to include in his repertoire works by composers in all the countries he visits.

Victor plans to release the Engel combo albums in each country in conjunction with the group's appearance. Since the combo is on a goodwill mission, the British Musicians Union has okayed its playing in England. Victor plans to cut Engel during the latter's appearance at Birdland, Broadway jive-in spot, starting April 25.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

ASCAP Nixes Joint Authorships; No Performance Coin for Tunes On Which BMI-ers Share Credits

The American Society of Composers, Authors & Publishers practically kayoed joint authorships between its writer-members and those affiliated with Broadcast Music Inc., by announcing that no performance money would be paid to such efforts by ASCAP writers. ASCAP attorney Herman Finkelstein handed down the ukase last week after getting prior approval from the Dept. of Justice under terms of the antitrust consent decree.

For the joint authorship works copyrighted before Jan. 1, 1955, ASCAP agrees to pay its writers 75% of what they ordinarily would receive for a collaborative effort. After Jan. 1 ASCAP writers will receive no payment whatsoever for joint authorship works, since the Society is relinquishing all rights to such compositions.

Decision ends an area of long-standing controversy in the ASCAP ranks. Although joint ASCAP-BMI authorships have played a comparatively minor role in recent years, it has cropped up sporadically as a vexing problem. Since ASCAP had no definitive policy, ASCAP held the joint authorship performance money in escrow.

BMI execs were unconcerned about the ASCAP ruling, declaring that of the current flock of BMI hits not one was a case of joint authorship. It was indicated, moreover, that BMI could now claim j.a. songs exclusively, instead of non-exclusively, as at present. The only other alternative, which is highly unlikely, is for the collaborating writers to license the j.a. tunes themselves. This, however, involves such a vast organization that no individual writer, short of an Irving Berlin,

(Continued on page 48)

AFM With Soda

Seattle, April 5.

Seattle Musicians Union, Local 76, has protested the Liquor Control Board's ruling that live music be banned at taverns and cocktail lounges. The board says that live music influences patrons to drink more.

This is labeled as a "discriminatory" ruling. About 150 tooters are working in cabarets and cocktail lounges in Seattle. And more work could be had if the board would allow it.

Paper Platters Eyed by Majors For Custom Div.

Laminated paper platters are looming as the next big development on the disk biz horizons. While this process has been on the market for the past year or so, the major companies are now eyeing its possibilities for their custom record divisions. It's understood that RCA Victor will be ready with the paper disks sometime this spring.

The paper platters will be pitched as a promotional medium which combines both aural and visual impact. The platters can be an integral part of a brochure or even a magazine ad spread. At the present time, use of the platters in national mags would be costly since the paper disks, while less expensive than a platter of normal materials, still would add up to a big sum for a run to cover a mass circulation mag.

It would be practical, however, for manufacturers' pitches to their field forces or retailers. In the case of a radio and video advertiser, the latter could use the talent on his show to slice the paper platters for distribution to his clients. The platters can be manufactured in any speed, although the large spindle required for the 45s may present a problem.

For music publishers, there has already been some experimentation with the paper disks as part of the sheet music. The paper platter would include a brief demonstration of the song for the purchase of the sheet music.

Wald Exits BMI To Form Own Firm

Harold Wald has ankled his contactman's post at Broadcast Music to set up his own publishing operation. The Wald pubbery will be affiliated with BMI.

Wald had been associated with BMI for close to nine years, working under Julie Stearns.

Heywood, Cleveland On Merc Subsid Pacts

In a buildup of its jazz roster, EmArcy Records, Mercury subsid, inked pianist Eddie Heywood and trombonist Jimmy Cleveland to longterm pacts. Heywood also will cut for the pop field under the Merc banner. Initial Heywood session is slated for mid-April. He'll cut a 12-inch album backed by a small band.

Cleveland previously tootled with Lionel Hampton's orch and with Heywood's combo. He'll cut LPs backed by an all-star group.

Meantime, EmArcy has skedded the release of a flock of jazz LPs. First out will be "Clifford Brown With Strings," followed by a Paul Quinichette set.

Miss. Rep Asks Congress To Set Hillbilly Music Day Honoring Rodgers

Washington, April 5.

Congress has been asked to pass a joint resolution setting May 26 of each year as "National Country Music Day." Bill has been introduced by Rep. Arthur Winstead (D., Miss.) whose district includes the town of Meridian in that state. Date marks the anniversary of the death of Jimmie Rodgers, of Meridian, the railroad brakeman whose hillbilly yodeling records sold upwards of 5,000,000 pressings for RCA-Victor and others. This singer and composer died May 26, 1933.

"Jimmie Rodgers left a mark on all hillbilly music," Winstead told the House. "He has been recognized for the simplicity of his accomplishments. His songs dealt with real problems. They came from the heart and the people responded.

"The demands for hillbilly music have continued to multiply since Jimmie Rodgers made his first recording; some state as much as fivefold since World War II. Ten years ago, if a hillbilly record sold 10,000 copies it was a hit; today a 50,000 sale is mediocre. These tunes continue to come from the

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Manie Sacks Toasted

Philadelphia, April 5.

Manie Sacks, RCA veepee and general manager of the Victor disk division, was guest of honor at a dinner organized by the local B'nai B'rith chapter at the Warwick Hotel here tonight (Tues.). Top RCA execs, including board chairman David Sarnoff and prexy Frank Folsom, headed a delegation from New York to toast Sacks.

Philadelphia is Sacks' hometown and he has continued to be active in this city's charitable and religious organizations.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	George E. LeZotte—WAVZ—New Haven	Jackson Love—WUSI—Washington	Howie Leonard—WPOR—Portland	Hugh Wanko—WCAO—Baltimore	Charlie Grant—WESX—Salem	John Weeds—WTAG—Worcester	Pete Johnson—WKBR—Manchester	Dick Doty—WHAM—Rochester	John Foster—WWNY—Watertown	Sid Dickler—WEDO—Pittsburgh	Dean Slack—WJOY—Burlington	SOUTH: John Dixon—WALA—Mobile	Frank Tucker—WCOV—Montgomery	Brad Sherman—WAHR—Miami Beach	Bob Watson—WQXI—Atlanta	Harry Nigosh—WJBW—New Orleans	Bill Dawson—WAKE—Greenville	Larry Kane—KLBS—Houston	Mike Wolcson—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Cy Nelson—WJJD—Chicago	Don Bell—KENT—Des Moines	Charlie Trussell—KXEL—Waterloo	Carl Shook—WJIM—Lansing	Johnny Morris—KSTP—St. Paul-Mpls.	Sandy Jackson—KOWH—Omaha	Maurice Jackson—WVKO—Columbus	Rudy Erill—WTOL—Toledo	Gene Platt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KOOL—Phoenix	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Dick Whittinghill—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Len Ross—KDMI—Las Vegas	Bill Freytitt—KDEF—Albuquerque	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	2	10	Joni James	MGM	*How Important Can It Be	6	8		1	5	2		2		2				2		6	8	4		6	5	2	5	7	2	1	5			1		6		1		1	4	1	2		191
2	1	7	Bill Hayes	Cadence	†Davy Crockett	1	1	9	3		7	1	1	1			6	7		5	3			1			3		9	1	10		1	1			9					8		3	6	156
3	9	3	Johnny Desmond	Coral	*Hearts and Flowers		6		2	8		4					4					1	2	7	4	3	5				5							1	4			6	3	5		117
4	4	15	McGuire Sisters	Coral	†Sincerely	3			4		4			8			2	10			1							3	1		2							3		4		5	10		94
5	18	13	Four Aces	Decca	*Melody of Love			1							7	4	3		1			3									6							7		3		2	6		78
6	13	11	Perry Como	Victor	†Ko Ko Mo						5				6	2		8	4	1	2							9	3										9			7		65
7	10	15	Billy Vaughn	Dot	*Melody of Love	5				2				2							5					2		4	2				3												63
8A	5	13	Georgia Gibbs	Mercury	†Tweedle Dee	4	9				10	8		10	3		9	9		10								2	4		9		2					10					9		57
8B	6	7	Nat (King) Cole	Capitol	*Darling, Je Vous Aime										4		8				4		3		1	6					7						1						8		57
10	3	11	Johnny Maddox	Dot	*Crazy Otto Medley	2	7											3									4	6	8			4						8						1	56
11	7	5	McGuire Sisters	Coral	†It May Sound Silly		5			7	9			3								10								3						1		6	3						52
12	11	6	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead		4				3								9						7					6	3				3									3	50
13A	31	7	Perez Prado	Victor	*Cherry Pink Mambo			5			6	3	3														6	10				10	9										1		46
13B	34	4	Les Baxter	Capitol	*Unchained Melody							2											10	2										2		4	10					1				46
15	11	4	Georgia Gibbs	Mercury	†Dance With Me, Henry				6				4		9										9		10							5				5		4				5	42
16		6	Nat (King) Cole	Capitol	†Sand and the Sea			7				6				1				4									10				4										7			38
17	18	8	Ralph Marterie	Mercury	*Blue Mirage										10								7		2						8			4								2			7	37
18A	18	4	Fess Parker	Columbia	†Davy Crockett										1	9								1		1																				32
18B	16	11	Caterina Valente	Decca	†Malaguena											5											1				5								1							32
20		1	Frankie Laine	Columbia	*Strange Lady in Town								10									4		4	5							7											6			30
21	23	2	Al Hibbler	Decca	*Unchained Melody		2		9								1																	9							7					27
22	8	11	Crew-Cuts	Mercury	†Earth Angel										8		5		8													2								8						24
23		2	Tennessee Ernie Ford	Capitol	†Davey Crockett																		8					1				1														23
24A	45	17	DeJohn Sisters	Epic	†No More			4		1								6																													22
24B	28	5	Mantovani	London	*Lazy Gondolier							9				10						9										8		6					2							22
26A		1	Perry Como	Victor	†Nobody								6																								5	2								20
26B	37	7	Eddie Fisher	Victor	*A Man Chases a Girl					6																									2						5					20
26C	22	11	Frankie Lester	Label X	†Wedding Bells																										4				6						3					20
29		2	Four Aces	Decca	*There Goes My Heart															3					3														8							19
30	14	7	Sarah Vaughan	Mercury	*How Important Can It Be			3												2													10													18
31A		1	Eddie Fisher	Victor	†Wedding Bells		10										7												6	4																17
31B	43	17	Fontane Sisters	Dot	†Hearts of Stone	7										6												8												6						17
31C	15	21	Jaye P. Morgan	Victor	†That's All I Want			8		3										9	7																									17
34	31	5	Mindy Carson	Columbia	*The Fish	10			5														6											7													16
35A		2	Peggy King	Columbia	*Any Questions													5																				4	9								15
35B	30	12	Terri Stevens	Double A	*Unsuspecting Heart	9																													7									2	15
35C	43	6	Johnny Ace	Duke	†Pledging My Love			6			1																																			15
38	40	6	Tony Bennett	Columbia	*Close Your Eyes													4			8				8																					13
39		9	Frank Sinatra	Capitol	*Melody of Love													1																					9							12
40A	18	2	DeJohn Sisters	Epic	†A Present for Bob				7				8																					8								10				11
40B		1	Tony Martin	Victor	†Do, Do, Do															8						9													5							11
40C		7	Teresa Brewer	Coral	†Pledging My Love																		1																	10						11
43	34	3	Richard Maltby	Label X	*Begin the Beguine March				8							7	10																											9	10
44		2	Ames Bros.	Victor	†Sweet Brown-Eyed Baby					10						8						6																								9
45		2	Jo Stafford	Columbia	†I Got a Sweetie					9																								10					6							8

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MOA Buttresses Setup

Continued from page 41

vention to open up membership to individual operators at a charge of $25 per year. Previously membership had been restricted to the state associations, which paid fees ranging from $100 to $300 per year and held anywhere from one to 13 votes, depending on the size of the association. Under the revised by-laws, each individual is entitled to one vote. MOA prexy George A. Miller hopes to sign up some 5,000 new members in the coming year, which will provide a revenue of $125,000 annually. MOA's past lobbying efforts have been financed by individual contributions and this new source of funds is viewed by MOA members as a potent weapon in the fight over copyright legislation.

Marginal Biz

MOA spokesmen at the convention voiced the opinion that the majority of coin machine operators were operating marginal businesses where profits were decreasing and costs mounting. The MOA attitude is that in view of this, action must be taken to improve the individual members' margin of profit. MOA feels that legislative action to subject the juke ops to licensing by ASCAP and BMI will drive many marginal operators out of business, which in turn would cut into the royalty revenue of 2c a side already being received by the performing rights societies from recording companies.

The introduction of 10c play on a nation-wide basis was seen by many at the convention as a necessary answer to the mounting cost spiral in the industry. Ten-cent play is already in effect in some cities, notably Chicago, and parts of New York. But introduction of this type of play was said to be dependent on concerted action by operators in a given area. Industry spokesmen see 10c play becoming the rule rather than the exception as increasing numbers of the nation's estimated 10,000 operators are enrolled in MOA. The record companies were on hand at the convention with LP record packages at attractive discounts, designed to encourage the switch to dime play.

An added incentive for the operator to join MOA was provided by introduction at the convention of a Health Plan underwritten by Continental Casualty Co. Under the plan, MOA members who enroll would receive income replacement up to $300 a month in the event of sickness. The group feature of the plan would provide low premiums for MOA members.

MOA execs viewed results of the convention as extremely satisfactory, with effective action taken to meet the pressing industry-wide problems of threatened copyright law revision, smaller operator profits, and the need for a stronger, better financed operators organization.

Best British Sheet Sellers

(Week ending March 26)

London, March 29.

Softly	Cavendish
Give Me Word	Connelly
Blossom Fell	Fields
Let Me Go	Aberbach
Naughty Lady	Sterling
Prize of Gold	Victoria
Happy Days	Wright
Mambo Italiano	Connelly
Mobile	Leeds
Under Bridges	Southern
Tomorrow	Cavendish
Majorca	Mills

Second 12

If Anyone Finds This	Rei
Mister Sandman	Morris
Finger of Suspicion	Pickwick
Ready Willing Able	Berry
No One But You	Robbins
Open Up Your Hearts	Duchess
Cherry Pink	Maddox
Heartbeat	Kassner
Paper Kisses	Fields
Somebody	Bourne
I Still Believe	Macmelodies
Count Your Blessings	Berlin

Vegas Cafes a 'Cleffers Paradise' For Showcasing Original Tunes

Hollywood, April 5.

The new trend in Las Vegas presentations marks a songwriter's paradise, according to Jay Livingston and Ray Evans, who tuned up the extravaganza which highlighted the New Frontier Hotel's opening last night (Mon.) at the desert spa.

Recent phase points to a complete production at each Strip hostelry as distinguished from the vaudeville-type of former presentation which relied heavily on a single star.

"It's $8.80 Broadway only an hour away from Hollywood," duo opined. "It would be impossible to assemble the kind of talent for this sort of musical comedy on Broadway. It would cost too much for a short run."

All the original music of the New Frontier layout was cleffed by Livingston and Evans, who have two numbers running some 24 minutes. Opener, "That's Luxury," runs 14 minutes; second, "Warm Sun, Cold Moon," 10 minutes.

"No songwriter could ask for more as a showcase for his material," they reported.

Cleffer Lincoln Chase Joins Col As Singer

Lincoln Chase is the latest cleffer to get in on the vocalling act. Tunesmith has been inked by Columbia Records for a pop push.

Last week, Chase cut two of his own tunes, "The Message" and "That's All I Need" for the label. Among his other tune credits are "Cinnamon Sinner" for Tony Bennett and "Such A Night" for Johnnie Ray.

PAT KENNEDY UPPED TO RCA INT'L DIVISION

Pat Kennedy, manager of artists and copyright contracts for RCA Victor, has been promoted to the RCA international division as manager of record merchandise development for the overseas market. Kennedy, who has been in his present post since 1949, has been succeeded in his Victor post by Warren C. Ling, his assistant.

Ling will work closely with Coleman Tily, overall legal counsel for the disk division.

N. Y. Symph's 'If You Can't Lick 'Em, Join 'Em' Stance With Sauter-Finegan Co.

With all those jazz concerts being staged in New York's Carnegie Hall the past couple of years, it was inevitable that some of the swinging stuff would have to rub off on the authentic longhairs. A couple of weeks ago, Duke Ellington's crew sat in with the Symphony of the Air (ex-NBC Symphony) to work over some of Ellington's compositions. And last Thursday (31), the Sauter-Finegan orch was put on as additional sidemen with the N. Y. Philharmonic to belt out a hot piece disguised under the title of "Concerto for Jazzband and Symphony," cleffed by Rolf Liebermann, a Swiss cat.

Piece was an unusual 15-minute interlude for the symphony's regulars, who must have figured they wandered into Birdland by mistake. The Sauter-Finegan orch played in rare form, generating color and excitement whenever batonist Dimitri Mitropoulos gave it the nod. Mitropoulos, incidentally, worked the stick and his body in this piece like a real gone hipster in full-dress clothing.

The rest of the program featured pieces by some composers named Beethoven and Milhaud. *Herm.*

OBERSTEIN DROPS ROUND IN 10G SUIT

Irving Katz, formerly sales manager for Eli Oberstein's company, Record Corp. of America, won the first round in his breach-of-contract suit against the diskery in Brooklyn Federal Court. The court denied a motion by Oberstein to vacate an attachment of some $8,000 due him from N. Y. accounts, such as Macy's. Katz was originally granted the attachment by the N. Y. Supreme Court, but his case was later transferred to Federal Court due to the fact that Oberstein's company operates in New Jersey.

Katz is suing for $10,000 damages for alleged breach of his employment contract with Oberstein. He claims that Oberstein fired him in October of last year, two months before the expiration of his one-year deal, in order to circumvent payment of a year-end bonus. Attorney Sam Kaufman is repping Katz, who is currently sales topper for Urania Records.

Music Trade Show Set for Chi in July

Chicago, April 5.

The 1955 Music Industry Trade Show and Convention will be held in Chicago at the Palmer House, July 18 to 21. John Robert Butler, head of the Butler Music in Marion, Ind., will be chairman of the convention, according to Earl Campbell, president of the National Assn. of Music Merchants.

The show will be tagged "Music-Orama."

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Music)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	2	**BILL HAYES** (Cadence) "Ballad of Davy Crockett"	1	1	1	1	1	..	1	..	5	..	1	2	..	..	..	1	1	1	..	2	..	..	124
2	3	**GEORGIA GIBBS** (Mercury) "Tweedle Dee"	..	..	6	5	3	6	3	7	2	5	4	..	2	4	..	3	4	3	..	10	4	4	112
3	1	**JOHNNY MADDOX** (Dot) "Crazy Otto Medley"	3	..	2	..	2	..	2	..	6	..	..	3	..	2	7	2	..	4	1	1	9	..	99
4	5	**BILLY VAUGHN** (Dot) "Melody of Love"	..	..	4	4	..	2	6	..	7	..	2	10	..	8	..	6	..	2	..	4	3	2	83
5	4	**McGUIRE SISTERS** (Coral) "Sincerely"	..	8	5	2	..	..	4	..	8	..	3	..	..	10	..	7	..	5	5	3	5	7	71
6	6	**PEREZ PRADO** (Victor) "Cherry Pink Mambo"	2	4	..	7	7	5	7	..	..	10	..	1	7	..	2	9	..	..	2	..	..	..	69
7	8	**FESS PARKER** (Columbia) "Ballad of Davy Crockett"	6	..	..	..	..	..	9	..	1	..	..	..	1	1	3	..	..	..	..	..	2	1	64
8	11	**GEORGIA GIBBS** (Mercury) "Dance With Me, Henry"	5	3	..	..	..	3	..	..	..	3	..	4	4	..	5	..	..	..	..	..	10	..	51
9A	15	**JONI JAMES** (MGM) "How Important Can It Be"	..	..	3	6	4	4	..	9	..	..	5	..	6	..	9	..	..	7	..	..	..	9	48
9B	6	**TENN. ERNIE FORD** (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	1	..	1	3	1	..	..	..	..	..	..	..	..	..	..	1	..	48
11	8	**PERRY COMO** (Victor) "Ko Ko Mo"	7	..	8	..	..	..	8	..	4	..	6	..	..	..	..	5	..	..	..	5	..	..	34
12	12	**JAYE P. MORGAN** (Victor) "That's All I Want From You"	..	..	..	..	..	..	..	..	10	..	9	..	5	..	..	..	..	8	6	7	6	5	32
13	10	**COWBOY SCHOOL** (Decca) "Open Up Your Heart"	..	..	..	8	10	..	..	..	..	..	7	6	..	5	..	8	..	10	..	..	..	3	31
14A	18	**NAT (KING) COLE** (Capitol) "Darling, Je Vous Aime"	4	..	..	..	5	..	10	..	..	..	..	7	10	..	..	10	..	9	7	..	..	..	26
14B	12	**PAT BOONE** (Dot) "Two Hearts, Two Kisses"	..	..	..	..	..	..	..	2	..	2	..	..	..	..	..	..	3	..	..	..	..	..	26
16	12	**CRAZY OTTO** (Decca) "Glad Rag Doll"	..	2	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	6	..	..	22
17A	..	**CREW-CUTS** (Mercury) "Earth Angel"	..	..	..	..	..	..	..	..	9	..	8	..	3	..	..	4	..	..	..	..	..	..	20
17B	18	**SOMETHING SMITH** (Epic) "It's a Sin to Tell a Lie"	9	..	..	..	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	..	..	20
19	21	**LENNY DEE** (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	..	5	..	6	..	..	7	..	..	..	..	..	15
20	17	**PENGUINS** (Dootone) "Earth Angel"	..	..	9	9	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7	..	13
21A	20	**JOHNNY DESMOND** (Coral) "Play Me Hearts and Flowers"	..	..	..	..	9	..	..	6	..	..	..	9	..	..	10	..	10	..	..	..	..	..	11
21B	16	**FONTANE SISTERS** (Dot) "Hearts of Stone"	..	..	7	10	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	..	..	11
21C	25	**LES BAXTER** (Capitol) Unchained Melody"	..	..	..	..	..	..	..	5	..	8	..	..	..	..	..	..	9	..	..	..	..	..	11
24	..	**LAURIE SISTERS** (Mercury) "Dixie Danny"	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	6	..	..	..	..	..	10
25		**JAYE P. MORGAN** (Victor) "Danger! Heartbreak Ahead"		7				10							8										8

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	PETER PAN	ARTHUR GODFREY PRESENTS CARMEL QUINN	SILK STOCKINGS	TONAL EXPRESSIONS	MUSIC TO REMEMBER HER
Mario Lanza	Original Cast		Original Cast	Don Shirley	Jackie Gleason
Victor	Victor	Columbia	Victor	Cadence	Capitol
LM 1837	LOC 1019	CL 629	LOC 1016	LP 1001	W 570
ERB 1837	EOC 1019		EOC 1016		EBF 1, 2-570

On The Upbeat

New York

Tunesmith **Ed Rosenbaum** made a member of ASCAP . . . Thrush **Patti Spangler** currently at the Copa Lounge . . . **Buddy Basch** handling promotion for Brandom Music . . . **Cab Calloway** into the Apollo Theatre for the first time in four years April 15 . . . **Vicki Young** inked for four frames at the Roosevelt Hotel, New Orleans beginning May 26 . . . **Oscar Hammerstein's** daughter, **Alice**, penning lyrics for new Venture Production color cartoon series, "Dickie and San Francisco" . . . **The Chordettes** kick off a series of one-night stands in Scranton, Saturday (9) . . . **Herb George**, Rich Records crooner, back in town Sunday (10) after a month in the midwest . . . **Sidney Ascher** handling public relation for American Elite, Inc., sole agents for Telefunken in the U.S.

Thrush **Dolly Otis** and **The Teens**, new vocal combo, inked to the indie Rich label . . . Crooner **Dean Allen** currently heading his own radio-tv show in Dayton, O., via WHIO-TV . . . **John A. Thayer** named sales manager of Gotham Recording . . . **Irving Greene**, Mercury prexy, in town last week for the RIAA meet. **Morry Price**, Merc's sales manager, accompanied.

Nellie Lutcher begins a three-week engagement at the Sands, Las Vegas, today (Wed.) . . . Double A Records bought the **Delmonicos'** slice of "Teardrops" from the indie Bellaire label . . . **Nat (King) Cole** begins a two-week stand at the Chase Hotel, St. Louis, Saturday (9) . . . **Tony Martin** into the Chez Paree, Chicago, for three weeks beginning Friday (8) . . . **Lionel Hampton's** orch kicks off a one-niter tour Friday (8) at Owensboro, Ky.

Hollywood

Lloyd Dunn, veepee of sales-promotion at Capitol, checked into his Coast offices after a two-week biz trip in N.Y. . . . **Billy May** orch with **Sam Donahue** waxed four sides Friday (1) for the Capitol label . . . **Florian Zabach** began a three-day session at Decca yesterday (Tues.) for a forthcoming album . . . **Georgie Auld** waxed first sides for his upcoming album at Coral Monday (4) . . . **Jeff Chandler** cut four sides last Friday (1) for the Decca label.

Songstress **Gloria Wood** waxes four sides today (Wed.) for the Decca label . . . **Peggy Lee** tomorrow (Thurs.) begins cutting first sides of a new Decca album . . . **The Frank Rosolino Quintet**, a **Stan Kenton Presents** attraction, is currently making an indefinite stand at Zardi's. In the combo are **Charlie Mariano**, alto-sax; **Max Bennett**, bass; **Walter Norris**, piano, and **Frankie Capp**, drums . . . **Nicholas Brodszky** and **Sammy Cahn** have completed their eight-song score for Metro's "The Las Vegas Story."

Jazz trumpeter **Shorty Rogers** has been inked to score jazz ballet, "Locumstrot," being choreographed by **Rusty Norvell** for **Miriam Schiller** . . . **Roy Milton** pacted by Dootone Records along with **Mabel Scott** and **Chuck Higgins** . . . **Harold Jovien** of Premiere Artists' has signed the **Van Alexander** orch for future bookings . . . The **Woody Herman** crew opens this September at the Riviera, Las Vegas.

Stan Kenton and **Al Latauska**, head of Kenton's pubbery, to N. Y. anent upcoming tv series . . . **Chuck Landis** in Gotham looking over talent for the Crescendo nitery . . . **The Robbins** have been signed to a three-year pact by the Riviera Hotel, Las Vegas, and make their first stand with **Helen Traubel** April 19 . . . **Gene Norman** has inked **Earl Bostic** to headline the Shrine Show April 22.

Al Martino is making the local deejay rounds plugging his latest Cap release, "Love Is Eternal" . . . **George Joy**, head of Joy Music, in from N. Y. on Coastal biz trek.

London

George Martin has taken over as recording manager of the Parlophone label, in succession to **Oscar Preuss**, who retired after 50 years. The EMI directors gave a dinner in Preuss's honor at Park Lane Hotel last week . . . After his recent illness, bandleader **Billy Cotton** is back in harness, fronting his band at Chatham. While he was away, his 26-year-old son, Bill Cotton Jr., who is a music-publisher, led the band.

Chicago

Count Basie opening tonight (Wed.) at the Blue Note, Chi . . . **Muggsy Spanier** held over indefinitely at the Preview Lounge, Chi . . . **Chris Connors** into Scaler's House of Jazz, Milwaukee, next week . . . **Fred Waring** winding up one-niter tour this month . . . **Stan Kenton** to do one-night stands in the midwest in May . . . **Ralph Marterie** resumes one-niters Saturday 19 . . . **Sauter-Finegan** orch playing the Colonial Hotel, Rochester, Ind., May 28, opening hostelry's summer series of name band dates . . . **Woody Herman** to do one week at the Blue Note, Chi, starting April 20 . . . "Sobbin' the Blues" is the title of the **Russ Carlyle** orch's latest release on Label X . . . **Buddy De Franco** into Scaler's, Milwaukee, April 29 for 10 days.

Kansas City

Georgia Gibbs and **Los Barrancos** set to open for a fortnight in Eddys' Restaurant April 8 . . . **George Eddy** has set **Helen O'Connell** and **Bob Eberly** to open May 20 for two weeks . . . **Crew Cuts** do a return engagement at Eddys' opening May 5 . . . **Joe Vera** orch at the Kansas City Club for a four week stand, to be followed by the **Don Roth Trio** . . . **Judy Conrad** orch, which recently completed a long stand in the Kansas City Club, returns late in May . . . **Woody Herman** and crew into the Pla-Mor for a one-nighter April 9 . . . **Helen Forrest** set to chirp at Eddys' in early summer.

Pittsburgh

Ving Merlin and his violins open a two-week engagement at the Ankara Monday (11) . . . **Frank Jarema Trio** backed **Patty Los** on her latest releases for the Alba label. She's a 16-year-old singer and a sophomore at the Dormont H.S. . . . **Joe Negri** threesome, of the "Buzz 'n' Bill" tv and radio shows, into the White House Inn in Scottdale for a run . . . **Alex Kallao** and his trio held over for a third week at the Midway Lounge . . . **Horace Heidt** brings his band and show to the Mosque for a one-nighter April 28 . . . Basin Street combo playing weekends at **Charlie Affif's** downtown tavern. He's a former boxer . . . **Guy Lombardo** plays a one-nighter, under auspices of May Beegle Concerts, at Syria Mosque May 21 . . . **Tommy Carlyn** band picked for big tv fashion show sponsored by Gimbels in behalf of YMCA-YWCA building fund on Channel 2 . . . Twin pianos of **Bobby Cardillo** and **Reid Jaynes** renewed at Carlton House . . . **Bobby Negri**, pianist with **Deuces Wild**, off job for couple of weeks to undergo an operation . . . **Beachcombers** go into White Elephant Friday (8) for two weeks.

Scotland

Philips pacted **Jimmy Logan**, **Glen Mason** and **Bobby McLeod** Scot dance orch to make disks, mainly for export market. . . **Johnnie Ray** making British bow of 1955 at Empire vaudery in Glasgow. . . **Don Cornell**, who completed a vaude week at Edinburgh, set to sing with BBC Show Band May 2. He'll be first of several U.S. singers whom **Cyril Stapleton** hopes to feature with the Show Band. . . **Sid Phillips** orch into Playhouse, Glasgow. . . **Jimmy Shand** orch, leading Auld Lang Syne outfit, mulling trip to U.S. and Canada.

An 'Oscar' For Records

The Academy of Motion Picture Arts & Sciences thinks enough of cinema music to award an Oscar for the best picture song. Many a time, by the nature of the evolution of exploitation methods, the record business has had as much to do—and more—with popularizing that film excerpt as the basic Hollywood production. Usually more.

An idea for the Record Industry Assn. of America might well be a plan of campaign of its own to give the phonograph recording business a kudo of its own—or a series of awards, according to category, much as the recording industry is fundamentally divided in pops, classics, folk, albums, and the like, divided into instrumental and vocal categories, and in the latter perhaps further broken down into male and female.

The trade press would welcome an invitation to assist in the impartial judgment thereof, but it is essentially an intra-industry matter, directly for the RIAA to consummate and for the trade press to chiefly propagate. It would relieve everybody of any possible suspicions of angles or partiality.

Perhaps, too, it might be exceedingly good timing, especially in light of and as antidote to the leer-ical crop of platters which has had such an invidious spotlight put on the industry. *Abel.*

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ANYTHING FOR A FRIEND (Rush)			
DOLORES HAWKINS (Epic)	74 (Good)	B (Very Good)	
FAYE ADAMS (Herald)	R&B Best Buy	Award of the Week	
BOOM BOOM BOOMERANG (Dandelion)			
DE CASTRO SISTERS (Abbott)	80 (Excellent)	Sleeper of the Week	
THE BREEZE AND I (E. B. Marks)			
CATERINA VALENTE (Decca)	Spotlight	Sleeper of the Week	Best Bet
BUTTERFINGERS (Tannen)			
DENISE LOR (Mercury)	74 (Good)	Sleeper of the Week	Excellent
COQUETTES (Victor)	67 Satisfactory)	B (Very Good)	
COOL WATER (American)			
FRANKIE LAINE (Columbia)	76 (Good)	Sure Shot	
DANCE WITH ME, HENRY (Modern) (WALLFLOWER)			
GEORGIA GIBBS (Mercury)	Best Buy	Disk of the Week	Very Good
THE LESLIE SISTERS (Marble)		Best Bet	
LOU MONTE (Victor)	77 (Good)	Best Bet	Good
THE THREE RAYS (Coral)	70 (Good)	C+ (Good)	
ETTA JAMES & THE PEACHES (Modern)	R&B Best Buy	Sleeper of the Week	
LEE WINTERS (Crown)	70 (Good)	B (Very Good)	
THE DOOR IS STILL OPEN (Berkshire)			
DON CORNELL (Coral)	Spotlight	Disk of the Week	
THE HILLTOPPERS (Dot)	Spotlight	Disk of the Week	
CARDINALS (Atlantic)	R&B Spotlight	R&B Sleeper	
THE DUDELSACK SONG (Hill & Range)			
THE CHORDETTES (Cadence)	Spotlight	Disk of the Week	
I DO (Stratton)			
VERA LYNN (London)	74 (Good)	Sleeper of the Week	
JIM, JOHNNY AND JONAS (Red River)			
BING CROSBY Decca	79 (Good)	B (Very Good)	
SAMMY KAYE (Columbia)	78 (Good)		
LET'S STAY HOME TONIGHT (Peer)			
JULIUS LA ROSA (Cadence)	76 (Good)	Sleeper of the Week	
MOST OF ALL (Arc)			
DON CORNELL (Coral)	Spotlight	Disk of the Week	
MOONGLOWS (Chess)	R&B Spotlight	R&B Sleeper	
FONTANE SISTERS (Dot)	Spotlight	Disk of the Week	Best Bet
PLEASE HAVE MERCY (BMI)			
BUNNY PAUL (Capitol)	77 (Good)	Sleeper of the Week	
LINDA HAYES & THE PLATTERS (King)		B (Very Good)	
ROBERTA LEE ("X")	75 (Good)		
THE MASCOTS (MGM)	71 (Good)		
TEARDROPS FROM MY EYES (Simon House)			
THE HILLTOPPERS (Dot)	Spotlight	Disk of the Week	

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UNIQUE UN GALAXY FOR VICTOR 'AIDA' DISKING

George R. Marek, manager of RCA Victor's artists & repertoire, will spend the month of July in Rome personally supervising a top album production of "Aida." It will be a sort of all-star Metropolitan Opera cast, the Italo "canning" conforming with the fact that many will be either singing, performing or vacationing abroad this summer.

The personalities involved are a unique United Nations galaxy, comprising contralto Fedora Barbieri (one of those working in her native Italy this mid-semester), tenor Jussi Bjoerling (Swedish), baritone Leonard Warren (U. S.), soprano Zinka Milanov (Jugoslav), basso Boris Christoff (Bulgarian), and conducted by Jonel Perlea (Rumanian).

Incidentally, an off-the-air recorded version of "Aida" by Arturo Toscanini and the NBC Symphony, with Herva Nelli and Richard Tucker, will be released by Victor, which has arranged with Columbia Records for the proper clearances. These "courtesies" are not unknown in the diskery business, despite the normally jealous competitiveness.

Vanguard Label Taps Niteries for Names

Vanguard Records, the indie longhair label which stepped into the jazz field last year, is now prepping a new series of albums by theatre and nitery personalities.

Label already has tapped nitery comedienne-songstress Charlotte Rae for the kickoff set.

Mail Order Disk Clubs Roll With Jazz, Classics

Concert Hall Society, longhair label which originally started in business on a subscription basis for limited edition platters, is now back in the mail order business via several subsid firms. Latter include the Music Masterpiece Society, the Opera Society and the Jazztone Society.

The company reportedly has over 350,000 subscribers for its various subsids, with similar operators also functioning in Europe. Jazztone is the most recently-formed outfit and was launched with a giveaway-type disk, featuring a group of jazz sides which were leased from the Dial and Commodore Records catalogs. Jazztone also plans to do some original pressings as well.

Leo Diamond opens a disk jockey tour of the east and midwest April 11 in behalf of his latest RCA Victor platters.

Heading For HIT-Land!
BLUE MIRAGE
An Array of Great Records!
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I'LL DUST THE STARS b/w SONG OF INDIA
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NEW NOVELTY SONG
A take-off on traffic congestion . . . the most written up, talked about subject of the day.
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and wonderful songs like . .

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RCA VICTOR

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Elect Conkling RIAA Prez Again

Columbia Records prexy James B. Conkling was reelected president of the Record Industry Assn. of America at the org's annual meet last week. Other officers reelected were Dario Soria (Angel) and Harry Kruse (London) as veepees, Frank Walker (MGM) as treasurer and John W. Griffin as exec secretary. An additional vice-president's slot was set up and Randy Wood (Dot) was elected to the new post.

The board of directors elected at the RIAA's fourth annual conclave was Conkling, Howard Letts (RCA Victor), Glenn Wallichs (Capitol), Leonard Schneider (Decca), Irving Greene (Mercury), John Stevenson (Children's Record Guild) and Archie Bleyer (Cadence). Schneider replaces Milton Rackmil, Decca prexy, and Stevenson replaces Arthur Shimkin of Bell Records.

The board of directors reclassified the Children's Record Guild and Angel Records from the "D" to the "C" class. Diskery classifications are based on sales and member companies pay dues to RIAA on the basis of their classification. There currently are 41 member companies in the org, a drop of five from the previous year. Slip in membership is due to mergers, withdrawal from the biz, or being dropped from the rolls for non-payment of dues.

Ernest S. Meyers will continue to rep the RIAA as counsel.

Capitol

Continued from page 41

Frazer and Lou Schurrer, who remains as advertising manager, would not conflict with each other in their individual capacities and that each one was responsible only to him.

Capitol Records new distribution setup moved into full swing last week with the appointment of Max Callison to head up the midwest territory. Cap reshuffled its distrib areas a couple of weeks ago slicing the operation from seven outlets to five and enlarging each territory. Callison's district takes in such key cities as Cleveland, Detroit, Milwaukee, Chicago and Minneapolis.

In another sales level move, Cap shifted William Talant from his New England district office manager's post to the New York office where he'll work as staffer to sales v.p. John (Mike) Maitland.

Other distrib heads in the new Cap operation Irv Jerome (New York), Don Comstock (south), Ed Nielsen (Coast) and John Conwell (mountain states).

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Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	GEORGIA GIBBS (Mercury)	Tweedle Dee Dance With Me, Henry
2	1	JOHNNY MADDOX (Dot)	Crazy Otto Medley
3	3	BILL HAYES (Cadence)	Ballad of Davy Crockett
4	4	McGUIRE SISTERS (Coral)	Sincerely It May Sound Silly No More
5	5	PEREZ PRADO (Victor)	Cherry Pink Mambo
6	6	BILLY VAUGHN (Dot)	Melody of Love
7	7	JONI JAMES (MGM)	How Important Can It Be
8		FESS PARKER (Columbia)	Ballad of Davy Crockett
9	10	JAYE P. MORGAN (Victor)	That's All I Want From You Danger! Heartbreak Ahead
10		CRAZY OTTO (Decca)	Glad Rag Doll Crazy Otto Medley Smiles

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	2	*MELODY OF LOVE	Shapiro-Bernstein
3	3	†TWEEDLE DEE	Progressive
4	4	*CRAZY OTTO MEDLEY	(ASCAP Medley)
5	5	†SINCERELY	Arc-Regent
6	6	*HOW IMPORTANT CAN IT BE	Aspen
7	7	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
8	8	†OPEN UP YOUR HEART	Hamblen
9	..	†DANCE WITH ME, HENRY	Modern
10	10	†THAT'S ALL I WANT FROM YOU	Weiss & Barry

Jaye P. Morgan Fighting Self With Two Labels

Jaye P. Morgan will be competing with herself on two major labels before the end of the month. Thrush, who is now pacted to RCA Victor, will also be released on wax via the Decca label.

Unusual situation arose when Milt Gabler, Decca's artists & repertoire chief, bought a flock of the warbler's unreleased waxings from Eli Oberstein. The sides were cut last year for the now defunct Derby Records and came to Oberstein when he bought up a bundle of the diskery's masters. Thrush is currently riding hot for Victor with "That's All I Want From You" and "Danger, Heartbreak Ahead."

Do-It-Yourself Jazz

A new jazz diskery, Signal Records, has been organized by Jules Colomby in N. Y. with the idea of making instruction platters for instrumentalists.

First album by the Duke Jordan Quartet will have the complete combo on one side, with the other side minus the horn on the same piece, so that the home tooter can sit in. Idea has been tried before in the longhair field.

DISKERS TRY THAT VIDEO PLUG AGAIN

The diskers tied up with the dramatic video shows again when the CBS-TV show, "Danger," plugged a new tune, "Skid-A-Me-Wo-Ri-Ay," in its plot structure last night (Tues.). Tune was done by Martin Newman, who wasn't seen on the show a la Joan Weber's rendition of "Let Me Go Lover" on "Studio One" several months ago.

Decca is releasing the Newman version and had platters in the field in advance of the "Danger" videocast.

Danny Kaye Forms Own Pub

Hollywood, April 5.

Danny Kaye and his wife, Sylvia Fine, have formed their own music publishing company in conjunction with Fred Raphael, under the banner of Dena Music.

The newly formed pubbery first plans to release all of the musical score from Kaye's latest unreleased Paramount pic, "The Court Jester." All of the pix tunes are being cleffed by Sylvia Fine and Sammy Cahn, who received an Oscar for the best song, "Three Coins in the Fountain," this year.

Titles of the songs are: "Life Cannot Better Be," "They'll Never Outfox the Fox," "Baby Let Me Take You Dreaming" and "The Maladjusted Jester," latter being a Sylvia Fine composition. Raphael meanwhile is in N.Y., concluding arrangements for foreign publishing rights for Dena Music.

Jimmie Rodgers

Continued from page 41

plains, the prairies and the hills. Once a specialty product marketed mainly in the deep South, hillbilly music has a nationwide sales field.

"With the war, hillbilly, or country, music quickly came out of the hills. Many of our large training camps were in the South. The GIs who might never have been exposed to this music, heard it constantly. They like it—and brought the songs home with them.

"Postwar shifts in population helped to spread it, and disk jockeys followed through and gave country music to a widening audience. It all tied in with a trend toward simpler songs—and nothing is simpler than country music.

"Back in 1930, country singers started going highly commercial when Gene Autry's popularity began. Following him came a long procession of names including Hank Williams, George Morgan, Red Foley, Ernest Tubb, Roy Acuff, Jimmy Wakely, Eddy Arnold, and others.

"The home of the 'Grand Old Opry' has become known as the Broadway of country music. The question has been asked: 'What kind of music is it?' It has never been definitely named.

"Hillbilly or country music comes near. There are many who believe history will write it down as the true American music. Writers of this type music, like Fred Rose, said theirs is the music of a people who may not know the mathematics of a Wagnerian opera or a Brahms symphony, but they know what it is to hear the sound of songs like those that Jimmie Rodgers wrote and sang."

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DAVID WHITFIELD
Thanks for Your Great New Record
BEYOND THE STARS
and
OPEN YOUR HEART
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3 BIG Recordings!

"Strange Lady in Town"

From the WARNER BROS. Motion Picture
"Strange Lady in Town"

FRANKIE LAINE
Columbia #40457

Dimitri Tiomkin
Coral #61388

The Strangers
MGM #11980

and still more to come!

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Inside Stuff—Music

On March 18, Jimmy Jemail, N. Y. Daily News' Inquiring Fotographer, posed this question: "Abel Green, editor of VARIETY, says that the lyrics of many hit tunes are so suggestive that the music industry is on the brink of censorship. What is your reaction?" It got mixed reaction. Last Tuesday's (March 29) "Voice of the People," under the caption, "They Rock, They Roll." Robert Halligan, Bronx, observes: "The people who attacked rock and roll music in your Inquiring Fotographer's colmn should be lynched. They showed the height of stupidity. No wonder we kids don't understand grown-ups." Marcelle (Manhattan) stated: "Suggestive songs? Gee whiz; compared to French songs, any of ours could be sung in church. I've never heard any real sexy songs in the 35 years I've been in the U. S., and I know them all." Louise (Bronx): "I'd like to know where the squares come from who criticize rock and roll music. The tunes are not suggestive unless you take them that way. We teen-agers think rock and roll is the most. And it is."

One of the most ambitious wrapups of music in the public domain has been published by George Goodwin under the title of "The Song Dex Treasury of World Famous Music" ($6). Containing over 500 pages, the volume features 627 compositions written out in chorded lead sheet form. Book covers over 30 categories of music, such as overtures, marches, Viennese waltzes, operas, ballet, folk and dance music, etc. Basis of selection was music that was p.d. in the U. S. Via an elaboraae cross-indexing system, it's angled for song and jingle writers who want to use p.d. melodies not yet used in pop music.

Goodwin, who heads the Song Dex publishing operation, put out the book on the theory that some of top Tin Pan Alley hits stemmed from longhair and/or p.d. tunes. In fact, Dimitri Tiomkin, in accepting his "Oscar" at the Academy Awards presentation show, frankly thanked the old masters for making it possible for him to cop the prize that night.

Decca and its subsid, Coral Records, had a good break in the Academy Award presentation show last week. Out of the five tunes that were nominated, Decca and Coral had the hit versions of three. "Three Coins in The Fountain," which copped the Oscar as the year's best picture tune, was a hit on Decca via the Four Aces slice. "The High And The Mighty" was done by Victor Young for Decca and by Johnny Desmond for Coral, the latter also getting a plug on the video show. "Hold My Hand," another nominee, was a winner for Coral via Don Cornell's version. Another Coral group, The Modernaires, were also spotlighted on the Oscar tv'er via their commercial jingle performances.

Along with the Cha-Cha-Cha, the Merengue and the Fish, there's a new dance cooking called the Sluefoot. It's being introduced by the Fred Astaire dance studios this month on the Ed Sullivan "Toast of the Town" show in conjunction with the promotion for the 20th-Fox pic, "Daddy Long Legs," in which the dance is featured. Decca Records has issued a Four Aces version of "Sluefoot," which will also be tied in with the pic via disk jockey and platter retailer promotion.

ASK 50G FOR 'PIRACY' OF 'WALLFLOWER' TITLE

Hollywood, April 5.

A suit asking $50,000 damages for the alleged piracy of the song title, "Wallflower," was filed in Los Angeles superior court yesterday (Mon.) against Modern Records. Modern Music Publishers and Broadcast Music Inc., although latter was named only because it acted as an agent. Plaintiffs are F. B. Kelton and Preston Coombs, doing business as Palisades Music Publications and Vicki Bell, Joan Hager and Gold Label Records, who requested court adjudge them sole owners of song title of the ballad cleffed by Bell and Hager.

It was charged that defendants put out a song under the title, "Roll With Me, Henry," which was ruled off the air as "too risque." Publishers then recalled the disks and sheet music, it was claimed, and again put it out under the tag of "Dance With Me, Henry," which was also ruled off the air in Boston. Whereupon, according to the suit, defendants again called in the music and restamped the song "Wallflower," which is the same title of the plaintiffs' song. Suit says royalties have piled up with BMI and the court was asked to determine the amount due the original "Wallflower" song, since "great confusion" resulted from the two titles.

Plugger Reshuffles

In a reshuffling of plugger posts last week Mac Kooper moved into the Broadcast Music setup and Burt Haber joined Lear Music, firm headed up by Jack Rael, Patti Page's manager.

Kooper previously had been with the Les Paul-Mary Ford music firms and Haber had been with Sid Prosen's Village Music.

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—o—
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HOTEL SYRACUSE
SYRACUSE, N. Y.
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RETAIL SHEET BEST SELLERS

VARIETY *Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	1	1	1	2	1	1	1	1	2	1	1	1	128
2	2	*Melody of Love (Shapiro-B)	2	2	2	2	1	2	..	2	4	1	2	2	3	107
3	4	†Open Your Heart (Hamblen)	3	6	4	3	3	..	5	4	5	3	3	3	2	88
4	3	†Tweedle Dee (Progressive)	4	10	..	4	4	4	2	3	3	4	6	4	4	80
5	5	*How Important (Aspen)	9	8	3	5	6	5	..	5	7	6	4	5	5	64
6	6	†Sincerely (Arc-R)	8	4	..	6	5	..	..	8	2	5	5	9	6	52
7A	7	†That's All I Want (W&B)	..	7	..	7	7	..	..	10	10	9	7	6	7	29
7B	8	*Cherry Pink (Chappell)	6	5	5	..	..	10	3	..	..	..	..	8	..	29
9	13	*Hearts & Flowers (Advanced)	5	..	10	10	9	..	..	..	..	7	9	..	..	16
10	10	†Earth Angel (Williams)	..	..	..	..	..	7	..	7	9	8	..	..	..	13
11A	13	†Lifetime Sweetheart (W&D)	..	..	6	..	..	6	..	9	..	..	..	..	..	12
11B	..	*Unchained Melody (Frank)	7	3	..	..	..	..	..	..	..	..	..	..	..	12
13A	12	*Mister Sandman (Morris)	..	9	..	..	..	8	..	..	..	10	..	7	..	10
13B	..	*Heartbreak Ahead (Robbins)	..	..	..	..	..	..	4	..	..	..	..	..	8	10
15	9	†Hearts of Stone (Regent)				9			..		6		10	..	10	9

Video Plug

Continued from page 41

has, paradoxically, also increased the power of the disk artist, particularly, where the singer has a tv slot. Perry Como and Eddie Fisher, because of their regular video slots, have become the No. 1 targets for publishers aiming to cut a tune sliced. Not only have the singers an initial big acceptance, but they can be counted on to plug their disk sides on their tv show besides.

While most video shows accent the standards, there are increasing openings for new tunes on tv. Variety shows, such as Ed Sullivan's "Toast of The Town" and the "Colgate Comedy Hour," frequently spotlight an artist doing a new tune and, even though these plugs don't have the concentration of a tune woven into a dramatic show or one that's repeated regularly by a Como or a Fisher, the value of the single shot is still tremendous in getting that initial exposure.

In plugging their standard catalogs on tv, the major publishers have been using some showmanship. Some of the companies, such as Chappell, issue scripts framed around their standards, a policy also used by Broadcast Music Inc. to hypo its repertoire.

The Big Three has recently issued a selected catalog of its tunes classified and indexed according to title, rhythm, music type and lyric content to facilitate choosing of songs for a particular setting.

ASCAP Nixes

Continued from page 41

with a catalog of "must" standards, could set up a personal performance rights society.

In its petition to the Dept. of Justice, ASCAP execs stated they found it impossible to cooperate with BMI in the licensing of joint authorship tunes, and hence ASCAP was willing to surrender all its rights to such material. This, however, does not affect the ASCAP cleffer's rights to continue to collaborate with BMI writers if he so wishes. He would only surrender his performance money.

It's known, of course, that some ASCAP writers have not only collaborated with BMI writers, but have writen directly for BMI publishers under assumed names. Under these nom de clefs, they have been able to make separte performance deals with the BMI pubs. Such ASCAP writers mostly write tunes under aliases in the country & western and rhythm & blues genres, which get maximum circulation on the indie stations and hence do not get full logging by ASCAP.

Perhaps the most important case to fall under the new ruling is "The Glow Worm," a tune copyrighted by E. B. Marks Music, a BMI publisher with a melody by a German writer, Paul Lincke, and an original English lyric by Lilla Cayley Robinson. A few years ago, Johnny Mercer, an ASCAP writer, wrote a new lyric to "The Glow Worm," and it became a big hit for the Mills Bros. on Decca. It's understood that Mercer was paid his share for the performances on this tune, but it was the focal point for a hassle among ASCAP toppers.

Another important case of joint authorship was "Santa Baby," written a couple of years ago by ASCAP writers Phil Springer and Joan Javits in collaboration with BMI writer Tony Springer, Phil's brother. Tune was published by Trinity Music, at that time the BMI subsid of George Joy's music operation. According to the new ASCAP ruling, Phil Springer and Miss Javits will each get a one-quarter point (75% of one-third) for each performance. Tony Springer got and will continue to get one-third of a performance point from BMI.

Part of the score of the legit musical, "Peter Pan," also was jointly authored by members of both societies. Carolyn Leigh is BMI while Mark (Moose) Charlap is ASCAP. Latter will get 75% of his normal 50% performance credit from ASCAP since the tune was written before Jan. 1 of this year.

'Hit Parade' Lineup

(On April 2 NBC-TV Show)

1. Davy Crockett. Wonderland
2. Tweedle Dee ..Progressive
3. Melody of Love..Shapiro-B
4. How Important .....Aspen
5. Sincerely .....Arc-R
6. Ko Ko Mo .....Meridian
7. That's All I Want ...W&B

LORRY RAINE EXITS DOT LABEL IN HUFF

Songstress Lorry Raine, currently headquartering on the Coast, has exited from the Dot Records roster. She had been with Dot for one year, during which time only one disk was released.

Tim Gayle, Miss Raine's husband-manager, claimed that Dot failed to support the thrush, hence she obtained her release.

Sammy Kaye Hits Road

Sammy Kaye's orch will launch a quickie personal appearance tour at the end of this month. Kaye will open in Baltimore April 27 and then play four New England dates on successive nights before returning to N. Y.

The band will return to the road May 7 for the second leg of the tour, which will run through June 11.

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DANGER! HEARTBREAK AHEAD
ROBBINS MUSIC CORPORATION

WILL OSBORNE
AND HIS ORCH.
Now 55th Week
New Golden Hotel, Reno
Mgt.: MILTON DEUTSCH

THE HIT OF THE WEEK
DAVID ROSE
and His Orch
TAKE MY LOVE | LOVE IS ETERNAL
MGM30875 78 RP | K30875 45 RPM
M-G-M Records

THE MODERNAIRES on CORAL RECORDS "BIRDS and PUPPIES and TROPICAL FISH" by HAL DICKINSON and JACK ELLIOTT

No Camp Shows Paid Units Pro Tem In Coin Lack; Volunteer Groups Sought

A financial crisis in the United Service Organizations and its entertainment affiliate, USO-Camp Shows, is causing the temporary abandonment of paid units. Situation may last about eight weeks or a little longer. Meanwhile, Camp Shows will attempt to send volunteer units of entertainers to the overseas areas now serviced by them.

The financial blackout is virtually an annual affair around this time of year. However, this season, USO will seek its financial support directly from the Community Chests and United Funds and will go to the people directly, instead of taking part in the United Defense Fund campaign.

In all overseas shows, salaries were paid by Camp Shows, while the Defense Dept. provided transportation, billeting and mess. The Pentagon would like to continue the paid shows, but at this time cannot see its way clear to shell out salaries. Most of the wages have been minimums that had been negotiated by the American Guild of Variety Artists several seasons ago.

Sponsored Units Angle

Meanwhile, to continue the flow of talent to areas in need of entertainment, Camp Shows is processing volunteer units and individual acts. For example, Lucy Monroe has been in the Far East area for the past few months. However, a major entertainment plan by which sponsored units will entertain in several areas, is now being pursued. In the past, such units have been sent out by Camel cigs, Shell Oil, The Stanley Co. of Connecticut and other concerns. Com-

(Continued on page 55)

HARBERS
2nd WEEK
"KALASTAJATORPPA"
Helsinki, Finland
and DALE

MIMI WARREN
and her Trio
HELD OVER
Park Sheraton
Mermaid Room, N. Y.
Mgt. ED FLAHERTY
310 E. 57th St., New York
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WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
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VISKRIPTS*
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COMEDY ROUTINES and BURLESQUE..$5
BEST COMEDY SITS.....$5
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Writing Enterprises
186 Hill Street Troy, N. Y.
"Creators of Special Comedy Material"

Tic Toc, Major Milw. Club, Folds; Sold at Auction

Milwaukee, April 5.

The town's major nitery, the Tic Toc Club, operated by Albert J. Tusa, went under the auctioneer's hammer last week (29). Purchaser of the club, the Auto Acceptance Corp., headed by H. W. Kaminsky, bid in at $14,000. The concern has chattel mortgages of $16,887 against equipment in the club. The club shuttered.

The U.S. Government holds Federal tax liens against the Tic Toc of $10,799, for alleged cabaret and withholding taxes due. Kaminsky indicated his firm would negotiate with the Government on the liens. Kaminsy gave no indication of reopening the club.

Betty Madigan in Double Bicycle Stint to Launch Wilson Line's Riverboat

Washington, April 5.

MGM recording star Betty Madigan teed off a bigname entertainment policy for the newly-launched Wilson Line riverboat, S.S. Mount Vernon, over the past weekend. Chantoosey, a native capitalite, who cut her show biz teeth in Catholic U. productions and in local bistros, set some kind of record by shuttling twice nightly between the Statler Hotel, where she headlined an Embassy Room show, and the refurbished steamer. Combining land and water travel via auto and speedboat, Miss Madigan managed the unique schedule for four consecutive nights.

Launching of S.S. Mt. Vernon marks expansion of the already extensive operations here of New York theatreowner and realtor Robert Dowling. City Investing Co., which acquired the vessel when it bought the Wilson Line, already owns the legiter, National Theatre; the two Lopert art houses, Playhouse and Dupont, and Westchester Hotel, All Dowling operations here are under general supervision of Gerald Wagner.

The completely facelifted and streamlined boat will feature nightly trips to Marshall Hall, amusement park owned by the steamship line, as well as dancing and bigtime entertainment. In addition to show biz personalities, and a Meyer Davis orch as regular "house" troupe, there will be periodic bookings of bigname bands.

A. C. Ritz Carlton to Try Major Talent Operation

The Ritz Carlton Hotel, Atlantic City, will attempt a major talent operation this year with the opening of its Celebrity Room. The inn has booked George Jessel to preem the room July 1, and has set Myron Cohen for July 22. Each booking is for one week.

This is the first major Boardwalk hotel to try a largescale talent operation in some years. Only other bigtime nitery in this resort town is Paul D'Amato's 500 Club, which will open also on July 1, with the Vagabonds topping the first show.

L.V. Riviera Defers Bow

The $7,500,000 Riviera Hotel, Las Vegas, has postponed its preem to April 20. Spot had been originally slated to open April 8. Change of date will not affect the status of Liberace, who has been pacted to headline the premiere show at $50,000 weekly.

The inn's Clover Room, which will seat 600, will be the Riviera's major nitery operation.

CAB CALLOWAY
Now
International Theatre Tour
Mgt. BILL MITTLER, 1619 Broadway, New York

Iceshow to Bow Season For Upstate N. Y. Casino

The Glen Park Casino, Williamsville, N. Y., companion operation of the Town Casino, Buffalo, will preem for the spring and summer season April 29 with an iceshow as its first display. Don Saphire's unit, current at the Valentine Club, Ft. Lauderdale, Fla., has been set.

The Town Casino will close around that time and will reopen in September.

AGVA Steamed Up Vs. AFTRA Over 'Comedy Hr.' Nix

Hollywood, April 5.

With two talent unions, American Federation of Television-Radio Artists and American Guild of Variety Artists, glaring at each other, possible legal action looms as result of the Bates agency cancelling the AGVA-sponsored show for the "Colgate Comedy Hour" April 17. AGVA toppers assert the ad agency was "scared off" when Claude McCue, AFTRA executive secretary, demanded all performers be paid their normal salary. AGVA contends the radio-tv union overstepped its authority by dictating that fees be paid, that its only interest should be seeing its members are not paid under scale. It's understood AGVA officials are consulting their attorneys relative to possible legalistics.

Show carried a package price of $51,000, with $10,000 earmarked for AGVA's welfare fund. Performers set for the benefit telecast included Marilyn Maxwell, Danny Thomas, Keefe Brasselle and Anna Maria Alberghetti. Eddie Rio, former AGVA secretary, was to produce from a Henry Taylor script. Players were to be paid scale, balance of casters their established fee.

AGVA ran into similar trouble two years ago when Ed Sullivan protested to the union over scale pay to Bob Hope and other top names on an AGVA show on the "Comedy Hour." Deal with NBC was for three shows, but the network called off the remaining two due to the union dispute. Bates is now lining up another show for April, to be headed by Gordon MacRae.

AGVA Halts Talent From Cuffo Nitery Tribute On Pearl Bailey 20th Anni

The first celebrity night hassle in several years occurred in a N.Y. nitery Sunday (3) at the Blue Angel, when the American Guild of Variety Artists stepped in and prevented performers from paying a gratis tribute to Pearl Bailey's 20th anni in the business.

Union delegate forbade any AGVA member who didn't have a contract to appear. Blue Angel had fortified itself with minimal pacts with Lena Horne, her husband-accompanist Lennie Hayton and two others. The other performers who were assembled in the room went on as members of Equity or any other affiliate of the Associated Actors & Artists of America.

Consequently, such performers as Red Buttons, Robert Q. Lewis, Bill Johnson (latter wanted to go on to celebrate his being pacted for a lead in the forthcoming musical "Pipe Dream") and several others couldn't go on.

The highspot of the evening was the trioing of Miss Bailey, Shirl Conway and Nancy Andrews, latter two appearing in "Plain & Fancy," in "Sunny Side of the Street," a rendition distinguished by ad libs. Others in the hall, ready to go on, included Lawrence Tibbett, Truman Capote, Diahann Carroll, Gloria Vanderbilt and songwriter Harold Arlen.

Many of the acts were naturally disappointed that they couldn't go on. For some it might have been a good publicity break, since there were 23 photogs present. However, bulk of both performers and customers were displeased by the union's attitude, inasmuch as it was claimed that the show didn't displace any paid acts. Miss Bailey said "the union protects us from having fun."

Nev. Commission Nixes Raft Vegas Bid; Suspends Thunderbird in Owner Cloud

By BOB CLEMENS

Las Vegas, April 5.

Hollywood took it on the chin from the nearby gambling mecca, Las Vegas, when the Nevada State Tax Commission Friday (1) denied a gambling license to actor George Raft for a 2% interest in the Hotel Flamingo. The Commission acted after listening to confidental reports linking Raft to the late Bugsy Siegel, Mickey Cohen and John Capone.

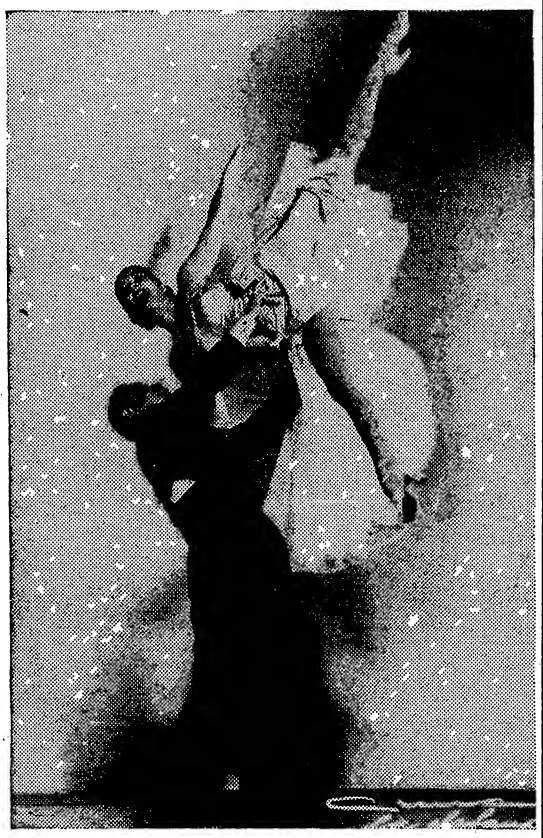
The swank Strip area of the Nevada city buzzed at the decision of the seven-man board. There was no little resentment too, as many local figures spoke out that Raft, to the contrary, would have been a distinct asset to this community. They pointed out he has never been arrested for anything more than a speeding ticket; that many gambling operators were acquaintances of the same and other underworld figures; and that Raft's particular friendship with Siegel, no deterrent to his career under the decency codes of the motion picture and television industries, should not have been weighed so heavily against him as he sought to legitimately enter the Las Vegas hotel scene.

62% Ownership Involved

Another drastic action by the Commission was its order suspending the Thunderbird license until its 51% owner, Marion Hicks, and former Lt. Gov. Clifford Jones, who owns 11%, dispose of their interests. The license suspension is not effective, however, until June 1, so the hotel's activities will go on uninterrupted while the two gambling bosses, once considered perhaps the strongest men in Nevada, gambling-wise, procure buyers for their shares in the Thunderbird.

The Thunderbird had been charged by the gambling control agency with allowing eastern underworld figures (Meyer and Jake Lansky) to have a secret interest in the resort hotel. Attorneys for the Thunderbird, which has been under fire since last fall, indicated before Friday's hearing that they

(Continued on page 53)


PATRICIA AND CAPPELLA
"SUCCESSFUL RETURN . . . P. AND C. ARE CURRENTLY WINNING NEW PLAUDITS AT THE FONTAINEBLEAU . . . REAL SMOOTH FOOTWORK, BALANCING AND SPINS . . ."
HERB RAU, Miami Daily News.
"NEW TO THE FONTAINEBLEAU BUT NOT TO THE BEACH REGULARS WHO HAVE SEEN THEM AT THE BROOK CLUB, THE COPA AND OTHER SMART SUPPER CLUBS ARE P. AND C., WHOSE ADAGIOS AND LIFTS ARE UNBELIEVABLE."
GEORGES BOURKE, Miami Herald.
They're A HANDSOME pair whose BALLROOMOLOGY is ADEPT, the adagio aspects GASP-BRINGING. They play UPLIFTS and NECK-BALANCED SPINS THROUGHOUT their ROUTINING where MOST DUOS would be content to build to A FINISHER FEATURING ONE of their tricks for the applause garnerer. What makes their WORK the more EFFECTIVE is the EASE with which they ACCOMPLISH their CLIMAXES to each PATTERNING. THE PAIR make FOR A SOCK ACT.
LARY, Variety, March 2, 1955.
Just Closed FONTAINEBLEAU HOTEL
MIAMI BEACH, Florida
Opening APRIL 11, 1955
CASINO ROYAL, Washington, D. C.

Miami Bch. Answers 'Saturation Point' Query; More Hotels Pend; Cafes Blue

Miami Beach, April 5.

The winter-hotel stakes this season, as expected, went to the new $16,000,000 Fontainebleau, with majority of the oceanfront swankeries affected by the 550-room edifice businesswise.

But announcement this week that the Al Tisch group—operators of Laurel-In-The Pines, The Traymore, among other New Jersey resort hotels, and the Belmont Plaza in New York—will build another 500-room hotel for next season, led to conjecture around the hotel circuit on what effect the Tisch project, as well as the currently-building (over 350 rooms) Eden-Roc, next to the Fontainebleau, the 350-room Seville, due to open in mid-December and the 175-room Lucerne, would have on the overall picture.

The more pessimistic, a rapidly-growing group of hoteliers and civic leaders, now are looking to the '55-'56 season with some trepidation. All concerned noted the effect of the Fontainebleau on the area. Hotels such as the Roney Plaza, Hollywood Beach and Boca Raton, were reported well below on room sales this winter. The swankeries along Miami Beach proper also dropped, although the Saxony more than held its own, even to the point where they topped other season's revenues. The older hotels, which catered to the monied annual returnees, lost out to the Fontainebleau, which is expected to continue in the always-full big-profit groove via the convention route this summer and fall.

More Cafe Headaches

All of new hotels for next year will boast night clubs, again adding to the straight niteries' headaches. If the new four go ahead with such plans, the competition for talent will be concentrated among some eight or 10 hotels. With that warning sign up, Norman Schuyler of the Beachcomber has set about pacting now, for next season, with Sophie Tucker, Betty Hutton and Eartha Kitt on the list.

The Tisch hotel will be built just below the Balmoral, another newie (but a slow starter guest-wise) in time for the '55-'56 season up Bal Harbor way. A smart-act policy tried in that hotel flopped, thanks to an oddly-constructed room that was built for dining and not for shows, the layout proving a bad one both for patron and act. There's talk of a rebuild in time for the big months come December.

Withal, the general consensus among the wiser heads around is that nobody is going to top the already-fabled Fontainebleau; and that the always-kept-to-date Saxonys will maintain their hold on the guests who return annually. What is also pointed out is that the inevitable must happen with the overload: despite the growing hordes of vacationers flowing here on a yearround basis, there's the every-year problem—"is this the saturation point?"

For the acts and booking agencies, the end of Miami Beach's 40th anniversary year may mark the beginning of the biggest demand for talent in the country, if the Latin Quarter and Copa City reenter the night life scene next winter as expected.

John W. Russell, formerly one of the Three Make Believes, a record pantomime act, has opened up a law office in Carlinville, Ill.

The Mentalaugh-Provokers
Lucille and Eddie
ROBERTS
Originators of the Show "WHAT'S ON YOUR MIND"
Currently
HORIZON ROOM
Airport, Pittsburgh
Thanks to M.C.A.

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly: $1.05 per script.
● 3 Bks. PARODIES, per book $10 ●
● MINSTREL BUDGET $25 ●
● 4 BLACKOUT BKS., ea. bk. $25 ●
● BLUE BOOK (Gags for Stage) $50 ●
HOW TO MASTER THE CEREMONIES $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130

RAY CLICKS IN GLASGOW BOWING BRITISH TOUR

Glasgow, April 5.

Johnnie Ray, newly arrived from Australia, clicked at the opening of the Empire Theatre here yesterday (Mon.). Lachrymal lilter opened his British vaude tour with a 40-minute turn which encompassed 16 numbers. Biz was SRO and police had to be called to disperse teenster mobs concentrated at the stagedoor.

On the surrounding show, the ex-cowboy satire by the Canadian act, Fran Douie & Candy Kane, showed up best. The deadpan juggling by Rob Murray also scored. Vic Lewis orch showbacked.

Johnnie Ray Paid $19,750 Tax for 42 Concerts On Down Under Bookings

Sydney, March 29.

Before U.S. singer Johnnie Ray left here, he had to negotiate the net spread by local tax gatherers. To do it cost him $19,750 of his earnings from 42 concerts—more than twice the tax rap made by the Aussie treasury when Ray gave only 22 shows during his first visit six months ago. Also, he's reported to have left behind $9,000 this time, to buy Commonwealth bonds.

The Lee Gordon office declined to reveal how much Ray earned on this Australian tour, business varying from sockeroo in "Americanized" Sydney to so-so in the country's second largest city, Melbourne. Frank Sinatra, when here in January, paid $12,000 income tax on gross earnings of between $24,000 and $25,000.

The forced move from the burned-out West Melbourne stadium to the plush atmosphere of the Palais film theatre at St. Kilda Beach has not been so good for the entrepreneurs. Prior to boarding the plane for London, Ray said he figured to return again in October. Said he had film commitments in Hollywood with 20th-Fox until then.

FATE CATCHES UP WITH SASSY DOC'S, PHILLY

Philadelphia, April 5.

Sassy Doc's, cafe and hotel, which recently figured in a fatal gun duel, was closed last week (29) for back rent.

Alfred H. (Sassy Doc) Manuszak, owner of the club, is accused of killing a disgruntled patron in a gun fight, and charged with being connected with a $19,270 hijacking ring, both in January, and running a show without a license in February.

Closing of the hotel and its two bars was ordered by Common Pleas Court on petition of the owners of the building.

Rosemary Clooney Set For Palladium in July

London, April 5.

Rosemary Clooney, who comes to London later this month to join her husband, Jose Ferrer, who is currently filming in "Cockleshell Heroes," has been signed to headline at the Palladium. She opens a fortnight's stint on July 18.

The deal was closed last week by the London office of Music Corp. of America, which is now setting up radio and tv dates for the star.

Pitt's Ankara Bringing Back Icers After Lapse

Pittsburgh, April 5.

Ice shows which have been standard equipment at the Ankara for years and originally put that nitery on a paying basis, will return again next week after an absence of several months. Rink revue opening on Monday (11) will have three Ankara regulars back in the company, Phil Richards, June Arnold and George Arnold, with team of Bissell & Farley, fixtures since 1953 at the Biltmore Hotel in Atlanta, as added starters along with a femme line.

As is in the past, Ankara will divide its floor entertainment into two sections, the first half on ice and the second straight. For the reopening, Ving Merlin and his Violin Beauties will occupy the later part. Skating shows expected to continue again right into winter.

Vaude, Cafe Dates

New York

Eileen O'Dare set for the Desert Spa, Las Vegas, May 1 . . . **Billy Eckstine** has been signed for the Casino, Blenckenburg, Belgium, July 15 for one week . . . **Lillian Hayes headlines** at the Boulevard, Rego Park, L. I., N. Y., April 8 . . . Agent **Al Grossman** off to the Coast next week for **Smith & Dale's** preem at the Bandbox, Los Angeles, May 2.

Ann Sothern set for the Riverside Hotel, Reno, June 9 . . . **Billy Hayes** down for Three Rivers, Syracuse, May 11 . . . **Dominique** goes into the Copacabana, N. Y., April 21 . . . In the **Dave Brubeck** ad last week, the following dates were inadvertantly omitted: Sacramento Junior College, University of Oregon, and other schools in Vancouver, Seattle, Spokane and Bellingham, Wash. . . . **Sam Levenson** set for the Elmwood Casino, Windsor, Ont., April 25 . . . **John Donohue**, comptroller for the American Guild of Variety Artists, is ailing.

Hollywood

Ella Fitzgerald, who wound a stand at the Mocambo last week, tapped for return late this year . . . **The Skylarks** toplining at Hotel Statler, with **Ross Harvey** and his five parakeets . . . **Barbara Best** pulls out of handling publicity for Cocoanut Grove April 10 . . . **Smith & Dale** make first local stand in 20 years May 2 at Billy Gray's Band Box. **Charlie Carlisle**, comic, and **Jacqueline Fontaine**, canary, return for same bill . . . **Jack Russell** at the Falcon indefinitely . . . **Carroll Coates** at Frascati's for two weeks.

Chicago

Tony Martin opens at the Chez Paree, Chi, this Friday (8) . . . The **Crew Cuts** and the **De John Sisters** into the Chicago Theatre, Chi, Friday (8) for two rounds . . . **Al Morgan** set for the Cairo, Chi, April 26 for nine weeks . . . The **Mills Bros.** playing the Duluth Home Show April 13-17 and seguing into the Rancho Don Carlos, Winnipeg, April 20 for two frames . . . **Eddie Fontaine** set for the Chicago Theatre, Chi, April 29 in a two-rounder . . . **Jacques Foti** currently appearing at the Embers, Chi, in an indefinite stint . . . **Rusty Draper** into the Park Lane, Denver, April 21, for two weeks . . . The **Beachcombers** into the New Horizon Room of the Pittsburgh Airport April 15 for two frames.

Omaha

Organist **Lela Harper** opened at the Grand Bar. . .**Beachcombers** with **Natalie** opened Friday (1) for a week at **Don Hammond's** Seven Seas. . .Following in are **Shecky Greene** (8), **Four Joes** (22), **Rusty Draper** (May 6) and **Mello-Larks** (May 20).

AGVA CALLS MEET TO REPLACE N Y. MEMBERS

The American Guild of Variety Artists has called a special meeting for April 13 to replace the members of the N. Y. branch executive board who resigned last week in protest over the ousting of former N. Y. branch topper Irving Goss. Meeting will be held at the Capitol Hotel, N. Y.

Replacements will be elected for Paul Valentine, Frank Stevens, Tommy Spencer, Phil Fara, Cy Reeves, Leon Fields, Asta Svenn, Paul Duke and Murray Davis. Resignation of Jai Leta wasn't accepted because her decision to quit had been made by a proxy.

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Brasselle, Phil Baker, Slates in One Of Those Mixed-Up Vegas Snarls

Las Vegas, April 5.

The final week of the Keefe Brasselle show at the Flamingo, ending Wednesday (April 6) has proven to be an in-again, out-again, in-again thing for one act, with a "take it or leave it—so he left it" aspect from another. And result of the confusion in booking and billing has been that the original cast remained intact with only the ruffled tempers of the hotel partners added.

Seems that the Brasselle package, a nice show, had no special marquee value with the original layout that included Brasselle, the 5 DeMarco Sisters and the Slate Bros. (3). When the casino bosses spied the lean throngs around the gaming tables, due to light Vegas traffic that concentrated on such bistro fare on the strip as Marguerite Piazza, Edgar Bergen and Lili St. Cyr, they determined something be done about it instanter. So forthwith, the Slates, who were returning to the niteries after a two-year absence, and who strangely enough, were pacted only two weeks of the three-framer, were handed their notice. Vet entertainer Phil Baker was brought into replace the Slates the final week and broke in his Quiz Show a couple of days before while the Slates were still on the bill.

When it was seen that the Quiz portion was not going over, because a bank night gimmick in a swank nitery was neither bringing in additional business nor the carriage trade—"just plain folks" turned up to win an extra 50 bucks—it was decided to eliminate the Quiz but to retain Baker, his accordion and stooge. Also, the dismissal notice to the Slates was withdrawn and they were signed for the final week.

Then it was discovered by the now dizzy hotel execs that where customers walked out on the Quiz, now they weren't even showing up. Amidst the melee, Baker flatly walked out of the show declaring to Brasselle: "You've been wonderful to me but my doing a watered-down 8-minute act here is silly. First of all I had only two days to prepare. And with barely any new material, I'm not at ease in this show. Thanks a lot, kid, but I'm coming back to Vegas with my own revue soon and I don't want to hurt my prospects." Baker stated that he did not lay the booking debacle at Brasselle's door. "He had nothing to do with it and in fact has been most kind and considerate."

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Penna. Warns On Act Mixing

The Pennsylvania State Dept. of Labor has sent warnings to all nitery owners and agencies throughout the state notifying them that mixing of performers with patronage is illegal. Letter also reminded that penalty for permitting such procedure could be revocation of license; fine or prison sentence. It also declared that performers would be fined or imprisoned or both for mixing.

It's expected that the department will call a meeting of agency men and cafe operators to provide a further warning that this section of the law will be enforced.

'Nights' to Bypass Roch.; Memorial Aud. Not Ready

Rochester, April 5.

The failure of the Rochester War Memorial Auditorium here to be completed by Sept. 12 will force a rerouting of "Arabian Nights." Show had been slated to be the premiere event in the new building.

New date for the preem hasn't been set yet. Postponement was taken despite assurances from the show as well as other arena operators that many auditoriums aren't 100% completed at their preems. Workmen continue even with the first show in the building. However, city officials wanted everything in shipshape, including a dry final coat of paint, before permitting the preem.

Hands & Feats

Magico Paul Duke has been signed for two weeks at the Benjamin Franklin, Philadelphia, starting tomorrow (Thurs.). For the first time in years, he'll do his act on iceskates.

Duke played a one-nighter last week (30) in Philly at the Bellevue for a medico convention.

PHILLY LATIN CASINO PREPS SUMMER RUN

Philadelphia, April 5.

The Latin Casino here will attempt to remain open throughout the summer. Spot has booked Eartha Kitt and Danii & Genii Prior to start there May 30. Generally, the Latin Casino closes around that time.

Curiously, one of its principal competitors during the summer months will be the 500 Club, Atlantic City, about 60 miles away. Philadelphians generally regard the resort as a suburb during the hot weather.

A.C. Sees Big Season; 25,000 Due for Easter

Atlantic City, April 5.

Given a good break in the weather, more than 250,000 are expected here Easter Sunday (10) to participate in the annual Boardwalk parade.

Hotel grills, night clubs and all licensed spots on the island are offering on Easter Saturday night entertainment, music and menus geared for the holiday. That traditional Easter eggnog drink, will be on every bar on Sunday, by special dispensation of the Alcoholic Beverage Control Commission, which has a rule barring the serving of such mixed drinks excepting on these special occasions.

Steel Pier, top resort amusement spot, unshutters for the holiday, offering Jaye P. Morgan in a revue at the Music Hall and Ralph Flanagan Orch for dancing. The stage show includes Don Cummings, emcee, Sis & Sonny Arthur; Roy Douglas and Co., and the Yokoi troupe. The entire pier will be open for the holiday visitors.

With more than 100,000 people on the boardwalk Palm Sunday (3) in a pre-Easter display of their spring finery, all concerned got a wonderful break as the sun shone and the thermometer registered in the 60s.

A great many small spots, restaurants and bars opened to get some of the Palm and Easter Sunday money, with most of them to remain open, hoping that the uplift in the convention business due from now until warm weather will keep them out of the red.

The City Press bureau, as usual, provided the bright spot of the day as three Philadelphia fashion experts mingled with the boardwalk crowds and selected the 12 best-dressed women and another dozen for honorable mention. This is the 22nd year this event has featured the Palm Sunday parade.

Another feature was a concert in Convention hall, free to the public, under a grant from the Music Performance Trust Fund, with Harry Chazin conducting a 26-piece orchestra in a concert of classical and semi-classical music.

A three-alarm fire swept a portion of the Manhattan night club in Dallas last Friday (1) and caused damage estimated at $17,000.

Tooter Local Flags AGVA Latin Band Off Boards After Cleve. Club Week

Cleveland, April 5.

Duma's Alma Indian marimba troupe ran into some very sour notes at the Alpine Village last week when it was discovered the six Guatemalan entertainers were AGVA members but knew nothing about the American Federation of Musicians.

Latin-American relations became strained as heads of the musicians' local and Herman Pirchner, owner of the nitery, hassled about the case of an imported band that didn't have a musical union card.

Although it meant that the marimba-playing family would be stranded in Cleveland without any chance of getting work, Tony Carlone, musicians' business agent, said regretfully he had to lay down the law. Union couldn't grant the Guatemalans membership until they had been residents of U.S. at least six months.

When Pirchner protested about the injustice of the edict, Carlone told him he should have checked on whether the unit was in good union standing before booking it. Dave Ennie, club's house bandmaster, also announced his orchestra was not allowed to perform with a non-union band.

Neither Mr. and Mrs. Duma, nor any member of their family, could speak English. A Puerto Rican busboy at the Alpine Village acted as interpreter during the jurisdictional dispute, which baffled them. They couldn't explain how or why they were persuaded to join AGVA on arriving in this country, since they could not be technically classified as a variety act. A couple of song and dance numbers are offered by the Dumas but they are primarily musicians, Carlone ruled, after getting a confirmation from New York headquarters.

Pirchner said he felt "these people are getting a bad deal, and I wonder what they will say about our free, democratic country when they go home." He admitted he brought them here "with good faith," planning a night club tour for the clan after a four-week date at his Alpine Village.

Union permitted the family to finish one week before blowing the whistle. Case of the stranded Guatemala band drew so much sympathy in front-paged newspaper stories that a movement is on to raise enough money to send the troupe home safely.

Lounge Cartoonist Is an Act, Sez BIR

Miami Beach, April 5.

Internal Revenue officials at Jacksonville ruled this week that a caricaturist who draws pictures as gifts for patrons in a cocktail lounge is an "entertainer," thereby making owners of the place liable for Federal cabaret taxes.

The ruling resulted in release from his contract of Newt Random by the Airways Hotel Lounge here. According to the manager, Henry Dorrell, the lounge is too small to charge or absorb the 20% tax bite. Spot will feature an organist, sans vocals or any other entertainment that requires adding the tax. Random, who worked for many months at the Dream Bar on the Beach, is seeking another room where the 20% add is in effect.

Fran Warren's Double Dating in Mpls. Stands

Minneapolis, April 5.

It'll be a strenuous five days here for Fran Warren if the Starlight Club concludes a deal for her appearances at one midnight floor show after the night "Pajama Game" performances May 11-16. During the five days here "The Pajama Game" will play three matinees—on Thursday, Saturday and Sunday—so that Miss Warren would be kept plenty busy.

During the national company's tour, Miss Warren, playing the feminine stellar role, has been doubling at niteries wherever her agent can set her.

VT. TOWN'S CARNIVAL BAN

Springfield, Vt., April 5.

The Board of Selectmen here has voted to continue a ban against carnival and circus engagements in this community.

The ban has been in effect for the past few years, and will be continued until next spring, at least.

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Miami Beach, April 1.

Kay Starr, Stanley Boys (4), Phyllis Ponn, Val Olman Orch; $3.50-$7 minimum.

This the first appearance for Kay Starr in this area. Going on the reception accorded her, it won't be her last. The recording click packed them in opening night, with plenty of turnaways. Gauging business for the premiere shows, she figures to rate the record-breaking (for a local hotel-cafe payoff) $12,500 weekly she's getting for the two-week date in this swankery's La Ronde Club.

Miss Starr's booking by a hotel is illustrative of the thinking by hotelmen as compared to night club operators hereabouts. Where nitery impresarios are reluctant to buy a name that has not been established as a draw here via previous engagements, hoteliers seek "new" faces to create draw appeal among local cafegoers—a considerable group—as well as the vacationers. The list is a long one, the sums paid out ranging from the modest to the five-figure range.

The Starr approach is confident one that contains assurance and authority—a must combination if a performer is to go over in this amphitheatre-shaped perfectery. Immaculately groomed, she churns out a full selection of platter-clicks as well as adroitly-staged arrangements with the Stanley Boys backgrounding. She keeps the reaction building to begoff returns. Topper, and a sock one, is her standard "Wheel Of Fortune." Big factor in the overall impact is the light, effective patter and the easy manner with which she pre-sells her numbers.

The Stanley Boys, on their own, purvey an overlong session of harmonics. The intergroupings around two mikes are effective, but a more solid sell is somewhat negated by too many takeoffs on name quartets. The basic idea is a sound one, but tightening in this segment would help. Their own arrangements are received healthily. Phyllis Ponn, a leggy, attractive ballerina, has an imaginative set of patternings for her lithe toe-work. The zinger that sparks the mitts is a bright and original "Ballerina Mambo." Val Olman and his crew plays showbacks in top manner. *Lary.*

Beverly Hills, Newport

Newport, Ky., April 2.

Marguerite Piazza, Bob McFadden, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilbur Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Two sizzling newcomers and sock support by the house hands rack up another smash floor show at Greater Cincinnati's ace cafe.

Marguerite Piazza is the topper. On stage for a full 35 minutes, she leaves 'em begging. After delighting with several arias in Italian, the gorgeous ex-Met Opera soprano switches to dixieland hotcha in a strip takeoff of a Bourbon St. spot in her native New Orleans.

Miss Piazza's able assistants are Jack Bunch, ballet and strut dancer; Wayne Kirkland, pianist-director, and John Cali, mandolin, guitar and banjo picker.

Bob McFadden, on the boards for a half hour, wins bobsters aplenty. Tuxed chap's personality grows as he unfolds imitations of pop names, including Godfrey and Liberace and a flock of singers. His material is original, slick and clean.

Dorothy Dorben's dancing dolls in two new line numbers, singing emcee Dick Hyde and the crew of musicians headed by Gardner Benedict come through as standby worthies. *Koll.*

Fack's, San Francisco

San Francisco, April 1.

Hi-Lo's (4), Vernon Alley Quartet, Cal Tader Quintet; $1 admission; $2 minimum.

This Market St. jazz club is currently doing turnaway business with a solid music bill that features one of the best vocal quartets to emerge on the scene in some time; a solid swing group, and a good mambo outfit.

The Hi-Lo's, who made their record debut last year on Trend and are currently with Starlite, almost had a hit disk last month with their engaging "You Can't Hardly Get Them No More," a fine takeoff on the George Gobel line. On the basis of that disk and their Starlite LPs, the group has had unusual acceptance locally from disk jockeys and this has resulted in a heavy schedule of free plugs.

This is the group's first date at a club (they've done some tv and fillin engagements before this) and the debut is impressive. Blessed with a fresh, clean and arresting vocal style and a topnotch voice blend, they also display a degree of showmanship and stage presence unusual in such a new organization. Gene Puerling, who organized the group and acts as emcee (he was a platter spinner in Milwaukee and does the arranging) has an easy, bright and effective delivery, handling the intros and chatter deftly.

In their one production number, "The Hi-Lo Story," written by Stan Keyawa and Barney Ives, they effectively mimic groups like the Four Aces, Ames Bros. and others. When used as a closer, this number is a smash hit, visual, good listening and a powerhouse gag for any audience at all acquainted with popular music. With their fresh use of dynamics and the voicing, which has tenor Clark Burroughs going into falsetto occasionally, they have brought the only new sound to vocal groups hereabout. Given a bit of seasoning, proper lighting and a booking at an ace club, this group can be a sock hit.

The Vernon Alley Quartet backs the Hi-Los, and plays good modern jazz itself. The Cal Tader Quintet belts out a solid mambo beat in the intermissions. *Rafe.*

Moulin Rouge, Vienna

Vienna, March 30.

Mos & Tania, Sandart Krueger (2), Wasta, Jonny Buchard, Janina & Ray, El Mario, Edith, Princess Gloria, Five Ternos, Dolly Lisa, Emmy Urban, Jack & Jonny, Pegy Blak, Will Fantel Orch (6); $1 cover.

This stronghold of entertainment in the center of the capital, one minute from the State Opera House, has a good bit of divertissement off the current bill. It's one of the very few spots getting steady local crowds, plus practically every halfway well-to-do foreigner interested in fleshery (who isn't?). There are two shows nightly (9 and 11:30 p.m.) with an added "exclusive presentation" starting at 2 a.m. It's just within the law.

Toppers are Mos & Tania, with dancing, pantomine and acrobatics cleverly mixed. Mos' solo ribbing everything and everybody is the show's climax. He's a Greek. Team is okay for U. S. dates.

Terping by Janina & Ray earn them aud approbation. She's especially adept in splits. The Sandart Krueger dances duo also is a standout. El Mario deserves kudoes as step dancer.

Jonny Buchard's material as comedian is mated to the man and vice-versa. His cracks at television add to the build, earning him a begoff. The acrobatic numbers, Wasta and the Five Ternos, click on solid ability.

All of the routines in the 120-minute revue are in the major league class.

Will Fantel and his boys play their usual good job for the show and set the tempo for dancing. Rudi Palme rates credit for singing during the dancing seshes. *Maas.*

El Bogedon, Santiago

Santiago, Chile, March 30.

Rosita Lara, Las Alondres (2), Mirtha Carrasco & Cantares de Chile (3); no cover or minimum.

"El Bodegon" (The Tavern) is a small, pop-priced nitery that appears to have an established clientele for its brand of entertainment. It's located in the basement of the Bodegon restaurant, a moderate-priced eatery in mid-Santiago, and acts used frequently double into the Capri boite operated by the same management, but which is open only on Sundays and holidays.

Current show opens with Las Alondres, a blonde and brunet who warble Spanish, Brazilian and Chilean songs. The black-haired member of the duo is a good-looking chantoosie, but the act is still on the inexperienced side.

Rosita Lara, who died suddenly March 28 of a heart attack, was an Argentine singer who gave a decided lift to the proceedings with her piping. She went in for Spanish and French tunes and clicked big with "A Menina," Brazilian item, and "Cha-Cha-Cha," mambo rhythm, with audience joining in the chorus.

Mirtha Carrasco heads up a cueca trio, a harp and two guitars, for rendition of pop Chilean songs with the cueca beat. Guitarists are attired in colorful Chilean "huaso" (cowboy) costumes and Senorita Carrasco whoops up the proceedings by dancing cuecas, Chilean dance, with various of the paying customers, to bring show to a spirited close. *Bader.*

Blue Angel, Chi

Chicago, March 28.

"Calypsorama," with Val Navarro, Lord Burgess, Velyn & Laverne French, Carmencita Romero, Al D'Lacy Orch (5); $3.50 minimum.

This calypso package at the Blue Angel suffers badly in comparison with offerings of the past. Biz, already hit by Lenten doldrums, can at best only get a mild boost from the current display.

Val Navarro, featured male vocalist, sings in the Mexican mood but is not too adept at creating the illusion that can go with romantico Mexican ballads. Navarro's interp of a south of the border fave like "Noche de Ronda" doesn't project the mood of wistful melancholy generally associated with such numbers. Lad is good-looking and well costumed, but seems to lack confidence. Chanter's pipes are pleasant enough and he could develop an excellent turn with a little more assurance and showmanship, and a more apt choice of material.

Lord Burgess handles the male calypso vocalizing and charms with a kind of boyish shyness. Burgess has a pleasing voice, attractive presence and some strong calypso material. However, the peculiar charm of calypso is the tale told in the song and unfortunately, at times the lyrics are not too clearly distinguishable as this chanter handles them. Burgess does a creditable job, though, on such numbers as "Young Girls of Today," "Linstead Market" and "Angelico," the last a Haitian tale sung in the French patois of the island.

Carmencita Romero does a Dunham-type solo dance which turns out to be a very muscular effort. Gal evidences long training and her terp interp of "Voodoo" does create some of the feeling generated by the world of bayou. But Miss Romero has been away from interpretive dancing a long time and sometimes it shows.

Velyn & Laverne French are the hoofing team on this bill and do a series of fast-moving, imaginative dance impressions. Although there is a confusing mixture of styles (Afro-Cuban and West Indian) in their "Flirtation Dance," it nonetheless pleases onlookers. Team is at its best in "Haitian Ceremonial Dance."

"Calypsorama" is introed by the entire cast in a peppy production number, "Rum & Coconut Water," which at least gives a fast start.

The Al D'Lacy Orch puts its heart into the calypso mood for an adept showback. *Gabe.*

Riverside Hotel, Reno

Reno, March 31.

Crew-Cuts, Hightowers, Monohans, Starlets, Bill Clifford Orch; $2 minimum.

The Crew-Cuts are not in their best clime here. The Riverside clientele has never been influenced by hit records, especially in the current r&b class. Nevertheless, this very young group, in the one week it has in this spot, will prove to be more than a sound on record.

Working with two mikes, they have a distinct blend of their own and a certain amount of boyish pranks in choreography and individual antics, all of which makes for a pleasant session.

It may have been discouraging for the group not to have their trademarks pounced on eagerly by the payees, but again this is not the same aud which buys their records. So when "Sh-Boom" comes up with its w.k. intro—nothing. In fact, standards get more appreciation here than their disclicks—such as "Shine" and "Got the World on a String."

Maybe this should be a tip for such bookings. In a casino, where teenagers are few and far between, the attack can't be the same as it was on platters. In such a place the Crew-Cuts should almost assume they've never been heard of and rely strictly on good showmanship.

The Hightowers, even though preceded by a fine tumbling act, get their just appreciation with the fantastic pretzeling of the femme. Contortion can so easily make ringsiders shudder that it really is a credit to this beauty that such grace is achieved. In a back bend, with feet planted on stilts, which puts her head a full yard below her feet, she dramatizes in silence for fine climax.

A tumbling team of two youngsters and their uncle, the Monohans capture plaudits not only because the kids are cute, but expert in their flips and whirls at the mercy of the adult's feet. One boy, standing atop his uncle's turned-up soles, does a somersault to the same position again.

Costuming is a little drab and cumbersome looking for such flashy maneuvers.

George Moro's Starlets clinch the show with a colorful fandango. As Betty Joyce sings, the octet swirls in brilliant costuming against a black backdrop. *Mark.*

Mapes Skyroom, Reno

Reno, March 30.

Estilita, Dominique, Skylets, Eddie Fitzpatrick's Orch; $2 minimum.

The Skyroom is in the midst of a rash of rumors which isn't helping attendance. A beautiful room on top Nevada's tallest building (12 stories), it has never caught the walkin trade of the town's other casinos. For this reason there is a big remodeling plan in progress which will knock out all the stores on the ground floor and turn the corner into a big casino. The fate of the Skyroom as the show place is still undecided.

This show is one of the first to hit the Skyroom after the remodeling announcement.

Playing to about one-third capacity at show caught, Estilita still sparkled but evidently not enough to brighten.

She sang almost classically with "Be Mine Tonight," gimmicked around with "Hernando's Hideaway" (borrowing a match from ringside for the only light during the first verse), doffed her white dress for a brief costume and a kind of "showboat" medley, became a bullfighter about to enter the arena, and tried comedy with "Perhaps."

The French pickpocket, Dominique, is even worse off in a small crowd with less pockets to pick. Everything suddenly becomes very obvious when a pickpocket works with a few people. Dominique had a cute, prearranged closing in his act when he rips a man's undershirt from under his shirt, but the stocking which he filches from a man's foot is too much. Not even the kids will buy this.

The Skylets set up both Dominique and Estilita with their trademarked Donn Arden routines — fast runs and a lot of arm-swinging. In a fairly abandoned "Blues in the Night," with red stools to dance on and around, they do charge up some excitement.

Eddie Fitzpatrick keeps Estilita's versatile program in good working order. *Mark.*

Black Orchid, Chi

Chicago, March 30.

Billy Williams Quartet, Helen Halpin, Dave Romaine, Rudy Kerpays Duo; $4 minimum.

Current offering at this intimery is a polished, well-balanced bill which should spell b.o. success.

The Billy Williams Quartet tops the display here with well-disciplined, smoothly-joined four-part vocalizing. Sepia four intros with the rhythmic standard, "Dry Bones," in an uncommonly good interp of a rather common number for groups of this type. Billy Williams, of course, is set apart from the rest of the quartet, a status justly deserved by his silky voice and his role as suave spokesman for the others.

Williams has an unusually wide range and delivers with effortless precision. He gets away with gently chiding the nitery audience, who are sometimes more interested in steaks than songs. Group relies heavily on standards and old faves, with a minimum of specialty numbers.

Helen Halpin is the comedienne on the bill and captivates with her fresh good looks. Gal starts things off with some musical fun-poking at the current pop hits, "Ko Ko Mo" and "Sh-Boom"; she burlesques title, lyrics, and tune in a mildly crowd-pleasing bit. Miss Halpin does some expert mugging while monkeying around with "Abadaba Honeymoon" for a visual comedy chore which is easily her best.

With stronger material, a better exploitation of visual comedy, her forte, and a little more assurance, Miss Halpin could become a big attraction on the cafe circuit. As is, she goes off to big palms.

Dave Romaine parlays some fairly ordinary fiddling with poised showmanship and comes home in the money. Romaine ranges the field of violin music in a very versatile display. He also gets good response from violin impressions of pop vocalists Frankie Laine and Eartha Kitt. These serve to show off the remarkable expressiveness of the instrument when properly handled.

The Rudy Kerpays Duo showbacks ably as usual. *Gabe.*

Blue Angel, N. Y.

Sister Rosetta Tharpe, with Marie Knight; Arte Johnson, Trude Adams, Stan Freeman; $5 minimum.

This isn't one of the most spectacular of the Herbert Jacoby-Max Gordon concoctions, but it'll do. The hosts have put together a layout made up of names familiar to Gotham's intimery crowd and each comes off with a pleasant, if not a rousing score.

Sister Rosetta Tharpe and her partner Marie Knight are the big draw. Team bowed in New York recently at the Angel's downtown cousin, the Village Vanguard, and after a short layoff while Miss Tharpe had an operation on her nodes, they're back in action and in good form. Team hits a driving revivalist beat as they whip through a series of gospel items. Best in the bunch is "Down By the Riverside." The warblers go off effectively with a rousing "When the Saints Go Marching In."

Arte Johnson has been making a name for himself in legit circles for his slick selling of "The Sea Is All Around Us" from the current "Shoestring Revue." He uses it as an opener and it's still whammo in a macabre sort of way. After that, however, it's a downhill slide for him. He's got a pleasant whimsical way with a song but the material fails to sustain him. He fools around with bits about "the executive type," a Germanic Red-Riding Hood and a Russian soap opera, but none of the items attracts more than a reserved response. Johnson could become a fave with the eastsiders, but a lot will depend on his overhauling the material at hand.

Trude Adams and Stan Freeman are frequent visitors here and they never disappoint. Miss Adams warms up the room with workovers of such nifties as "Keep It Gay," "I Remember You" and "I Wonder What Became of Me." In the special material vein she comes across just fair with an item about scrabble but clicks strong with her inevitable "You Can't Make Love In a European Car" entry. Freeman's bag of tricks at the piano this round includes a "Do It Yourself" parody, some piano-roll fingerwork and some patter-keyboarding on jingles. It all adds up to good fun. *Gros.*

Mocambo, L. A.

Los Angeles, March 30.

Jana Mason, Fred Katz, Chico Hamilton, Paul Herbert Orch (6), Joe Castro Combo (3); cover $2.

Any of the gold record singers would have settled for Jana Mason's opening at the Mocambo and, by the same token, she would have gladly settled for their vocal talents. It was a packed-jammed room that greeted the fortnightly takeoff of the lady of song, with a goodly sprinkling of medics "on the town" from their convention-eering. How well she does rest of the way is of her own making. She's a pleasing practitioner of the warbling profession if not one of its foremost proponents.

Miss Mason is new to the Strip and previously was on display at Cocoanut Grove. Between times she has been toiling in the cinema. Ergo, she must build of her own musical equipment and she manages a presentable concept if not of polished technique. She has a warm personality and a selling style, which should get her over the jumps. Her whispered purring is delicately toned but the melodics are strained when she puts on a show of verve and vigor. For 25 minutes she disposes of eight numbers from the torchy "Happiness Is a Thing Called Joe" to the rampant "Saints Come Marching In." Singer should avoid this last one lest the customers have seen Marguerite Piazza.

Best of her catalog is a number Jackie Barnett put together for her called "If It Weren't For Girls," a saucy tune to chide the checkwriters. For an encore she has a bluesy thing while fondling a cluster of red, red roses. Some night a singer on her opening will pass out the buds to the gals at ringside like Hildegarde does with such grace and aplomb. In her "dreamy" numbers, Miss Mason shuts her eyes tight to heighten the effect of a reverie.

That inveterate nightclubber, James Francis Durante, out of friendship for his special material writer, Barnett, went up on stage at opener to intro Miss Mason to the throng. In his "prolog" he took a few destructive whacks at the piano and flippant barbs at tablesider Sid Skolsky.

Miss Mason carries her own accompanist and arranger, Fred Katz, and percussionist, Chico Hamilton. Paul Hebert and Joe Castro tend to the other musical chores. *Helm.*

El Rancho, Las Vegas
(Followup)
Las Vegas, March 30.
Lili St. Cyr, Lenny Kent, Guy Cherney, El Rancho Girls (10), Ted Fio Rito Orch (11); no cover or minimum.

The final two weeks of the Lili St. Cyr run, which has been doing solid biz, finds Lenny Kent replacing Myron Cohen and Guy Cherney taking over for the Crew-Cuts, with the departees due in other spots.

Miss St. Cyr continues her exotic divestment and bathing routines to the edification of stubholders and her Bird of Paradise finale is danced—or rather paraded—in a glamorous, lighter vein and pleases. The lissome blonde can look as stately while peeling as a matron in charge of a cotillion.

Back doing a single sans his erstwhile partner, Rose Marie, Kent is surprisingly good in this room, belting material most of which he's used here many times before. He rates yocks for his "win like a sport—lose like a sport" material and his swift show reprise to a latecomer stooge merits a big hand. As always, his asides and throwaways prompt laughs.

Cherney, a better-than-average "boy singer," came into the Sophie Tucker show here 14 weeks ago as a two-week replacement. When the Tucker show closed he was held over to do a late show of his own in the Cabaret Room. Now, back in the Opera House show, Cherney presents material specially written by Bob Thompson that defines Cherney in a new guise, as a singer-entertainer. The personable song-projector belts "Anything Goes," "I've Never Been In Love Before," "Nothing Can Be Done," his fave, the mellow "Goodbye Sue," and a neat arrangement of "No Business Like Show Business," that evokes a surge of applause.

The El Rancho line continues its pair of eye-appealing numbers, the first a Canadian-mountie bit and the second a window-dressing for Miss St. Cyr, while the Ted Fio Rito crew is solid in the musical background. *Bob.*

Gatineau, Ottawa
Ottawa, April 1.
Lewis & Phillips, Gerrick Twins, Jeanette Franklin, Bobby Dae & Babs, Harry Pozy Orch (8); $1 admission.

Gatineau Club's Holy Week floor production is unpretentious but solid, balanced entertainment. Emceed by Don Phillips, show is topped by Lewis & Phillips, whose zippy, zany antics keep the customers mitting. Lewis works to big reception with impressions of Edw. G. Robinson, Humphrey Bogart, Ted Lewis, Jimmy Durante, with Phillips okay in Billy Eckstine and Billy Daniels apings. Lewis works a customer-assist in "Me and My Shadow" bit, and socks over a heavy dramatic aping of Cagney as a blind newsy routined into "I Believe" chanting by Phillips.

Bobby Dae and Babs give neat handling to a terps and chant stanza featuring taps and a pleasant mambo insert. Gerrick Twins, looking like effervescent but fragile dolls, surprisingly do most of their act in acro. Opening with a mirror session to showcase their remarkably identical appearance, pair uses a brief warble item that could profitably be forgotten before going into a clicko flip and twirl routine. Jeanette Franklin, new to this room, seems awed by its bigness and leaves everything to her voice. Fortunately, that voice is capable of great things, but femme is badly in need of proper dressing to fit her offering and almost completely lacks limb and body action. With showmanship and production, gal could go far.

Harry Pozy band plays for dancing and showbacking with customary ability, with unbilled small combo filling with Latino rhythms, this being a dance-loving room. Al Costi 88s and chants in the lounge. *Gorm.*

Trocadero Sillertal, Frankfurt
Frankfurt, March 29.
Georg Singer Troupe, Blue Stars Orch (5); 25c cover.

Unusual vaude performance is being brought out at one of Frankfurt's largest night clubs, the Bavarian-styled and highly informal Trocadero Sillertal, which provides a home away from home for many of the GI's stationed in the area.

Gimmick of the club is that every table is equipped with an inter-club free-of-charge telephone, and guests are encouraged to chat via phone with their neighbors.

Staging the current show is Georg Singer, former six-day bicycle champion of Germany now turned manager, and the acts consist of eight girls headlined by Dolores "Tarzan" Marko, who is women's boxing champ of Europe; Mary Intra, femme bicycle champ of Germany; Erica Herrman, Germany's women's champion in catch-as-catch-can wrestling, and Sylvia Rigoni, Italian women's boxing and bicycling champ. The girls match their talents against each other and against the other four, also femme strong women, in the various sports. Stage is set up like a prizefight ring, with ropes holding the customers back, and the floor lined with sports equipment.

GI's and other male guests are urged to match their strengths against the girls in several laugh-getting acts. While most of the girls are not lookers, their streamlined acts and figures are geared for audience attention.

Instead of the usual hour-long floorshow, the Trocadero Sillertal features "10 on and 10 off," alternating a well-timed act with the girls with 10 minutes of smooth dance music by the five-piece Blue Stars orch (mostly U. S. popular tunes). This continuous showing lasts from 7 p.m. until 2 a.m., and gives the guests a lot of rousing, noisy entertainment for the money. *Haze.*

Eddys', K. C.
Kansas City, April 1.
Shecky Greene, Dee & Vince Abbott, Lester Harding Orch (8); $1 cover.

The Eddy Bros' deluxe room was well-packed with both customers and entertainment last Friday night (1) as comic Shecky Greene was never in more laughable form and the dancing Abbotts (Dee and Vince) whirled through their acro-terpography. Longer than usual, the 50-minute show had nary a sag, and held rapt attention of the customers. Lester Harding, singing m.c., a longtime fixture of Tower Theatre vaude, takes over batoning the orch and baritone warbling from the stand.

Harding has the Abbotts off to a lively start, Vince introing their work with a special vocal bit. They get right into terp which highlights aerial spins through a wide variety of acro-adagio in musical comedy fashion. Blonde Dee and partner make a handsome couple, and are adept enough to handle four numbers entirely to the customers' satisfaction.

It's the third time around for Shecky Greene, and the lad has gained considerable stature since his last visit. He's as wacky and unpredictable as ever, but a much more accomplished performer as he varies storytelling with dialects, satirical takeoffs and kidding with the customers. His material is improved both in substance and delivery. *Quin.*

Sands, Las Vegas
Las Vegas, March 30.
Billy Eckstine, Henny Youngman, Tony & Eddie, Copa Girls & Boys (14), Antonio Morelli Orch (12); no cover or minimum.

"Mr. B" is back for a fortnight to regale Copa Room customers with songs new and old, and Billy Eckstine has never been better. Producer Jack Entratter is also happy with the added appearance of Henny Youngman on the bill.

Eckstine baritones "It's Wonderful" and the moodily sombre "Still of the Night" to vociferous returns. "Young And Foolish," is socko and a peppery "Ko Ko Mo" scores. Voice timbre and range are well-defined in "More Than You Know." Other ballads and standards click as does his requested "Laugh Clown Laugh." "Records," by Sid Kuller, gives Eckstine a chance to perform some worthy impressions of Vaughn Monroe, Perry Como and a standout version of Louis Armstrong on trumpet as well as vocal, to bring the solid 30-minute stint to an end amidst heavy palm-stinging.

Bobby Tucker at the piano and conducting the Antonio Morelli orch is Eckstine's longtime standby with newcomer Larry Bunker at the drums in stout support.

Youngman is clicko in his comedic turn. Much of the material is familiar, but he has included some very worthy new stuff this time around, too. His violin bits with "Smoke Gets In Your Eyes" are a trademark of humor as he plays snatches between jokes.

Tony & Eddie, a pair of fair record pantomimists, gesticulate and mug wildly while emulating the voices on the disks. Their Frankenstein horror bit is okay, ending in a wild succession of sound-effects, and they fit this show somewhat better than in the previous Marguerite Piazza layout.

The Copa Girls and Boys are still performing the western and Calypso numbers for nice visual effect. *Bob.*

Crescendo, L. A.
Los Angeles, April 2.
June Christy, Tony Martinez Orch (6), Nilda Terrace; cover, $1.50.

June Christy is strictly of the stylized type of vocalizing. Her intimate whispering and shouts that constitute progressive jazz are right down the alley of those who like this kind of chirping, but otherwise it's not for the general trade. Current 2½-week layout at this Strip boite, although the Tony Martinez Latin combo turns out hot mambo rhythms, isn't likely to attract many except the younger partisans who have followed the blonde canary through her recordings.

During her 20 minutes of hugging the mike, Miss Christy plaintively offers six numbers, most effective and best received by the crowded first-night audience being "Something Cool," which ringsiders recognized as a favorite.

"Little Girl Blue" is in her delivery, "How High the Moon" a good closing number and "From This Moment On" an opener to show her wares. "It Could Happen to You" also is in array of songs which includes "Blue Moon." Thrush, before giving out with the latter, warned it was her own version and nobody might recognize it—they didn't.

Martinez's tunes are on the hot-beat side, the leader bringing out his sticks, too, to perform on the xylophone. Vocal chores here are divided between himself, Nilda Terrace—who also dances briefly—and Bobby Navarro, one of his five-man band. *Whit.*

New Golden, Reno
Reno, March 30.
Vicki Young, Chords (2), Marion Gay, Will Osborne Orch; no cover or minimum.

Blonde thrush Vicki Young will have to do all the business for this stand by herself. Not too well known and with no substantial disclick behind her, the tables may be sparsely settled.

But her energetic and contagious manner will keep the three shows alive. Bouncy, with a cute hip-swinging style, Miss Young gets plenty of attention for things like "Tweedle Dee" and "Riot In Cell Block No. Nine." Expressions and gestures are good laugh fare for her nimble lyrics. For "Sandman" she offers a delightful change, with baby talk, squeaks and the rest for a jump version.

She proves successful in selling blues, too, when she turns out an emotional "The Man That Got Away." "Let Me Go Lover" clicks in this category, too.

The Chords were lost entirely at the opener in a long line of instrumental impressions that never came through. In an effort to move fast to keep things going, they lost their way and the aud. All-out effort may have been the great factor in the distortion of their "sounds."

Marion Gay opens the show with some tap routines and insists on having a male from the tables do the Charleston with her. It's too early in the show, too useless, and too embarrassing. *Mark*

Black Hawk, Frisco
San Francisco, March 30.
Terry Gibbs Quartet, Virgil Gonsalves Sextet; no cover or minimum.

Business has been so good with this double jazz bill that it has been held over an additional three weeks. Terry Gibbs, recently recovered from a bad automobile accident, leads a snappy little crew that features gal pianist Terry Pollard. She doubles on vibes, and one of the most effective bits in their part of the show is the capper to the set when she joins Gibbs on the vibes in a mock battle playing "Air Mail Special" or "Flyin' Home," a la Hampton. It invariably brings down the house.

The Gibbs group is one of the few small jazz units with a solid sense of showmanship. He varies the pace neatly between ballads and flag wavers, thus pleasing the kids and the older heads in the audience. The Gonsalves Sextet, a new jazz unit, features modern jazz a la Shorty Rogers and Gerry Mulligan. Instrumentation of tenor, baritone and valve trombone gives it unusual sound, and the arrangements sound okay. Group needs seasoning and showmanship savvy, but should develop into a solid jazz act shortly. *Rafe.*

New Acts

JOHN MORLEY
Songs
23 Mins.
Cafe de Paris, London

John Morley, a newcomer to the London cafe scene, is being hailed as a British cabaret discovery, and as a result of his opening impact has already been signed to a two-year pact by the Cafe de Paris management. He is due for a return engagement in the fall and for a minimum of two dates next year.

Probably by the time he has completed his two-year stretch Morley will be quite an asset, but in the meantime he still has a bit to learn. In style and material he appears to have modeled himself on Noel Coward, but lacks as yet the artistry and satirical bite of the maestro. Indeed, he appears to underplay his personality. There's nothing brash about his performance and it's always kept on a quiet and even tempo.

The newcomer has clearly taken pains in readying his act. The lyrics have a satirical quality but each just turns out to be a near-miss. They just seem to fall short of the sock punch line. Promising items in the routine are a Japanese folk song, "The Anna Neagle Waltz" and a calypso about the men of Sherwood Forest. *Myro.*

ROYAL BRENT
Songs
6 Mins.
Palace, N. Y.

Royal Brent, a newcomer to this house, came to attention via a tele talent contest. He sings like a comparative stranger to music but he makes the most of a fairly limited ability.

Brent goes in for the well-known. His two major contributions are "Chloe" and "Whiffenpoof Song," both of which are difficult to interpret differently. He just gets by here. *Jose.*

GEORG SINGER TROUPE
Sports
30 mins.
Trocadero Sillertal, Frankfurt

Georg Singer, ex six-day bike champ of Germany, is manager of this eight-girl variety sports act. Headliners are Sylvia Rigoni, Italian femme boxing and bicycling champ; Erica Herrman, Germany's women's champ in catch-as-catch-can wrestling; Mary Intra, femme bike champ of Germany, and Dolores Marko, women's boxing champ of Europe. They, with four other girls, pit their talents against each other in a series of competitions that display a lot of femme muscles in the right places. While the girls are picked for sports skill and not for beauty, they provide a trim package.

Acts, timed to 10 minutes each, vary with contests in the three sports. Men in the audience are encouraged to compete along with the girls, and the resulting free-for-all is an applause-getter. It's an non-standard rough-and-ready act that might do for a vaude or circus bit in the States. *Haze.*

MARIETTE
Songs
20 Mins.
La Maisonnette Carol, Montreal

Mariette, a brunet chirper from Belgium, makes her first Montreal appearance at this swank eatery and her pert manner and bilingual talents make her a natural. Slight of stature and demurely gowned, Mariette offsets the usual brittle qualities of the more sophisticated Gallic thrushes with an easy-going songalog that is ideally suited to this particular intimery. Material throughout is in French with plenty of English intros and explanations. None of the numbers offered are of a blue nature and some refreshingly new or different from the standard faves.

Most popular of items offered is Piaf's w.k. "If You Love Me" followed by an amusing Franco-American "Can't Say No" from "Oklahoma!" which made a fine clincher. Voice is clear but small and gestures reasonably restrained. An overall sharpening of routines and less devotion to the mike would enhance without spoiling present qualities and boost U.S. possibilities considerably. *Nemi.*

Unit Review

Colored Rhapsody
(TIVOLI, MELBOURNE)
Melbourne, March 27.
David N. Martin revue in two acts, with David Hughes, Norma Miller Dancers, Michael Bentine, Howell & Radcliffe, Alfredos, Ursula & Gus, Gordon Humphris, Tivolovlies; comedy sequences by Bentine; dances by Gordon Humphris; costumes by Angus Winneke, staged by Ralton James; musical director, Harry Jacobs.

David N. Martin has another smash hit with "Colored Rhapsody" and should click up around 15 capacity weeks with the current smartly-paced setup, which embraces American and British talent. Stager Ralton James knows his Aussie audiences and the type of fare that spells boxoffice. Current production has plenty of class, down-to-earth comedy, a few too-blue gags which could be excised to the show's advantage, swift dance ensembles, plus clever local talent as an offset to the imported material.

Top of the bill is David Hughes, w.k. in British revue and tv. Hughes has loads of personality, and a powerful voice which he uses to advantage. His choice of numbers, however, lacks the popular touch. Hughes, too, is prone to overdramatize his presentation of songs, especially in "Old Man River." On stage for around 30 minutes, Hughes gets a nice reception.

Ten Norma Miller Dancers wow them with the swiftest dance routine seen here for many a moon. Michael Silva, drummer with the outfit, gives his skins a lacing in a couple of smash solo numbers, rather overlong, but nevertheless smart showmanship. The Miller outfit should be a decided click for Martin on his Aussie loop.

Bert Howell and Frank Radcliffe, colored comedians, have the outfronters applauding solidly their no-punches-pulled gags and song numbers, bringing the duo back for a triple encore.

Michael Bentine, zany comedian, scores with a routine in which he unloads several too-near-the-knuckle gags, more suited to a stag party. Nevertheless, the payees like his fare and send him on his way quite satisfied with his Aussie debut.

The Alfredos, hand balancers, hit the jackpot with a classy routine; likewise Ursula & Gus, jugglers, in a swift workout highlighted by bouncing balls.

The comedy sequences carry plenty of laughs for the payees and the dance ensembles sparkle with class. Martin has left nothing to chance to make "Colored Rhapsody" one of the best revues staged here in years. He'll send this show on tour after its current smash Melbourne run, and should repeat its success. *Rick.*

Nev. Nixes Raft

Continued from page 49

would take the matter to court if the Commission revoked the hotel gambling license. This could have led to a conclusive test of the tax group's control over Nevada's legalized gambling.

The Dunes was granted a license and the $3,500,000 hotel plans to open May 23. It is located across the highway and just south of the Flamingo. The New Frontier went ahead with its plans to open with the Mario Lanza show despite its difficulties with the Tax Commission, as the group trying to buy the 80% interests of Jake Kozloff and Murray Randolph in the Last Frontier was ordered to show next month that they are posting more unencumbered cash into the venture. The group's report shows they are borrowing most of the $4,000,000, while putting up only about $75,000 of their own cash. Members of the new group are Maurice H. Friedman, Irving J. Leff and Stanley S. Leeds, Cal. real estate and insurance men.

Heidt Hits 38½G for Six In Southern 'Wagon' Run

Chicago, April 5.

Horace Heidt's concert tour, in conjunction with his NBC "Swift Wagon" telecast, grossed $38,447 in six southern dates recently.

The show garnered $4,310 in Winston Salem, March 24; $9,485 in Raleigh (25); $6,826 in Durham (26); $5,863 in Roanoke (27); $4,100 in Lynchburg (28), and $7,863 in Richmond (30).

VARIETY BILLS

WEEK OF APRIL 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 7
Jacqueline Langee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Edmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 8
Dyerettes
Michael Chimes
Shooting Mansfields
Sinclair & Alda
Peop-ettes
Johnny Morgan
L & T Leung
Leo de Lyon

BROOKLYN

Paramount (P) 8
Rock & Roll Show
Alan Freed
La Verne Baker
Red Prysock Orc
Moon Glows
4 Penguins
Danny Overbea

CHICAGO

Chicago (P)
Crew Cuts
De John Sis
Will Jordan
Bobby Brandt

AUSTRALIA

MELBOURNE

Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ureula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 11
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Cerach
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

WELLINGTON

Opera House (T) 11
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadelle
Max Blake

BRITAIN

BIRMINGMAH

Hippodrome (M) 4
Lee Lawrence
Jackson Bow & D Balladinis
Jimmy James Co
Austral
Mallini Bros
Rey Overbury & S

BLACKPOOL

Palace (I) 4
Josef Locke
Vera Cody Horses
Terry Scott
Earle & Vaughn
Harry & Dotty
Anton & Janette
Rio Ron & Rita

BRIGHTON

Hippodrome (M) 4
Dickie Valentine
K & A Alexis
Paulette & Renee
Lowe & Ladd
J Laycock & M
P & P Page
B & B Adams

CARDIFF

New (I) 4
Sonny Jenks
Billy Nelson
Chuck O'Neill
Billy Morris
Iris Long 3
Stan Jay & Joan
Paris Models
10 Parisiennes
Deba
Jack Raynes
Douglas Maynard

CHISWICK

Empire (S) 4
Jimmy Young
Syd Millward Co
Joyce Golding
Griff Kandall
Taro Maito
Stevenson & Oldfield
Jane & Michel

EDINBURGH

Empire (M) 4
4 Aces
Morgan & Gray
Devine & King
Johnny Lockwood
Yolandas
Dashs Chimps
Nixon & Dixon

FINSBURY PARK

Empire (M) 4
Don Peters
Averil & Aurel
Georgia Brown
Williams & Shand
Cherry Wainer
Hackford & Doyle
Albert Burdon
Alphonse Berge Co

GLASGOW

Empire (M) 4
Johnny Ray
J & J Bentley
Rob Murray
Vic Lewis Orc
Dowie & Cone
Desmond & Marks

HACKNEY

Empire (S) 4
Frances Day
4 Singing Knights
Gannar & Drake
Camilliieri
Clifford Henry
Jimmy Jeff & June
Flack & Lucas
Kazan & Kate

LEEDS

Empire (M)
5 Smith Bros
Mills & Mills
Fred Lovelle
Wilson Keppel & B
Henderson & Kemp
Brockways
Hylda Baker

LIVERPOOL

Empire (M) 4
Gladys Morgan
Gale & Clark
De Vel Co
Billie Anthony
Dernos
Danny Purches
Authors & Swinson
Russ Henderson Orc
Walter Niblo
Reg Dar te

LONDON

Palladium (M) 4
Eddie Fisher
G Carden Dancers
Flying De Pauls
Beverley Sis
J & S Lamonte
G & Bernard
Myles Bell
McHarris & Dolores
Eddie Arnold

MANCHESTER

Hippodrome (S) 4
Ray Ellington 4
Marion Ryan
Dave King
Audrey Jeans
S & P Kaye
Pat Rosa
Ian Stuart
M De Vere Dancers

NEWCASTLE

Empire (M) 4
Don Cornell
M de Vere 3
Vogelbeins Bears
Terry Hall
A & C Kemble
Billy Baxter
C Warren & Jean
Gray & Austin

NOTTINGHAM

Empire (M) 4
Eddie Calvert
Nelson Bros
Kordites
Jackie
Eddie Parker
Jeffrey Lenner
Ken Dodd
M De Vere Girls

SUNDERLAND

Empire (M) 4
Ronnie Harris
Yale & Diane
Bobby Soxers
Morecambe & Wise
H'wood Marionettes
Marionettes
Jimmy Edmundson
Treble Tones
Jerry Harris
Gold & Cordell

SWANSEA

Empire (M) 4
Jack Lewis
Sonny Dawkes
Frank Parr
Gary Webb
Mel-O-Macs
Bertie Sellers
Ronnie Joynes

Cabaret Bills

NEW YORK CITY

Basin St
Louis Armstrong
Velma Middleton

Birdland
Perez Prado Orc

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Resetta Thorpe
Marie Knight
Trude Adams
Arte Johnson
Stan Freeman
Bart Howard
Jimmy Lyons Trio

Cafe Society
Steve Gibson
Redcaps
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Ana Moreno
Los Collegiales
Ralph Font Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Will Mastin Trio
Sammy Davis Jr
De Castro Sis
J & J Belmont
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Kaye Ballard
Stanley Melba Orc
Chico Relli

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Ella Logan
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Jane Morgan
Milt Shaw Orc
Ray Bari

Hotel Statler
Les Elgart Orc
Hotel Taft
Vincent Lopez Orc

Latin Quarter
Patty Andrews
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
3 Riffs
Dorothy Loudon
Jane & G Connell
Raymond Chase
Norman Paris 3

Old Roumanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell,
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Valerie Noble
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Evelyn Page
Charley Manna
C Williams Trio

CHICAGO

Black Orchid
B Williams Quartet
Helen Halpin
Dave Romaine
Rudy Kerpays Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
B Carroll Trio
Salt City Five

Chez Paree
Xavier Cugat
Abbe Lane
Jackie Kannon
Julio & M Torres
Garcias

Cloister Inn
Lurlene Hunter
Peggy Taft
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Celeste Holm
Jonathan Winters
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Line Renaud
J Conrad Dncrs (5)
F Martin Orc

Band Box
Arthur Blake
Margo Good
R Layne & Velvel
Larry Green Trio

Bar of Music
Gene Wesson
Gordon Polk
Ruthie James
Geri Galian Orc

Biltmore Hotel
Jon & S Steele
Wally Boag
Los Gatos Trio
De Mattiazzis (2)
Hal Derwin Orc

Ciro's
K Dunham Dncrs 24
Dick Stabile Orc
Ciro's Rumba Band

Crescendo
June Christy
T Martinez Orc ( )

Mocambo
Jana Mason
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubletakers (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Goldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
The Skylarks
Ross Harvey
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sammy Walsh
Phyllis Arnold
Tony Lopez Orc
Pedro & Durand
Woody Woodbury

Black Orchid
Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel
Harvey Stone
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Genevieve
Luc Poret
Wally Corvine
Jane Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Barr
Gloria Panico
Paul Trio

DiLido Hotel
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbello Orc

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Gene Baylos
Eleanor Luckey
Bob Douglas
Wally Hankin Orc

Fontainebleau
Kay Starr
Stanley Boys (4)
Phyllis Ponn
Val Olman Orc

Beachcomber
Betty Hutton
Morey Amsterdam
The NovElites (3)
Len Dawson Orc

Balmoral Hotel
Emil Coleman Orc
Wayne Cormichael

Vagabonds Club
Vagabonds 4
The Dunhills
Anne Russell
Chaz Chase
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Phil Foster
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Carrie Finnell
Nino Yacovino
Parisian Rev

Empress Hotel
Johnny Howard
Stuart & Sandara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom
Rusty Draper
Kirby Stone
Dominique
Skylets
Eddie Fitzpatrick

New Golden
Guy Mitchell
Allen & De Wood
Will Osborne Orc

Riverside
King Sisters
High Towers
Amazing Monahans
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Darvas & Julia
D'Alda Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Rivero Singers
Los Barcancos
Gina Martin
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
Richard Robertson
L Duizaldos Q
Ivette dela Fuente
Della Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Marguerite Piazza
Bob McFadden
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Keefe Brasselle
Slate Bros
De Marco Sisters

Sands
Marguerite Piazza

Last Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers

Desert Inn
Frankie Laine
Bobby Sargent

Thunderbird
Winged V Chorus

El Rancho Vegas
Lili St Cyr
Myron Cohen
Crew Cuts
Guy Cherney

Sahara
Edgar Bergen
Teresa Brewer

El Cortez
Haley's Comets

Showboat
Maurice Rocco

Silver Slipper
Nite of Fun Revue

Art Studes' Ball

Continued from page 2

to come to mind among the femme sinners would be Eve, and apparently a lot of the femme artists conceived the first woman as being in full regalia, although there were a couple who figleafed their way through the evening. Salome had a few representations, and there were a lot of interpretations of the devil. Some of the Borgias, and even one in the Cardinal Richelieu habiliments.

How It Figures (?)

Yet, perhaps, it should't be surprising that the sinners should be artistically depicted with clothing. Nudity, according to most of the top artists in history, is for the virtuous. Michaelangelo's top work, the representations of angels, and the various ancient mythologies of gods and demigods, are generally in the Minsky mood. Consequently, in sinning getups more than the usual amount of clothing had to be considered so that they wouldn't be confused with virtue.

But perhaps, on a less artistic plane, it may not be surprising that this year's Dream Ball showed a trend away from the nude. The judges committee for the past few years have been encouraging the wearing of costumes for several reasons, one of them being the encouragement of working with materials, and another perhaps lies in the fact that the newspapers would be criticized if they printed pics of the nudes. This affair is one of the most heavily photographed in New York.

None the less there was nudity to spare, especially among the gay set. The lads were just living it up, either in wearing very little more than painted bodies; or in the other extreme, they came as overdressed women, with some of them one couldn't tell which were the phoneys.

Beaucoup Cheesecake

There were a couple of Adam and Eve sets that were less than minimal attire, with a slight covering in front. This season, there were no bare busts.

However, the latter department was amply taken care of. The queen of the affair was Anita Ekberg, a Paramount starlet with a spectacular chassis. Attendants were Lee Sharon and Susy Barker. The former worked the Latin Quarter, N. Y., as a peeler, and wore a few little things here and there, and Miss Barker, although amply clothed, showed enough to win admiration.

This season's affair was underwritten by Lanvin perfumes and went to the ASL scholarship Fund. Appropriately enough, the sponsor featured "My Sin." Dick Kollmar again chairmanned the event.

The trappings for the bal masque were elaborate. The palanquins, on which the queen and her attendants were carried, were striking and the decor of the ballroom was highly imaginative. The music provided additional excitement. Count Basie headed the musicrews, with Joey Bushkin providing a freewheeling type of music incentive. Eddie Stanley and Willie Rodriquez also were on tap. Costume (or lack of costume) of Miss Sharon and the garb for Miss Parker were by Raoul Pene Du Bois, and the free space for this shindig was nabbed by Mal Braveman.

However, the entire shindig must be construed as a complete reversal of Shakespeare's premise that the evil men do lives after them and the good is oft interred with their bones. Apparently 'taint so. There were so few sinners that the artists could think of, that the variety of characters was fairly low when contrasted with previous balls. It's evidently easier to think of a greater number of goodies in history.

For the first time in history, the event was televised. Steve Allen originated his Friday show from the ballroom, a dangerous thing for video. However, it was well-handled. Amply costumed characters were selected for interview, and long shots of the ballroom, where the lenses could pick up the near-nudity, were thrown out of focus sufficiently so that features couldn't be distinguished.

Exhibs Plead

Continued from page 1

sides against the middle? Someone is going to lose out, and you know it's going to be the exhibitors!"

Disney Shows Won

Most of the majors at this moment are interested in ways and means of latching on to tv coin. With Walt Disney blazing the way with his "Disneyland" show on ABC-TV, 20th is on record as wanting to build a number of full-hour shows on the various webs; Warners is studying a deal and so is Paramount. Columbia and Republic are alresdy in the field and Universal and Metro are studying it.

One of the arguments of these companies is that, judging by Disney at least, such tv activity may actually be beneficial to the theatres. Some of the success of "20,000 Leagues Beneath the Sea" is attributed to Disney plugging the pic on his show. 20th has already made it clear that, at least on the pending General Electric show, it intends to give over a segment of the program to what will amount to a trailer for forthcoming product.

It's pointed out by company execs that, whatever Hollywood does on tv, is bound to have a double effect. Example cited are the Academy Awards (Oscars), last week which were televised nationwide over NBC-TV and seen by some 50,000,000 people.

While the show undoubtedly kept people from attending theatres in many parts of the country, it's felt that it also served as excellent "propaganda" for Hollywood and the pic biz and its personalities. Theatres reported a distinct drop in business for that night.

50% Stay-At-Home

COMPO survey in Oklahoma City found that half of the potential film audience there stayed home on Academy Awards night to watch the Oscar ceremonies on tv.

"Can you imagine what will happen if two or three of the major companies devote the whole vast pool of their talent and know-how to create television shows? It'll be a whole new era for tv, and the theatres will be left out in the cold. I can't see how the companies, who have grown fat off the theatres, can think they'll be able to service two such deadly competitors as theatres and tv without condemning one to death, especially since one medium gives away its entertainment for free," commented one exhib.

Other theatremen, taking a more philosophical attitude, concede that, if the film companies don't get into tv, someone else will. "If they make money from tv, creating programs that tv would have anyway sooner or later, the theatres may benefit in the long run through better and bigger theatrical releases," observed one.

Exhibs generally haven't taken any strong stand as yet on the firming up of the Hollywood-tv relationship. In Pittsburgh, two weeks ago, Allied Motion Picture Theatre Owners of W. Pennsylvania passed a resolution banning from their theatres pix that have shown on tv first. Reference was to Disney's "Davy Crockett" series which Disney has edited into a theatrical release. It's pointed out that Disney assembled the "Crockett" pic from the tv footage at the specific request of exhibs who felt it'd make a good b.o. feature for juve audiences.

Como Vs. Gleason

Continued from page 1

CBS). Network, in fact, says a number of sponsor orders are already in the house, but it's a case of which bankrollers to choose. Chesterfield, Como's present sponsor, is one of them.

Slotting of Como 8 to 9 means the axing of the current Mickey Rooney and "So This Is Hollywood" shows.

Trib's Future

Continued from page 2

family interests and that of the late Capt. Joseph M. Patterson, who with the Colonel founded the New York News in 1919.

$100,000,000 in Holdings

The McCormick-Patterson axis encompasses both the News, the nation's tops in circulation; the Tribune, for decades the Windy City circulation leader; radio-tv stations WGN and WGN-TV in Chicago; WPIX, the N.Y. tele station, plus large real estate holdings in this country and Canada. Value of the numerous enterprises has been estimated in excess of $100,000,000.

With a firmly estbalished economic momentum of their own, the various corporate entities under the McCormick-Patterson banner will remain major forces far into the future. Nonetheless, because Col. McCormick impressed his controversial personality so deeply during his lifetime on the Tribune end of the axis, his passing can only result in some ebbing of that cantankerous flavor that made the self-styled "World's Greatest Newspaper" a unique personal organ.

(Both the N.Y. paper and the Trib have gone their individual editorial ways since 1925 when Patterson took sole charge of the News and McCormick remained in Chicago.)

(Broadcast circles in Manhattan were quick to speculate on the continuance of "Chicago Theatre of the Air," the colonel's longtime personal and expensive show in the intermissions of which he delighted to expatiate on his military theories, especially as concerns the strategy of George Washington, his lifelong idol.—Ed.)

While his major preoccupation was always with the Tribune, McCormick early interested himself in radio broadcasting and subsequently tv. He launched WGN in the late 20's and in 1935 took an active part in the formation of the Mutual Broadcasting System, of which WGN is the Windy City flagship. Colonel's pet AM project has been the Saturday night "Chicago Theatre of the Air" carried by Mutual; which for years featured an intermission talk by the editor-publisher. An early tv applicant, the Trib's WGN-TV bowed in 1948.

The grandson of publisher Joseph Medill who bought into the Tribune in 1854 and the grandnephew of Cyrus McCormick, founder of the International Harvester interests, Col. McCormick first became associated with the family newspaper in 1919 as president and legal adviser. Upon completion of his Army service in late 1919, he and Patterson jointly ran both the Trib and the News until 1925.

Surviving is his wife, Maryland, who until the Colonel's health took a serious turn, contributed a Sunday column.

Lanza at Vegas

Continued from page 2

appearance, even for $50,000 a week.

Frontier management should have had a premonition that Lanza wouldn't make it. He arrived here five days ago with his entire family and two nurses. They occupied three rooms at the Frontier, but from the time of arrival from Palm Springs nobody saw him except his family, nurses, local doctor and furrier Al Teitelbaum and author Ben Hecht, Lanza's advisors.

Lanza literally phoned his act over to show producer Sam Lewis and director Bob Alton. Lanza never put in an appearance at rehearsals. Ray Sinatra, his conductor, rehearsed the Frontier orch without Lanza.

Sunday evening there were rumbles that Lanza was suffering from laryngitis. It was said that there had been some desert wind and one got into his room and blew down his throat. In any event, whatever the cause of his throat constriction, Lanza had only enough voice left last night (Mon.) to say just before show time:

"No dice (exclamation point)."

Reportedly, Lanza insured his Frontier date with Lloyds of London for $100,000.

Pachyderms Point to Circus' Big Pull; 85th Edition Another B.O. Bonanza

By JOE COHEN

The Ringling Bros., Barnum & Bailey Circus annual at Gotham's Madison Square Garden is indeed one of the landmarks in New York, probably the most fabulous break-in in show biz. The circus has become an institution which has resisted change, glamorization and the inroads of mechanical entertainment media. Any major changes in the setup would probably destroy much of the intrinsic value. The adults who take the kids to this bash still find its character a comfortable retreat into childhood memories for an evening. Any major change would probably destroy much of the illusion, and it's the illusion that pays off at the boxoffice.

John Ringling North has impresarioed the current session into what will probably be a repeat on the b.o. bonanza of former years. The show has been excellently staged by Richard Barstow, with some lush costumings by Miles White, some original music by North with lyric collaboration by Irving Caesar, and choreography by Edith Barstow. The net result is the maintenance of entertainment values and a fresh facade on an immutable format.

The spectacle aspects of the big show have been designed along novel lines, "Mama's in the Park," a depiction of city greenery at the turn of the century with Keystone Kops and kiddies, winds up with one of the cutest pachyderm demonstration in years. The behemoths wheel the baby elephants in small coaches, which should be sufficient novelty for the evening.

Other production number, "Holiday," was turned over opening night (30) to a glamor parade of guest stars who cavorted for the Arthritis and Rheumatism Foundation, under whose benefit the premiere was held. The various categories showed a lot of imaginative design. Costumes and staging could make it a gay occasion, but opening night took much of the edge off the entertainment values.

Milton Berle ringmastered the event, which opened with a gay New Year's Eve tableau climaxed by Marilyn Monroe atop a painted pink pachyderm. The photogs really messed up the procession, crowding the path of the slightly-clad filmstar in a manner that impeded progress and movement. Miss Monroe's natural attributes are hard to follow, but eventually, the crowd got over it. It took a lot of talent, including Dave Garroway, Jeannette McDonald (singing "Sweethearts"), Phil Regan, Red Buttons, Terry Moore, Julius La Rosa, Jinx Falkenberg McCrary, Copa Girls; Kathryn & Arthur Murray, Martha Raye, Charlie Applewhite, Sammy Davis Jr., Bess Myerson and Sonja Henie to do it. Mike Todd staged this sequence of the show.

John Ringling North production, staged by Richard Barstow; costumes, Miles White; general director, Pat Valdo; music, North; lyrics, Irving Caesar; choreography, Edith Barstow; musical director, Merle Evans; equestrian director, Robert Dover; ringmaster, Count Nicholas; lighting, Doug Marris.

With Paul Fritz's Lions, Trevor Bale's Tigers, Capt. Walter Stone's Mixed Bears, Delia Canestrelli, Miss Mara, Rixos, Antoinette Bisbini, Logano, Renellys, Luis Munoz, Attalina, Tonito, Octave De Jonghe, Alphonze De Jonghe, Pinito Del Oro, Czeslan Mroczkowski, Gena Lipowska, Hans Ussim, Charros, Cordons, Miss Marion, Marion Seifert, Alexander Konyot, Nadia Houcke, Marilex, Adanas, Oliveras, Cupers, Superbas, Josephine Berosini, Unus, Ilonka, Justino Loyal, Evy Karoly, Takeo Usui, Naukos, Burton & Son, Evy & Evarto, Fenis-Ferroni Duo, Radinos, Sabrejets, Flying Palacios, Clayton Beehee's Falcons, Emmett Kelley, Felix Adler, ballet, others. At Madison Square Garden, N. Y., March 30, '55.

North brought in an unusually high number of circus premieres. A dozen acts are listed as making their U.S. bows, but the bulk of the entertainment and wonder is provided by the names that have made circus history in this country and are continuing in the same vein. For example, Josephine Berosini is one of the top events. She climbs a wire at an acute angle and thence into bicycle riding on the Strand a jaunt over the string while blindfolded and wearing coveralls that make traction difficult. She gets one of the top mitts of the evening.

Another fave here is Unus, who balances himself on one finger. In the flying section, The Palacios in the centre ring perform some amazing midair exchanges and somersaults, for one of the top receptions of the evening. Of course, The Sabrejets and Clayton Beehee's Falcons also contribute some aerial maneuvers that bring gasps.

Another top turn is The Three Nocks. On opening night only two performed on the swaying pole, but there was no diminishing the fact that they brought maximum excitement to the audience.

An interesting newcomer is Takeo Usui, a Japanese import, who does the slide for life bit. He climbs up the sloping wire backwards and does a backward slide on his feet to conclude his contribution. He gets the crowd's appreciation.

The Balance Is Right

Of the balancing turns, Burton & Son get centre-ring attention with brick-building atop a ladder which is done with fine showmanship. The Naukos, in the end ring, doing some good cycling tricks; Evy & Evarto, also on wheels, and Renis-Ferroni Duo, who balance on the rolling cylinder, and The Radinos, provide a potpourri that leaves the customer in a confused situation of not knowing where to look to take everything in simultaneously. The net effect, though, is overwhelming.

This year's show, though, corrects this situation somewhat from past seasons. There are a lot of solo spots which put the viewer in the position of getting maximum appreciation out of the top acts. In a situation which has the simultaneous performances of the Fredonias, on the teeterboard; The Abbott Sisters, a fast set of tumblers, the Seguras, also at the seesaws, and the Yong Bros. and Sisters in the stationary bars, there's enough talent to carry several sequences. While individual performances can't be measured adequately, the viewers must be impressed with the lavishness and profligacy of the amount of entertainment available.

There are two other such lavish spreads, first being the trapeze set, with Delia Canistrelli, a first-termer, providing some excellent cut-ups in the end ring; the superb heel-work of Miss Mara; the extremely nimble pretzel twists of Logano; the Rixos on the high-suspended ladder, the double trapeze work of The Renellys, and the graceful swinging by Antoinette Bisbi.

In the juggling sector, the five on simultaneous view include the Superbas, who bear a striking resemblance to the Four Colleanos; The Marilex, in a plate-spinning demonstration; the Adanas, a juggling turn; Oliveras in the center ring giving a fine demonstration of at the horizontal bar, and the Cupers, who manipulate on unicycles.

There are also simultaneous work in three rings—Luis Munoz, doing fine work on the slack wire; Tonito, who winds up with a terrific somersault on the string, and Attalina, who caps her work with some top acro work on the wire. A pair of animal turns in the dog and monkey field by Octave De Jonghe and Alphonze De Jonghe occupy two rings and get a lot of laughs. In the rope and whip sector, the Cordons do some sharpshooting with the long whip, the male being able to work to uncomfortably close tolerances with the weapon. The Charros, doing rope work, and Miss Marion at the lariat, provide sidedressing to the Cordons.

Horse Parade

Aristocratic equine dressage is by Alexander Konyot, who has a turn with a class look. Marion Seifert and Nadia Houcke work the rings on each side of Konyot and each gets applause with skilled hayburner antics.

Liberty horse drills are by Czeslan Mroczkowski, who handles a beautiful batch of animals with ease and skill. Gena Lipowska gets her equine charges to do a forward march on two legs, and Hans Ussim puts his charges through a picturesque workout.

The troupe of Justino Loyal, a vet in this business, is one of the standard barebacking riding turns in the country. They provide comedy with excellent riding tactics. Miss Ilonka and Eve Karoly in the side rings go through some good leaps onto the nags.

Of course, the additional spectacle, such as the aerial ballet, is one of the highspots of the evening. The Geisha girl corps in the centre ring puts another touch of color to the proceedings. Miss Barstow's choreography is effective. The highlight in the production department is the incidental flying trapeze work by Pinito Del Oro, which soon becomes the centre of attention. Her windup is swinging in an inverted position on her head—no hands.

As for the big animal acts, Paul Fritz Lions hit a terrific response, and Trevor Bale's Tigers go through some interesting maneuvers. Walter Stone's bears also hit top mittings.

Merle Evans, helming the band, handles one of the most difficult showbacking assignments flawlessly.

The 85th edition of the Ringling B&B show has made some concessions to modernity, but hasn't tampered with tradition. Indeed, the vets, like Emmett Kelly's sadfaced clown, are one of the classics in the business. Yale Otto's tomfoolery in the audience is also liked and the pantomime of Otto Griebling, antics by Paul Jung, and the presence of Felix Adler, along with so many others, carry on a custom rich in tradition and entertainment.

This show is the largest in the country, and possibly in the world. It's a good augury for the entertainment industry in general that a quality show of this kind is the only contact many communities in this country have with a live form of entertainment. There's a certain responsibility that goes with an assignment of this kind and the circus carries it out admirably.

The Charity Spec

Michael Todd staged a much-publicized spec, the N. Y. Garden's circus preem last week, with show biz celebrities participating in the first-act finale which, incidentally, was the blowoff to many, considering the 11:15 p.m. intermission. Milton Berle was "ringmaster" (emcee) and after Marilyn Monroe's opening act, atop an elephant, the rest of it seemed anticlimactic. Todd's idea apparently was to give them a quick boffola but it did pale what followed, ending with Ray Heatherton ("The Merry Mailman" of radio) and Kathryn and Arthur Murray, the dancing masters, in the tonneau of an open Buick. (Berle saw to it that his currently favorite sponsor got the plugs). Jeanette MacDonald & Gene Raymond (Mr. & Mrs.), James Cagney, Red Buttons, Dave Garroway, Martha Raye, Terry Moore, Julius LaRosa (who seemed to be having a losing battle of it), Sammy Davis Jr., Phil Reagan, Sonja Henie (flashing a fine figure in a bikini), Eileen Barton, the Copa line, Bess Myerson, and Jinx Falkenburg McCrary rounded it out.

The charity pitch (Arthritis & Rheumatism Foundation) accounted for, perhaps the largest photographer coverage of any indoor event at the Garden—perhaps 200 of them, or so they seemed. It got so that Berle asked the lenshounds to squat because their solid phalanx was obscuring the views.

Berle's crack, "The nonchalance of that elephant—he acts if he's only riding Sabu," was a neat laugh.

John Ringling North has a new lyricist collaborator in Irving Caesar, with the passing of E. Ray Goetz, and Caesar's music firm also publishes the score. Sammy Kaye, who had recorded "Impossible," guest-conducted the regular Merle Evans band (so announced). Program contains the full lyrics in published form —a dream plug for any set of songsmiths. Of course you gotta own a circus to achieve that. Program also featured a fancy byliner in Robert E. Sherwood who, as Ernest Hemingway and other name authors have written in the past in the souvenir booklet, expounded on the circus tradition. He pointed up this is the 85th anni of the Big Top. *Abel.*

Palladium, London

London, March 29.

Eddie Fisher (with Harry Akst), George & Bert Bernard, Beverley Sisters (3), Myles Bell, McHarris & Dolores, Eddie Arnold, Six Flying de Pauls, John & Suma Lamonte, George Carden Dancers (16) Eric Rogers Skyrockets Orch.

To Eddie Fisher has fallen the distinction of opening the Palladium's new vaudeville season, and the launching is done in smash style. In addition to the headliner, three American acts are featured in the bill, as well as a strong array of local talent. All of which spells SRO biz for the next fortnight.

Although there were no national papers (due to a strike) to publicize his arrival with Debbie Reynolds (and no London reviews of the performance), the reception from the packed opening-night audience left no doubt of Fisher's rating in the popularity stakes. And it was an inspired gimmick to use Miss Reynolds as a mystery offstage voice to duet in "A Man Chases a Girl" and then get her to take a bow.

In the two years since his initial Palladium appearance, Fisher has grown in authority and improved in showmanship. He now confidently parries the enthusiasts who yell for their favorites and continues on his set routine, with its carefully fashioned blending of current hit parade pops with songs of yesteryear. Notable in the latter category are a medley of tunes by his accompanist, Harry Akst, followed by a selection of oldies made famous by Al Jolson. A condensed version of "Born in a Trunk," "Count Your Blessings," "Oh My Papa" and "I Believe" are among the smash entries from the impressive lineup of pops.

Standard faves at this theatre over the years, George & Bert Bernard score their biggest success with a brand new act which allows full scope for their satirical miming to pop and classical disks. Their treatment of "Carmen Jones" is brilliant in conception and outstanding in performance, resulting in a nonstop flow of audience bellylaughs. And for perfection in precision timing, their medley of tunes they have parodied in the past rates special kudos.

The Beverley Sisters, a popular close-harmony trio, have developed a precision which smacks of overproduction. Each gesture is too carefully timed and mannered and there's never a suggestion of spontaneity of movement. This comment aside, they make a favorable impression, and score nicely with "Naughty Lady of Shady Lane," "Side by Side" and other entries.

A newcomer to the Palladium (though not to Britain), Myles Bell carefully feels his way, to build to a sock reception, with a choice flow of neatly-timed gags and a trio of original lyrics which he delivers in fine style. Another act new to this theatre is McHarris & Dolores, a sepia terping duo, who make an immediate impact with their expressive rhythmic stepping.

Eddie Arnold, local impressionist, has widened his gallery of stars, and his takeoff of Marlon Brando is a worthy addition to his lineup, which already includes William Bendix, Robert Mitchum, George Sanders and many top U.S. vocalists. The Six Flying de Pauls, an Australian femme team of tumblers, have a fast and polished routine; John and Suma Lamonte do their juggling and balancing the hard way, frequently while doing difficult hand-stands; and the George Carden dancers (10 gals, six males) offer fresh routines instead of the more conventional line-stepping. Entire presentation is handsomely mounted and expertly showcased by the Skyrockets Orch, now maestroed by Eric Rogers. *Myro.*

Palace, N. Y.

Bert Wheeler (with Dick Wilson), Bobby Whaling & Yvette, Royal Brent, Roy Douglas & Virginia, Los Romeros & Lolita, Ladd Lyon (2), Terry & The Macs (4), Eve Walker; "Seven Angry Men" (AA), reviewed in VARIETY *March 9, '55.*

The Palace has obtained one of the true names in the variety field for its current bill. Bert Wheeler, a staple on the bigtime who works major niteries, is giving the show a tone. Wheeler, recently paired with Phil Baker, has gotten himself a new partner who works in near anonymity. With the aid of Dick Wilson, Wheeler gives the Palace customers a demonstration of showmanship and solid humor. Wheeler has a gentle delivery, his stuff is funny, and it has the stamp of authority. His recitation about a boy is a sentimentally touching bit and he's off strongly.

Wheeler is accompanied by a fairly good roster of acts, most of whom are standard in these parts. Sole new turn on this session is Negro singer Royal Brent. An assist in the comedy sector is by Roy Douglas & Virginia, a ventriloquist turn. Douglas has improved his material considerably and has some lines good enough for solid laughs. The suitcase bit is still the topper.

Ladd Lyon, a frequent tenant here, repeats his acro turn with an audience plant assisting. He's good for the usual returns. New to this house are Terry & The Macs, comprising three boys and a girl. This group, which had a run at Le Ruban Bleu, show an act that hits a largeseater. They put an international flavor to their turn, with medleys of Scotch and Irish tunes, and a personable rendition of "C'est si Bon" with the dame fronting. They're off excellently.

Openers are Bobby Whaling & Yvette, a cycle turn with comedy overtones. Their tricks are solid and they generate enough excitement to warm up the house for ensuing turns. Los Romeros & Lolita do some sprightly flamenco and cape twirling. Their heel-stomping is vigorous and colorful and they net hot mitting. They could give themselves a better start by permitting musical accompaniment during the early part of their turn. Their closing jota is good for strong response.

Closer is Eve Walker on the rope and swinging bar, who hits it well with a series of assorted tricks.

Jo Lombardi must give the acts a comfortable feeling with his ability to hit cues and the beat on the button. *Jose.*

Camp Shows

Continued from page 49

plete entertainment packages with their own plugs watered down so that they would be palatable to the military personnel, were sent out. The Defense Dept. will still transport and board these units, same as any volunteer or paid Camp Shows unit.

USO, for the past few years, has been getting approximately $1,200,000 for its needs. Same amount is expected to come out this season. USO will get approximately 12% of the Community Chest's $10,200,000 for its needs. However, the cash will not be allocated for at least six weeks, and thus voluntary units will be pressed into service in order to maintain the flow of entertainment for morale purposes.

Importance of providing entertainment to troops is seen by the fact that President Eisenhower feels that the USO work is sufficiently important for him to serve as the outfit's honorary president. Under present circumstances, it's felt that USO and USO-Camp Shows will continue as they have in the past, except for the dispatching of paid units.

Last week, Camp Shows announced that it would serve as the clearing house for volunteer entertainers. However, Lawrence Phillips, Camp Shows exec veepee, declared that glee clubs, no matter what their affiliation, need not apply because of the gigantic task of transporting, billeting and feeding them. James Sauter serves as prexy of Camp Shows without pay, and Abe Lastfogel, general manager of the William Morris Agency, serves as chairman of the CS board, also gratis.

TANNEN'S PALLADIUM BOW

Don Tannen has been set as co-headliner with Gracie Fields at the London Palladium May 9.

It'll be the comedian's first time there. Vegas and Coast dates follow.

Shows Out of Town

Damn Yankees

New Haven, April 4.

Frederick Brisson, Robert E. Griffith, Harold S. Prince (in association with Albert B. Taylor) production of musical comedy in two acts, based on novel, "The Year the Yankees Lost the Pennant" by Douglass Wallop. Features Gwen Verdon, Stephen Douglass, Ray Walston, Russ Brown, Shannon Bolin, Robert Shafer, Richard Bishop, Jean Stapleton. Book, George Abbott and Wallop; music and lyrics, Richard Adler and Jerry Ross. Direction, Abbott; choreography, Bob Fosse; scenery and costumes, William and Jean Eckart; musical direction, Hal Hastings; orchestrations, Don Walker; dance music arrangements, Roger Adams. At Shubert, New Haven, April 2, '55; $5.50 top.

Meg	Shannon Bolin
Joe Boyd	Robert Shafer
Applegate	Ray Walston
Sister	Jean Stapleton
Doris	Elizabeth Howell
Joe Hardy	Stephen Douglass
Henry	Al Lanti
Sohovik	Eddie Phillips
Smokey	Nathaniel Frey
Vernon	Albert Linville
Mickey	Robert Evans
Van Buren	Russ Brown
Rocky	Jimmie Komack
Gloria	Rae Allen
Teenager	Cherry Davis
Lynch	Del Horstmann
Welch	Richard Bishop
Lola	Gwen Verdon
Jane	Betty Carr
Commissioner	Del Horstmann
Postmaster	Albert Linville
Singers, dancers, children	

Regardless of what may happen in the major leagues this season, Broadway looks set to have a musical pennant winner in "Damn Yankees," inspired by the baseball novel. It's loaded with talent and it's just going to be a matter of spacing the hit elements properly to score substantially.

Working from a book that maintains a better-than-adequate share of interest, production blends its song-and-dance ingredients effectively and comes up with a promising product that should be in excellent shape by Broadway kickoff on May 5. List of credits packs a wallop and same may be said of numerous highlights of production. Preem is considerably overboard on material and needs sharp slicing. Heavily in show's favor is a take-me-out-to-the-ballgame atmosphere that carries wide appeal. Also, the fantasy aspect of the show is quite acceptable.

Story is of a middle-aged baseball fan, himself a frustrated player, bargaining for a chance to revert to younger days and become a diamond star. He joins the Washington Senators as an all-around wonder boy who helps them trim the Yanks for the pennant.

As a seductive character from the nether world Gwen Verdon impresses with standout combination of physical attractiveness and dance talent attributes. She offers a torrid "come-on" routine that all but dissolves the footlights. Stephen Douglass adds powerful pipes to personable appearance and also does his straight work convincingly. He's a good choice. Ray Walston does a simonized job as the cloven-footed evil one. His effortless work produces an entertaining characterization.

Competent support comes from Russ Brown, veteran team manager; Shannon Bolin and Robert Shafer, middle-aged pair who start fantasy ball rolling; Richard Bishop, team owner; Jean Stapleton and Elizabeth Howell, neighborhood busybodies. Other principals who score handily are Nathaniel Frey, Jimmie Komack, Albert Linville, Rae Allen.

Choreography upholds well its share of overall diversion responsibility. Range is from novelty steps in a baseball hoedown to whirlwind speed in a bistro number. A "Musical Chairs" terp segment could stand telescoping to advantage. Opening circumvents traditional chorus line by working in a brief straight scene before bringing on the singing-dancing ensembles. It provides a rouser in early moments. First-act curtain is ineffectual, needing strenuous revision.

Score contains a number of pleasing ear-benders with "Heart"-stopping thump quickly in first stanza. "A Man Doesn't Know" and "Near to You" will be heard around. "Good Old Days" is good for chuckles and "Goodbye Old Girl" rates a mild tearjerker. Change of musical pace has the gait shifting from tortoise to jet. Vocal contributions are on a generally okay level and Hal Hastings' baton rates a bow.

Brisson - Griffith - Prince triumvirate has spent a pretty penny in dolling show up for optical appeal. Setup unfolds striking color combinations and a grandstand setting is a scenic standout. Novelty is injected with erection of floodlights in house section to simulate actual attendance at a night game. "Yankees" is staged in typical George Abbott fashion—give 'em plenty, then pare it down to the cream, a task which shouldn't be too difficult.

It could make an entertaining pic. *Bone.*

Inherit the Wind

Philadelphia, March 31.

Herman Shumlin production (in association with Margo Jones) drama in three acts, by Jerome Lawrence and Robert E. Lee. Stars Paul Muni; features Ed Begley, Tony Randall, Murial Kirkland, Pethel Leslie, Staats Cotsworth, Louis Hector, Karl Light. Direction, Shumlin; scenery, Peter Larkin; lighting, Feder; costumes, Ruth Morley. At Forrest, Philadelphia, March 31, '55; $3.60-$4.20 top.

Howard	Eric Berne
Melinda	Mary Kevin Kelly
Rachel Brown	Bethel Leslie
Meeker	Robert P. Lieb
Bertrom Cates	Karl Light
Goodfellow	Salem Ludwig
Mrs. Krebs	Sara Floyd
Rev. Jeremiah Brown	Staats Cotsworth
Corkin	Fred Herrick
Rollinger	Donald Elson
Platt	Fred Miller
Bannister	Charles Thompson
Mrs. Loomis	Rita Newton
Hot Dog Man	Howard Caine
Mrs. McClain	Margherita Sargent
Mrs. Blair	Ruth Newton
Elijah	Charles Brin
E. K. Hornbeck	Tony Randall
Hurdy Gurdy Man	Harry Shaw
Mayor	James Maloney
Matthew Harrison Brady	Ed Begley
Mrs. Brady	Muriel Kirkland
Tom Davenport	William Darrid
Henry Drummond	Paul Muni
Judge	Louis Hector
Dunlap	Fred Miller
Sillers	Fred Herrick
Harry Y. Esterbrook	Perry Fiske
Townspeople, hawkers, reporters, jurors, spectators	

Coast authors Jerome Lawrence and Robert E. Lee have a script of powerful impact in "Inherit the Wind" which opened a Philly tryout last week. But they've imposed tough conditions for the actual stage presentation of the play.

At the opening, some of these problems apparently were not entirely realized by certain members of the cast and more especially by producer-director Herman Shumlin, but it seems likely that this veteran will be able to match the vividness of the writing with equally imaginative stagecraft. If and when that happens, "Inherit the Wind" should become one of the season's standout dramas, in the same bracket, if not exactly on a par with "Cat on a Hot Tin Roof." The latter recently had Philly audiences, worked up to the same kind of enthusiastic fervor that was displayed by the opening night house at "Inherit."

To younger playgoers, the celebrated Scopes trial in Dayton, Tenn., in 1925, will probably be completely new. It was generally referred to in the press as the "monkey trial" because it dealt with the arraignment of a young smalltown school teacher on charges of breaking a state law by expounding the theory of evolution in class. To contemporary youth, Clarence Darrow, noted Chicago criminal lawyer (programmed in the Lawrence-Lee play as Henry Drummond), may be recalled, if at all, as the man who defended Loeb and Leopold. William Jennings Bryan (billed in the play as Matthew Harrison Brady) will be remembered from history books as a three-time losing candidate for the Presidency, but only relative oldsters will be familiar with his reputation as a "silver-tongued orator."

The Coney Island aspects of the case, possibly only equalled since by the Hauptmann trial, may come as a surprise to this modern theatregoing generation and the chances of its identifying the Baltimore newspaperman (programmed as E. K. Hornbeck), as the renowned Henry L. Mencken will be slim. Many of the youngsters may not even know who Mencken is.

However, it isn't necessary for audiences to know the Scopes trial antecedents of "Inherit." Lawrence and Lee have a fine theatrical sense and their play can stand on its own. Oddly enough, the authors are most successful when they are dealing with the verbal battle between the two lawyers, even though the subject matter is theology and calls for at least a partial Biblical background.

They are less effective in the presumably straight fiction of the romance of young Bertram Cates (representing John Scopes in the actual trial) with a minister's daughter who has to testify against him but who finally leaves home to be at his side. However, these latter scenes are short and can probably be cut or even eliminated entirely.

Paul Muni's characterization of Drummond (Darrow) may rate as one of the actors's greatest performances. It's a long role and an arduous one and Muni fumbled badly several times in the second act on opening night, but his performance as a whole deserved the ovation it received. Ed Begley, possibly not possessed of the silver-toned qualities of Bryan, nevertheless gives a strong portrayal. Both players will benefit when their roles have been trimmed

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St. Loo Muny Will Add New Air Cooling Setup

St. Louis, April 5.

Additional cooling setup will be used this summer for the 10,000-seat alfresco Municipal Theatre in Forest Park. Two giant fog-dispersal fans will be installed at the sides of the lower sections to draw in fresh dry air to replace the humid air near the ground.

The fans will operate every evening between 6 and 8 o'clock and during intermissions. They will supplement the cooling of the concrete floors of the amphitheatre by water that cascades down each evening several hours before curtain time. This cooling plan was inaugurated last season.

Legit Who's Who Backs 'Lunatics'

"Lunatics and Lovers," currently in its 17th week at the Broadhurst, N. Y., is another one of those productions with a backer list that reads like a show biz who's who. A total of 64 investors put up the $100,000 capitalization for the May Kirschner production. Of the contributors, approximately two-thirds have entertainment industry affiliations. Incidentally, repayment of the entire investment in the Sidney Kingsley comedy was completed earlier this month.

Show's backers include 20th-Fox veepee Joseph H. Moskowitz, $6,000; John Shubert, of the Shuberts, $6,000; tunesmith Frank Loesser's mother Julia, $5,000; actor Tom Ewell, $4,000; Louis Lotito, City Playhouses prexy and general manager of the Martin Beck, N. Y., $4,000; indie film producer Anatole Litvak, $3,000; legit producer Max Gordon, $2,000; legit producer Max Gordon, $2,000; legit producer I. B. Joselow, $2,000; United Artists prez Arthur Krim, $2,000; and Jerry Berns of the 21 Club, $2,000.

Also, tv producer Max Liebman, $2,000; United Paramount Theatres prexy Leonard H. Goldenson, $2,000; Jack Small, Shubert exec in charge of booking N. Y. theatres, $2,000; actor Buddy Hackett, featured in "Lunatics," $2,000; tv producer Irving Mansfield, $2,000; Leonard Faske, Hackett's agent, $2,000; actress Sheila Bond, also featured in the show, $2,000;; Hilda S. Kook, wife of Century Lighting prexy Edward Kook, $2,000; Aaron Goldblatt, of the N. Y. Times, $1,000; organist Ethel Smith, $1,000; souvenir program agent Kal Efron, $1,000; CBS-TV exec, Oscar Katz, $1,000 and talent agent Gloria Safier, $1,000.

Others are theatre party agent Lenore Tobin, $1,000; actor's agent Martin Baum, $1,000; his partner, Abe Newborn, $1,000; Martin Jurow, of the William Morris Agency, $1,000; pressagent Ted Howard, $1,000; designer Frederick Fox, $1,000; agent Kenneth Later, $1,000; Benjamin Yanow, Hackett's manager, $1,000; Mildred Nizer, wife of attorney Louis Nizer, $1,000; Sherman S. Krellberg, film distributor and legit producer, $1,000; Elaine Ellis, wife of columnist Hal Eaton, $1,000 and Miss Kirschner, $1,000.

Also, Jerry Adler, show's assistant stage manager, $500; Arlene Liff, wife of show's production stage manager Samuel Liff, $500; theatre party agent Ivy Larric, $500; Ann Connolly Lester, actress-daughter of the late Walter Connolly and Nedda Harrigan (Mrs. Joshua) Logan, $500; Mrs. Logan, $500; and realtor-legit producer Henry M. Margolies, $1,000.

Monkey Talk

Philadelphia, April 5.

"Inherit the Wind," Jerome Lawrence-Robert E. Lee drama currently playing a pre-Broadway tryout at the Forrest here, deals with the Scopes "monkey trial" of mid-'20s fame. What more natural that it should have a monkey in the cast?

The animal, unnamed in the program, is under contract via its owner, Capt. Harry Shaw, a veteran ex-vaude performer who enacts a hurdy-gurdy man. However, the monkey is importantly involved in the play's action, as Tony Randall, portraying E. K. Hornbeck, a Baltimore newspaper man representing H. L. Mencken, delivers a satiric speech to it during the first act.

Who Made Him Censor?

Who is Edward T. McCaffrey? He's the Commissioner of Licenses of the City of New York and in that role grants the license under which theatres operate—a license based on conformity with fire, sanitary and safety regulations. But this present Commissioner, without sanction in law to censor anything, has now demanded of the management of the Morosco Theatre a copy of the manuscript of Tennessee Williams new smash hit, "Cat On a Hot Tin Roof." Why? Why is it any of Edward T. McCaffrey's business?

As with "The Miracle" film a couple of seasons ago, McCaffrey is supposed to have declared that he received complaints. Perhaps he did. Is it still his responsibility to demand a copy of the text and, by that demand, imply a threat?

Against the complaints may be arrayed the praise of such respectable citizens as Brooks Atkinson, of the N.Y. Times and Walter F. Kerr, of the N.Y. Herald Tribune, the latter a devout Catholic, if that has any bearing, and it shouldn't. The only point which needs discussion is not the morality, the taste, the art, of "Cat On a Hot Tin Roof," but where McCaffrey comes off and comes in?

There is an established way to deal with obscene or dirty plays, films, books and other material for public consumption. It involves formal charges by the District Attorney followed by a court trial, with a jury to render a decision. That takes time, as it should, and as most legal procedures do in a democracy. It may be slower than one-man censorship, but it's the American way. (In an emergency, an injunction might be obtained to halt a show, but judges are properly reluctant to grant such applications without demonstrable necessity.)

Some years ago, it may be recalled, a previous Commissioner had "complaints" about a play called "Trio." It subsequently developed that the prime objectors in that instance were several Protestant ministers, none of whom had actually seen the play, but had merely been informed that it had something to do with lesbians. In the meantime, however, the Commissioner threatened to revoke the license of the theatre and, rather than incur the cost of a legal fight and risk defeat and the closing of the building, the owners of the property surrendered. The play closed and the producer, actors, author and backers were the losers—and some would surely argue, the public, too.

There was also an unexplained action by the police a few years ago in quietly forcing the management of "Mister Roberts" to delete a few lines from the Thomas Heggen-Joshua Logan comedy—a highly dubious extension of authority.

In any case, the License Commissioner's authority to license theatres and places of entertainment covers the physical buildings, the brick and steel and mortar, the electric wiring and such matters of public safety and does not, and should not, extend to the plays presented or ideas expressed in those buildings. Any action tending that way is bad medicine and show business should fight it.

Equity Reviews

Physician in Spite of Himself

Equity Library Theatre revival of comedy in three acts by Moliere, translated by Grant Code. Direction, Joseph Leberman; scenery, Robert Soule; costumes, Jane Lekberg; lighting, Alan Harper; orignal music, J. F. Wasserman. At Lenox Hill Playhouse, N.Y., March 24, '55.

Cast: Gisella Orkin, Pat Lavelle, Sylvia Miles, Sy Travers, Luis Mora, John Astin, Maurice Edwards, Anita Dangler, Keith Kirby, Rawn Harding, Steve Thomas, Victor Burgess, Pat DeSimone.

ELT's raucous revival of "The Physician In Spite of Himself" smacks strongly of the Minsky circuit. It's gutsy, lusty and loud, but even burlesque needs variety. Although the gowns are adapted to the pseudo-doctor's peeping Tom gag, it's a tired joke after half a dozen takes.

Moliere's thinnish story tells of a faggot cutter who is trapped by his wife into posing as a physician. His experiences as he unites two lovers, despite the girl's forbidding father, confirm his taste for doctorhood.

What the company lacks in precise farce timing it makes up in gusto. Sy Travers plays the woodcutter-doctor with a coarse deadpan insouciance. Sylvia Miles is vivaciously ribald as his scolding wife, and strikingly handsome Rawn Harding plays the girl whose self-imposed speechlessness the imposter must cure.

Keith Kirby is mincingly soignee as the girl's nobleman father, while John Astin scores with an offbeat job as a cloddish servant. Anita Dangler is a voluptuous nurse and Maurice Edwards literally dances attendance as another servant.

Director Joseph Leberman has penned a witty prolog for two fetching page girls describing the woes of producing Moliere on ELT's $30 budget. The "vividly-costumed production is actually one of the showiest of the current Lenox Hill season, being highlighted by Robert Soule's excellently brittle sets.

Grant Code's breezy translation is couched in the modern vernacular. Some music composed by J. F. Wasserman and disked by the City College Orchestra has been piped in rather too strongly for appreciation. Leberman's racy direction leans on sex gags, slapstick and projection. It's a zesty divertissement, but is it Moliere? *Geor.*

The Rat Race

Equity Library Theatre revival of comedy in three acts by Garson Kanin. Direction: Sherwood Arthur; scenery, Allan Egly; lighting, Marvin Gellman. At Lenox Hill Playhouse, N.Y., March 30, '55.

Cast: Humphrey Davis, Charlotte Jones, Dolly Jonah, Charles Welch, John Conwell, Hal Neiman, Sandra Karr, Forrest Wood, Paul Carr, Ray Marsh, Niki Greene, Sid Conrad, Charles Stewart, Dee Danna, Jack Sorian, Ray Wilkie, Dick Marr.

If the first act were all, ELT's treatment of this Garson Kanin opus would rate okay. By the time "The Rat Race" has run beyond 11:30 p.m., however, Lenox Hill's wooden pews have become woefully hard.

Since the script isn't a compeller, adroit acting and directorial attention to pace and variety are needed to keep interest alive. By turns seamy or salty, it's a talky piece that explores life among Broadway's young yearners without offering much that's pleasant. Boy gets girl, to be sure, but their future looks uninspired.

Dolly Jonah is hard-bitten as the disillusioned dance hall doll who says she's been there and back. Her timing of low-key deadpan gags is shrewd and she plays with intense honesty. As her vis-a-vis, the cornfed sax-tootin' Minnesotan, John Conwell is amiable enough, though his 100% gullibility is hard to savvy.

Among the runners-up, Charlotte Jones is a vividly prototypic west-of-8th-Avenue landlady. Charles Welch plays an amorous telephone man, his drunk scene registering soundly. Humphrey Davis is relaxed as a garrulous old neighbor, Hal Neiman scores nicely as an ex-Palace headliner now on his uppers, and Charles Stewart's smooth-talk toughie is chillingly sinister.

Allan Egly has provided a suitably squalid set. Sherwood Arthur's naturalistic direction is fussy to a fault, his evident flair being swamped by a plethora of detail. *Geor.*

Mgt. Snafu Finds Am 'Caine' Ahead Of Pro Tour Co. in New Orleans Bow

New Orleans, April 5.

"Caine Mutiny Court Martial," due for a two-performance stand April 26-27 here with the touring company headed by William Bendix, will get a "preview" via a local amateur production opening April 13. Situation is apparently the result of the mixup in the management of the professional edition.

The touring troupe, with Bendix starring as Capt. Queeg, was recently booked by original producer Paul Gregory, after the previous road company with Paul Douglas was cancelled. In the meantime, however, the rights were reportedly released for the amateur production at Le Petit Theatre du Vieux Carre.

The Douglas-starring unit had been booked here previously, but the dates fell through when Gregory closed the tour after the Hollywood actor was quoted in an interview as making disparaging remarks about the south. Meanwhile, Gregory had disposed of his original Broadway production of the Herman Wouk melodrama to Alfred de Liagre Jr. and Huntington Hartford, and the latter pair took it to Chicago and are now presenting it on the Coast with Lloyd Nolan, John Hodiak and Barry Sullivan as costars.

Although the show has generally been a sturdy grosser on tour, the amateur presentation may take some of the steam out of the subsequent professional engagement here, despite the expected pull of the Bendix name.

Pitt Playhouse Balked

Pittsburgh, April 5.

Pittsburgh Playhouse, opening "The Caine Mutiny Court-Martial" on April 28 and plotting a short tour of surrounding towns preced-

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'Boy Friend' Pays Out 40G; Over 100G Earned

A $40,000 dividend, representing the first profits, was paid last week by "The Boy Friend." Amount was split between the backers and the producers, Cy Feuer and Ernest H. Martin. The musical represents a $140,000 investment.

As of the last monthly accounting, dated Feb. 26, the Sandy Wilson revue represented $101,991 profit, having earned $35,854 for the last four-week period. Its assets included $15,573 in bonds and deposits.

The show is currently in its 28th week at the Royale, N.Y.

Off-B'way Boasts Booking Snarl

Off-Broadway is apparently trying to go bigtime with its own booking hassle. The President Theatre, N.Y., is in the middle of a booking conflict between two shows. Rival producers are claiming access to the house later this month and both are selling tickets for simultaneous dates.

"Shoestring Revue" is current at the theatre and is contracted to stay there until the end of June, according to company manager Benjamin Rothman. However, Alan Abel took an ad in last Sunday's (3) N.Y. Daily Mirror stating that his production of "Safari," a new musical revue starring Bobby Breen, would open at the house April 19.

Tickets to "Shoestring" are being sold at the President, while Abel's ad asserted that opening night was sold out and that mail orders would be handled by Bell Productions at a West End Ave. address. Abel claims to have a two-week option on the theatre beginning April 19. Abel heads A-Bell Records and Bell Productions, a BMI firm.

St. Loo's Empress Stock Folds With 200G Loss; This Time for Keeps

St. Louis, April 5.

After dropping about $200,000 in four seasons of pop price stock, the Ansell brothers have shuttered their midtown Empress Theatre. This time the closing is apparently permanent. The brothers, Louis and Joseph C., folded the operation earlier this season, but reopened it.

Asserting that $50,000 was dropped during the curtailed 1954-55 season, Joseph Ansell said the experience has taught him that it is virtually hopeless to try to get native to support a local legit theatre. During the four seasons he considered only three productions as flops.

On occasions, Ansell continued, some of the productions were losers despite SRO biz. That was due to the low price scale, a $2.50 top, except for "The Vinegar Tree," which closed the house when the price was hiked to $3.

"We kept the prices down for these shows to draw the public to the theatre," Ansell said. "We hoped it would stimulate interest and encourage regular patronage. But it failed." He explained that local residents patronized the theatre only for big stars. He cited a long list of names that appeared at the Empress during the four seasons, such as Shirley Booth, Judy Holliday, Marie Wilson, June Lockhart, and Joe E. Brown, but pointed out that it is difficult to obtain stars for local stock productions.

"We've offered high salaries ($7,000 a week for Clark Gable) and still can't get them. The high salaries offered in Las Vegas and for television are factors that combine to keep stars from legit. We have the experience, the knowhow, the theatre and we will offer our time and experience and the use of the theatre for some group willing to back plays. But we're through losing money on legit."

The Empress, a film house before turning to legit, is just a half block from the American Theatre, which now has the local stage field to itself, as it had before the Ansells launched their efforts. The Empress will not be reopened for pictures.

DALLAS BOOKS SUMMER; 'PAJAMA GAME' IN FALL

Dallas, April 5.

State Fair Musicals' six shows for its 14th summer season, June 6-Aug. 28, have been skedded by managing director-producer Charles R. Meeker Jr.

Opener is "Kismet," with the New York company headed by William Johnson, Elaine Malbin and Julie Wilson; June 6-19; "South Pacific," with Gisele MacKenzie, June 20-July 3; "Bittersweet," with Jeanette MacDonald, July 4-17; "Carousel," with Gordon MacRae, July 18-31; "One Touch of Venus," with Dennis Day, Aug. 1-14, and "Teahouse of the August Moon," with Burgess Meredith, and Scott McKay, Aug. 15-28.

With touring companies filling the opening and closing fortnights here, Meeker will produce the intervening four musicals.

For its annual fall attraction, State Fair of Texas has signed the national company of "The Pajama Game," with Fran Warren, Larry Douglas and Buster West.

Musical comedy will have a 17-day run at the expo, Oct. 8-23.

Denham to London For 'Cushion' Script Huddle

Director-writer Reginald Denham sails for London today (Wed.) aboard the Queen Elizabeth to work out detail for a legit adaptation of "Black Cushion," a short story penned by his actress-author-wife Mary Orr. He will confer with former collaborator Edward Percy regarding the dramatization. A fall London production is contemplated. Miss Orr, incidentally, is currently appearing on Broadway in "Desperate Hours."

While in London, Denham will catch the West End production of "Bad Seed," which he directed on Broadway. Play, adapted by Maxwell Anderson from William March's novel, opens April 14 at the Aldwych Theatre under the sponsorship of H. M. Tennent, Ltd.

No Commercial!

Des Moines, April 5.

The H. B. Glover Co., Dubuque, Iowa, believed to be the oldest manufacturer of men's apparel west of Chicago, is ceasing manufacturing and merchandising operations of pajamas. The company provided author Richard Bissell with the setting for his novel, "7½ Cents," on which the musical, "The Pajama Game," was based.

Richard Bissell is the son of F. E. Bissell Sr., president of the company. Asked if he would like to have the last pair of pajamas to come off the assembly line, papa Bissell replied, "I don't wear pajamas."

Miller Duo May Have Barn Test

Arthur Miller's two one-act plays, skedded for Broadway production next September by Kermit Bloomgarden and Robert Whitehead, may be tried out on the strawhat circuit this summer. Miller is understood to oppose the idea, but the producers reportedly want to test the double bill at several barns.

Proposed stands include the Westport (Conn.) Country Playhouse, the Theatre-by-the-Sea, Matunuck, R. I., the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass.

Van Heflin, last on Broadway in "Philadelphia Story" in 1939, has been signed to star in both plays. The one-acters are "From Under the Sea" and "A Memory of Two Mondays." Presentation has been given a tentative overall title, "A View From the Bridge."

Production will be staged by Martin Ritt, with Boris Aronson handling the set designs. Other cast members, besides Heflin, will also double in both plays.

'Lost' Good Play on B'way In Casting, Sez Carroll; Raps U.S. Video Scripts

London, April 5.

Irish playwright Paul Vincent Carroll has returned to his home in England after (as he says) having "lost" a good play on Broadway, "The Wayward Saint." Blames the flop on the miscasting of Paul Lukas—part should have been played by Charles Boyer, he says. Carroll is home (a) to look for a new wife and (b) to write a film biography of Sir Thomas Moore, a subject he has researched for the past five years. He has not talked to any studio about buying the scenario yet and doesn't care whether or not they purchase same.

Carroll also returns to his job as playreader for Douglas Fairbanks' tv series for Rheingold. Fairbanks pays him the equivalent of $3,000 per year for this job.

"Ninety-seven out of 100 scripts sent to us from America are impossible, and the other three are usually mediocre," Carroll admits. "When I feel sorry enough for Fairbanks, I sit down and write him a halfway decent script myself, and he pays me $1,000 apiece for these. But it's not work I enjoy, so I don't do it often."

'Lincoln-Douglas' Tour

Chicago, April 5.

Paramount Attractions, booking agency headquartered in Chicago, is booking a national roadshow tour of Norman Corwin's play, "Tonight, Lincoln vs. Douglas." An eight-month tour of one and two-night stands is planned to start in late September.

The play is being produced by George Brandt, who hopes to use name leads.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Ho Hum, Local Fur's Flying Again; Mpls.-St. Paul Renew Legit Feud

Minneapolis, April 5.

It was obviously too good to last. That beautiful theatrical honeymoon between Minneapolis and St. Paul is over. The old rivalry is on again, with the neighboring towns scrambling for roadshow bookings as bitterly as ever.

Although Bennie Berger, lessee of the Lyceum, local legiter, thought he had brought about theatrical peace between the rival towns by pledging his efforts to have Broadway shows play both instead of Minneapolis exclusively, the deal blew up. Fuse was the booking of "Tender Trap" into Minneapolis alone.

Dan Ridder, publisher of the two St. Paul newspapers, made clear that he had experienced no change of heart when he refused to accept ads or allow any news mention of "Trap," currently here.

Refused Guarantee

"Trap" management offered to play one or two of its six Twin Cities nights in St. Paul if the municipal Auditorium, the legit stand there, would give a guarantee. But that was refused. The St. Paul Auditorium is managed by Ed Furni, but Ridder apparently is influential in its operation. He was presumably irked because the show's Minneapolis engagement is without a guarantee. However, "Trap" is a Theatre Guild subscription offering here, but St. Paul isn't a subscription city any more, and thus would be a riskier date.

When Lowell Kaplan, Lyceum manager, and Ted Goldsmith, "Trap" advance agent, called on Ridder to place an ad and solicit publicity for the show, the publisher turned thumbs down. "We're not going to be a party to sending any St. Paul or other people from the area reached by us to Minneapolis to see a show," he told Kaplan and Goldsmith.

When, in parting, Kaplan invited Ridder and his wife and the members of his newspapers' staffs to attend "Trap" as Berger's guests, the publisher declined the invitation. "We won't set a bad example for other St. Paul people by going over to Minneapolis ourselves to see a show," he said.

After Berger offered a peaceful

(Continued on page 58)

S. F. Group Going Pro; Moves Show Downtown

San Francisco, April 5.

The little theatre production by the Actor's Workshop of Arthur Miller's "The Crucible" is going professional and will open April 15 at the 640-seat Marines Memorial Theatre here. The Workshop has been presenting the play at its own small Elgin Street theatre.

Move to the Marines Memorial will put it downtown just outside the theatrical district and is made possible by concessions from Actors Equity. The play will be given weekends only at a $2.50 top. It opened last Sept. 3 at the Elgin Street house.

Third 'Teahouse' For Next Season

A third company of "Teahouse of the August Moon" is scheduled for the road next fall. Production will be sent out by Howard Lindsay & Russel Crouse, sponsors of the current touring edition of John Patrick's dramatization of Vern Sneider's novel.

Duplicating the Broadway original as a sellout entry, the road presentation, currently at the Curran Theatre, San Francisco, made an initial profit distribution of $32,500 last week, its 16th on tour. Divvy represented a 50% profit to the backers on their $65,000 investment. Repayment of the full capitalization was made during show's 13th week on the road.

The touring presentation, costarring Burgess Meredith and Scott McKay, was separately financed from the New York production, sponsored by Maurice Evans and George Schaefer. The Broadway original, currently in its 78th week at the Martin Beck Theatre, has been playing to standees since its opening Oct. 15, 1953. Profit on the original production, financed at $100,000, has passed the $500,000 mark. Latest distribution was made last week, with investors sharing a $20,000 divvy. Another $100,000 is slated to go out to the backers later this month.

The New York offering, costarring John Forsythe and Eli Wallach, latter having replaced David Wayne, is averaging around $8,000 weekly profit. Besides operating profit, figure includes coin from the road, London and other foreign productions of the play.

DESIGNER-LIGHT BOOST; COSTUME RATE PENDS

Fees are going to be higher next season for set-designers who double on lighting. That's the result of recent contract negotiations between the United Scenic Artists and the League of N.Y. Theatres.

Although a new pact hasn't been ratified by the League, the producers' group has agreed to an overall $425 hike for the set designers. Ratification of the pact is being held up pending the completion of negotiations regarding costume designers.

Minimum coin for the double duty designers will be hiked from $850 to $1,175 on the first set and from $400 to $500 on the second set. Current contract calls for the minimum $850 on the first set and $400 for each of the next five sets, with $250 for each set thereafter. New pact will require the $1,175 payment for the first set, $500 for the second set, $400 each for the next four and $250 for each ensuing set.

Another stipulation that's been agreed to is the League's demand that the union permit program credit for foreign designers whenever their sets are reproduced in the U.S. In regard to the costume designers, the union is asking for a $5 hike on the current $20 minimum per original design and a $5 boost on the $5 now being paid for each repeat of an original costume. These requests have been submitted to the League, but no meet has been held.

St. John Terrell, Tent Showman; Into Video Via Thurber Stories

St. John Terrell, operator of the Lambertville, N. J., Music Circus and the Neptune Music Circus, Asbury Park, N. J., plans to expand into the motion picture and telepix field. The musical tent impresario has formed a corporation, The Monroe Stories, Inc., to conduct a television and motion picture business.

The new firm has no connection with Marilyn of the name, but refers to a group of James Thurber stories for which Terrell has the film and tv rights. A couple of the Thurber yarns were converted for the stage and were recently presented by Terrell for a one-night stand at the Greenwich Village Theatre de Lys.

HENRY BROWN AGENCY ADDING LEGIT, TV, PICTS

Henry C. Brown Agency, primarily associated with industrial and commercial productions, is expanding its operation to take in other show biz media. Office is moving into legit, tv, films and the concert field. Hillard Elkins, formerly with the William Morris office, has joined the agency and will be in charge of talent and production.

Other new additions to the operations, which had moved to larger quarters, include Alixe Gordon, George Platt and Arthur Black. Miss Gordon, formerly in charge of casting for CBS-TV's "Studio One" and Norby Productions, will handle legit, tv and film casting, while Platt, also ex-Morris agency, will be Elkins' assistant. Black will handle publicity.

Also remaining with office are Beverly Chase and Jean Thomas, working on industrials and commercials, respectively.

Legit Bits

Louis Lotito back on the job as president of City Playhouses and manager of the Martin Beck, N.Y., after a siege of flu . . . "World of Sholom Aleichem" will be given a Yiddish-language production at the Corrientes Theatre, Buenos Aires, beginning June 1, with **Jacob Ben Ami** directing and starring . . . Scene designer **Mordecai Gorelik** has optioned "O'Malley the Duck," by **Norman Vein**, for production next fall . . . **Herb Schutz** will be musical director for "Meet the People—1955." **Jay Gorney's** score for the revue is being published by Mills Music.

Edward Kook, Century Lighting president, became a grandfather last week . . . The Fellowship of the Pennsylvania Academy of the Fine Arts is sponsoring an exhibition this month at an Academy gallery of legit designs by **Jo Mielziner**, an alumnus . . . **Gerry O'Connell** planed to the Coast last week for his fifth season as general manager of the La Jolla (Cal.) Playhouse.

Julius Rudel, conductor and music administrator of the New York City Opera Co., has been engaged to conduct **Richard Aldrich's** summer series of musicals at the Melody Tent in Hyannis, Mass. Rudel also will conduct the New York City Light Opera Co.'s production of **Finian's Rainbow**, May 18-29 at the New York City Center.

Lee Adams and **Charles Strouse**, who contributed material for the current off-Broadway production of "Shoestring Revue," are hitting the pop record field with their tune, "The Syphnx Won't Tell," issued on the Cadence label . . . **Tanya Moiseiwitch**, costume designer for the Stratford (Ont.) Shakespearean Festival, arrived from England last Saturday (2) . . . **Tom Helmore** replaces **John Williams** in "Dark Is Light Enough" today (Wed.), enabling the latter to fill a film commitment . . . **Bill Wiegand**, b.o. assistant at the N.Y. City Center, has been elected to the Treasurers Union.

Rehearsals of "Once Upon a Tailor" have been temporarily delayed because of a foot injury suffered by show's star **Oscar Karlweis**. The scheduled Philadelphia opening April 21 has been set back two weeks . . . "After the Ball," **Noel Coward's** musical version of "Lady Windermere's Fan," will be given its U.S. preem at the Music Circus, Lambertville, N.J., the week of July 31.

Robert T. Drummond will be musical director and **Walter Kerfoot** choral director this summer for the Festival Music Theatre in Franke Park, Fort Wayne . . . An initial $50,000 distribution has been made to backers of "Plain and Fancy" on their $250,000 investment . . . **Dickie Moore** will double as actor-director during the four-week Glens Falls (N.Y.) Arena Guild season this month . . . **Peggy Phillips** has joined **Richard Maney** as associate press-agent on "Witness for the Prosecution" and "Lunatics and Lovers."

Gordon W. Pollock has scheduled **Sean O'Casey's** 'Red Roses For Me' for Broadway production next fall. . **Tyrone Power** has purchased **Julian Claman's** "A Quiet Place," in which he plans to star next season, with negotiations currently in progress for a producer and director. . **Denis Carey** will be artistic director of the American Shakespeare Festival at Stratford, Conn., which will get underway in mid-July if the balance of funds needed is raised in time.

Touring edition of "Teahouse of the August Moon" will be the first non-musical to play the Dallas State Fair Musicals, opening Aug. 15 for two weeks . . . **Grant Gordon** has been signed as standby for **Donald Cook** in "Champagne Complex" . . . **Paton Price** and **Michael Ellis** have taken a five-year lease on the Grist Mill Playhouse, Andover, N. J. Former will manage the barn, which begins a 12-week season June 13, while the latter will continue to concentrate on the operation of the Bucks County Playhouse, New Hope, Pa., which he took over last season.

Jean Pierre Aumont will recreate his original role in the Theatre Guild production of "Heavenly Twins," the **Louis Kronenberger** adaptation of **Albert Husson's** comedy, "Pavement of Heaven," in which he appeared in N.Y. Play is scheduled for Broadway in mid-October. Other plays on the Guild's agenda for next season include "Child of Fortune," **Guy Bolton's** adaptation of the **Henry James** novel, "Wings of the Dove," and **Jess Gregg's** "Sea Shell."

Staff for the upcoming **Gant Gaither** and **William Bacher** musical production of "Seven Heaven" includes **Robert Willey**, manager for the producers; **Ward Bishop**, production stage manager; **Earl Brisgal**, stage manager; **Ernestine Perrie**, assistant; **David B. Graham**, in charge of casting and **David Lipsky**, pressagent . . . **St. John Terrell's** Neptune (N. J.) Music Circus begins its fourth season June 27.

Leo Kerz has scheduled "Clerambard" for Broadway production next season. Play, by **Marcel Ayme**, which was originally produced in Paris in 1950, will be adapted by Kerz and **William van Loon** from an English translation by **Norman Denny** . . . **Sam Zerinsky** and **Joseph S. King** have taken a five-year lease on the Long Beach (N. Y.) Playhouse, skedded to begin its season June 28, with **Richard S. Janaver** as production manager.

Twentieth season of the Oregon Shakespearean Festival at Ashland, Ore., will run through next Aug. 1-31, with the non-profit repertory operation presenting "A Midsummer Night's Dream," "All's Well That Ends Well," "Henry VI, Part 3" and "Macbeth," while "Timon of Athens" will be presented Aug. 23-29.

Evelyn Lear, who'll play opposite **Eddie Albert** in "Reuben Reuben," will make her first appearance on April 17, at Town Hall. She'll sing for the first Town Hall award concert of the Concert Artists Guild. **Tom Stewart**, her husband, is singing at the Paper Mill (N.J.) Playhouse this spring and summer.

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'Season' Modest $17,000 For Solo Week, St. Loo

St. Louis, April 5.

"Fifth Season," starring Chester Morris and Joseph Buloff, drew a moderate $17,000 last week at the American Theatre. "Tender Trap" grossed $14,000 the previous stanza.

"Rainmaker," with Geraldine Page as star, opened last night (Mon.) for a one week stanza at the house. Next week brings Tallulah Bankhead in "Dear Charles."

Scheduled N. Y. Openings

(Theatre indicated if set)

Champagne Complex, Cort (4-12).
Ankles Aweigh, Hellinger (4-18).
All in One, Playhouse (4-19).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
Honeys, Longacre (4-28).
Once Upon Tailor (mid-May).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).

OFF-B'WAY
Phoenix '55, Phoenix (4-23).

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Richard Rodgers Exhib At Library of Congress

Washington, April 5.

An exhibition of the work of composer-producer Richard Rodgers opened last weekend at the Library of Congress and will continue here until July 31. Major part of the display consists of Rodgers' original manuscripts of the musicals he wrote with the late Lorenz Hart and with Oscar Hammerstein 2d plus the scores for "Victory at Sea" and "Ghost Town."

In addition to the manuscripts, the exhibit includes many of the original drawings and designs for Rodgers' productions by Jo Mielziner, George Jenkins, Lemuel Ayers, Oliver Smith, etc. Also being shown are various citations won by Rodgers, including his "Oscar" for the song, "It Might As Well Be Spring"; a plaque from the National Conference of Christians & Jews, Distinguished Service Medal from the Navy, copy of the Oklahoma law making the tune of that name the official state song; Pulitzer awards for "Oklahoma" and "South Pacific," certificate of the New York Philharmonic Society, etc.

Mpls.-St. Paul

Continued from page 57

settlement of the old feud a few weeks ago and Furni accepted, the St. Paul papers did accept the paid ads for "Tea and Sympathy" playing Minneapolis exclusively. But in that case the show's management had been willing to play St. Paul. However, the latter town didn't want the play because of its subject matter, Ridder explained to Kaplan and Goldsmith.

"When we want a show for St. Paul and it doesn't come here but plays Minneapolis exclusively we'll continue to ignore it," Ridder asserted. "We did want 'Tender Trap' because of its St. Paul angles (co-author Max Shulman is a native and his family still lives there), but its producers discriminated against us."

Previously, Berger had agreed to relinquish two of the seven days assigned to the Twin Cities, all of which were to have been played in Minneapolis. He had also induced the management of "Pajama Game" to play St. Paul. That was a show Ridder was particularly anxious to land for his city. Finally, Berger was working on the "King and I" and "Kismet" producers similarly, after both shows had been slated for Minneapolis exclusively.

Berger took over the Lyceum late last season. His predecessor during the last few years had succeeded in getting most important Broadway tourers ions to pass up St. Paul and play their Twin Cities' engagements exclusively here. As a result, Ridder and St. Paul business interests burned and the ad-publicity ban was imposed by the newspapers.

Berger, believing that cooperation might help both towns theatrically in the long run and desiring friendship withh St. Paul, reversed the former Lyceum policy and set wheels in motion for St. Paul to get the important shows, too, through relinquishment of part of their scheduled Lyceum engagements.

Ridder's newspapers still accept "Cinerama" advertising, although that film offering is a Minneapolis exclusive. The St. Paul sheets also accepted ads for stage shows playing only in Minneapolis Paramount and RKO film houses.

Charmed Circle

Philadelphia, April 5.

To a veteran Shubert employee, only members of the Shubert clan are worth remembering, whether they're figures like the the legendary Sam S. Shubert and the late "Mister Lee," or such on-the-scene execs as J. J. Shubert, the latter's son John, nephew Lawrence Shubert Lawrence, or grand-nephew, Larry Jr.

So one night last week, when friends inquired backstage at the the Forrest Theatre here for Robert E. Lee and Jerome Lawrence, co-authors of the tryout play, "Inherit the Wind," it was natural that the grizzled stagedoorman would be confused.

"Mr. Lee? He's dead," he declared. "Mr. Lawrence is in Florida."

Legit Followup

The Pajama Game
(ST. JAMES, N. Y.)

After nearly a year's Broadway run, "Pajama Game" remains smash entertainment. In some respects, in fact, the musical actually seems to have shaken down into a smoother and better show than it was at the premiere. There have been no important cast changes and only minor revisions of the material and staging. The general level of performance has been amazingly maintained, perhaps because Robert E. Griffith and Harold S. Prince, who are partnered with Frederick Brisson in the production, are stage managers and have kept on top of the situation.

One original reaction to "Pajama Game" obviously requires revision. That is in regard to the music. As popular acceptance as well as repeated listening to the record album have demonstrated, the Richard Adler and Jerry Ross songs are not simply effective in terms of stage performance, as they originally seemed, but have proven to be sock standards. For a time, in fact, several of the numbers headed the most-played lists, and they have not worn out their pop impact.

On the basis of a return visit, "Pajama Game" stacks up even more as a masterpiece of staging, with the perennially youthful George Abbott an especial standout for the stimulating pace and vigor of his co-direction with the talented Jerome Robbins. The Bob Fosse choreography also remains notable, as do the scenery and costumes of Lemuel Ayers.

On the individual performances, John Raitt remains impressively virile and direct as the pajama factory foreman, Janis Paige has actually improved over her already stunning combination of credibility and drive in the relatively unshowy role of the romantic lead, and Eddie Foy Jr. still clicks as the goofy time study "executive."

In featured parts, Carol Haney still bullseyes in the mop-up role of featured dancer-comedienne, Stanley Prager is excellent as the hammy union prez, and Reta Shaw, Ralph Dunn, Jack Waldron and Patricia Marand (the latter may be recalled as femme lead in "Wish You Were Here") still contribute substantially in support. Incidentally, Frank Dervas and Kenneth LeRoy now dance the "Steam Heat" and "Once a Year Day" numbers with Miss Haney.

All in all, "Pajama Game" seems every bit as whammo a musical as it did opening night, and there's no apparent reason why it shouldn't be good for months more of bonanza boxoffice, with all the additional returns as promising as ever—or more so. *Hobe.*

'Caine' Snafu

Continued from page 57

ing the regular community theatre run, has been notified by the Samuel French Co. that it can't take the show into two surrounding counties, Washington and Westmoreland, which, in the past have been profitable stands for the Playhouse-on-the-round.

Reason for this is that two well-known strawhats, White Barn, in Westmoreland County, and Little Lake, in Washington County, have "Mutiny" bought for their summer seasons, and they objected to Playhouse possibly drawing some of the cream off the top of their prospective audiences.

As a result, the Playhouse tour may have to be curtailed. Usually, the community theatre takes its shows on the road after the regular stand; this is the first time, because of the lateness of the season, they've put the tour first.

Minneapolis Stock Bow

Minneapolis, April 5.

What's believed to be the first stock company presentation of "The Caine Mutiny Court Martial" is scheduled here starting April 6 at the hands of the Star Theatre, local little theatre group which has its own playhouse and operates continuously throughout the year.

It'll be the hit's initial local presentation. The touring company, however, earlier this season played St. Paul for its exclusive Twin Cities presentation.

Mail Orders on Credit Pay Off for B'way 'Itch'

New gimmick in legit mail order sales, started last week for the Broadway edition of "Seven Year Itch," is reportedly paying off. Producers Courtney Burr and Elliott Nugent have inaugurated a ticket payment plan whereby mail orders can be billed later.

Idea was effected to expedite the sale of mail business. Tickets are sent to correspondents requesting seats prior to the management receiving payment for the pasteboards. In essence the producers are relying on the honesty of the theatregoers.

As yet there've been no embarrassing situations at the Fulton Theatre, where comedy is current.

Current Stock Bills

(April 4-17)

Dial M for Murder—Arena, Rochester (5-17).
Late Love—Miller, Milwaukee (5-17).
Pal Joey—Playhouse, Stamford (11-17).
World of Sholom Aleichem—Area. Stage, Washington (5-17).

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Inside Stuff—Legit

Now William Hawkins, drama critic of the N. Y. World-Telegram, figures he's seen everything. Last week he received an abusive postcard for his recent review of the Broadway musical, "Silk Stockings." Neither the fact of the postcard nor the abuse was anything novel to a critic, but what amused him was the semi-literate, barely-legible pencilled writing. Card was addressed to "Dirty Hawkins—Bum Critic, Theatre Critic, N. Y. World-Telegram, N.Y.C.TV." Message read, "What a bum critic you are—I'll drop you another card one year from now on first anniversary of 'Silk Stockings' that is if remember—I don't like guys like you because I am a backer of 'S. Stockings'." There was no signature.

Hume Cronyn, costarring with Jessica Tandy (Mrs. Cronyn) and Dorothy Stickney in "The Honeys," currently on a tryout tour, is having a private joke with his own program listing in the Roald Dahl comedy. The actor plays the dual roles of twin brothers, Bennett and Curtis Honey. He's listed under his actual name for the former part. For the role of the second twin, however, he's programmed as Christopher Labatt. Latter is a combination of the given name of his and Miss Tandy's son, Christopher; a Cronyn family name, and the name of a brewery in London, Ont., owned by the Cronyn family. Mother of Cronyn's first cousin, Broadway producer Robert Whitehead, was a Labatt.

Chi Shaky, But Deborah Neat 29½G, 'King' $27,700, Tallu Out at $17,100

Chicago, April 5.

Windy City biz continued spotty last week, with the roster down to three shows. List drops to two this frame as "Dear Charles" exited the Erlanger last Saturday (2).

Upcoming arrivals include "The Rainmaker," Erlanger, April 11, for four weeks, on subscription, and "Tender Trap," Harris, April 12 for a run. "Can-Can" is listed as a June possibility for the Shubert.

Estimates for Last Week

Dear Charles, Erlanger (4th wk) ($5; 1,300) (Tallulah Bankhead). Over $17,100 (previous week, $17,000); lays off this week, but exits town and continues tour next Monday (11).

King and I, Shubert (19th wk) ($5; 2,100) (Patricia Morison). Under $27,700 (previous week, $36,300); resumes tour May 7.

Tea and Sympathy, Blackstone, (4th wk) ($4.50; 1,500) (Deborah Kerr). Almost $29,500 (previous week, $29,900).

'Honeys' $19,800, Muni 14G, Philly

Philadelphia, April 5.

Stage season took a late Lenten spurt with the arrival of two productions last week. Tryout of "The Honeys," which bowed in at the Walnut last Monday (28) for a two week stand, got a mixed critical reception.

"Inherit the Wind," based on the famous Scope "monkey trial" in Dayton, Tenn., 30 years ago, fared better. The tryout opened Thursday (31) at the Forrest and will play through April 16.

Estimates for Last Week

Inherit the Wind, Forrest (D) ($3.60-$4.20; 1,760) (Paul Muni). Reviews and word-of-mouth good for the controversial drama; almost $14,000 for the first four performances; plays through next week.

The Honeys, Walnut (C) ($4.20; 1,340) (Dorothy Stickney, Jessica Tandy, Hume Cronyn). Murder farce by Roald Dahl opened with its third act slated to be scrapped and cast changes still being made; almost $19,800; holds this week.

EWELL'S 'ITCH' $24,900, 'PAJAMA TOPS' 11½G, D.C.

Washington, April 5.

"Seven Year Itch," with Tom Ewell and the original Broadway company, looks set for strong box-office during its current four-week run at the National. First week grossed $24,900, with a running start due to uniformly favorable reviews. The George Axelrod comedy opened Tuesday night (29) and got in a twilight matinee Friday (1) to make up the full eight-performance week. Advance sale at the end of the first week was $32,500.

The one-week of "Pajama Tops" at the Shubert brought a surprisingly pleasant $11,500 through the wickets. Town's reviewers jumped on this one, but the lure of twofers boosted biz.

Current London Shows

London, April 5.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
South, Arts (3-30-55).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Uncertain Joy, Royal Ct. (3-31).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Folies Bergeres, Wales (4-9-55).
Different For Men, Duchess (4-11-55).
Bad Seed, Aldwych (4-14-55).
Kismet, Stoll (4-20-55).

CLOSED LAST WEEK

Glass Clock, Aldwych (1-3-55).
Night of Ball, New Theatre (1-12-55).
Room—For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).

FIGURE 'JOEY' BOOKING MAY RESCUE STAMFORD

Stamford, Conn., April 5.

After a glum start with its initial two productions, the Playhouse here is laying off, relights next Tuesday (12) with "Pal Joey." House, which began a year-round stock operation last March 1, has been playing to starvation business, below the $5,000 mark. With over 1,100 seats, the theatre capacity is about $17,500.

"Bell, Book and Candle" was the kickoff bill, with Walter Abel, Maria Riva, Estelle Winwood and Roddy McDowall as leads. That was followed by "Stalag 17," with Jules Munshin, for three weeks, including a holdover frame ending last Sunday (3). House was originally scaled at a $4.20 top, but the tab has since been lowered to $3.50.

The Henry C. Brown Agency of New York is now working with Playhouse producers, James J. Cronin and F. Halaman Daris, in lining up productions. Outfit was active in setting the "Joey" deal. William Riva, Miss Riva's husband, was originally partnered with the producers, but exited shortly after the operation got underway. Cronin and Daris function under the firm name of Argo Productions.

David Alexander, who directed the book for the 1952 Broadway revival of "Joey," is supervising the production of the Rodgers & Hart musical here. Beverly Bozeman, who replaced Nancy Walker in the Broadway revival, is supervising the choreography.

'Pajama Game' Wow 48G On Toronto Holdover

Toronto, April 5.

On sellout and turnaway biz, "Pajama Game" grossed over $48,000 on its second week at the Royal Alexandra Theatre here. The 1,525-seat house was scaled at $6 top and $4 for matinees.

Take for the two-week Toronto engagement bettered $95,200.

'Cadillac' Speedy $27,000, Cincy Season Pickerup

Cincinnati, April 5.

"Solid Gold Cadillac" rolled to an excellent $27,000 last week in the 2,500-seat Taft. Top was $3.96.

It was one of the best grossers of the season for Cincy and also for the comedy's tour thus far.

Shows Out of Town

Continued from page 56

Inherit the Wind

and Shumlin has exerted further directorial influence.

Tony Randall, as the newspaperman (Menken), has the audience eating out of his hand until a final speech (taken from Menken's actual career) in which he gloats over the Great Commoner's (Bryan's) death. Onlookers seemed to find this too callous. Bryan dies during the trial, whereas his death actually came two weeks later.

The role of the girl is weak, although Bethel Leslie does as much as she can with it. The character of her father also misses, both in the writing and Staats Cotsworth's performance. Role of this smalltown clergyman calls for a more fundamentally primitive note, both in the scenes with his daughter and the Prayer Meeting scene which Shumlin might conceivably build into a dramatic frenzy.

There has been some difference of opinion about Peter Larkin's set, just as there was about Mielziner's in "Cat." Without using the the latter's apron effect, this one has the courtroom downstage, with a smalltown street in the background. While visually effective much of the time, the scenic arrangement makes for a crowded or cramped condition because of the exceptionally large number of players involved. This too can be rectified.

The play runs much too long but that should and can be corrected. Much of the responsibility for the future of this one must be placed squarely on the shoulders of Shumlin. It's not an easy chore, but he should be able to handle it.

Waters.

'Kate' $11,500 in 23, Rochester Stock Stand

Rochester, April 5.

"Kiss Me Kate," the local Arena Theatre's first in-the-round-style Broadway musical, turned out to be the biggest click in the resident stock group's five-year history, grossing $11,500 for 23 performances. Show was held over for a fourth week, closing Sunday (3).

Top was $3.00 but $2.00 subscription ducats were honored. Co-producer Dorothy Chernuck staged the show. John Allen directed musical numbers.

"Dial M for Murder," begins a three-week run tonight (Tues.), with Stratton Walling and Blanche Cholet in the leads. The tireless Miss Chernuck directed.

'Ankles' $43,600 For 7 in Hub

Boston, April 5.

Apparently on the way to potent b.o., "Ankles Aweigh" moved into the Shubert last Tuesday (29) for a two-weeker (minus one night) to unanimous approval of the critics and favorable audience reaction. Musical sold out for the balance of the run. "Champagne Complex" wound its two-week stand at the Wilbur with the second week slightly above the initialer.

Newcomer this week is "Fifth Season," which bowed into the Plymouth last night (Mon.) for a three-week stand. Set is "Damn Yankees," Shubert, opening April 12 for three weeks.

Estimates for Last Week

Ankles Aweigh, Shubert (1st wk) ($6-$4.95; 1,734). Hot interest in this one, with the first seven performances hitting a nifty $43,600, final week is current, then Broadway sees it.

Champagne Complex, Wilbur (2d wk) ($3.85; 1,200) (Donald Cook, Polly Bergen, John Dall). Picked up over previous week winding with $15,500; house is currently dark.

'Rainmaker' Only $14,200 In Cleve. Despite Raves

Cleveland, April 5.

Advance subscription sale of $12,000 gave "Rainmaker" solid backing at the 1,515-seat Hanna last week, but despite rave reviews about Geraldine Page's lead performance, the gross was only a fair $14,200 for eight shows at $3.60 top.

House goes dark for three weeks until "Solid Cadillac" arrives April 26.

Current Road Shows

(April 4-16)

Ankles Aweigh (tryout)—Shubert, Bost. (4-9).
Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—Huntington Hartford, L. A. (4-16).
Damn Yankees (tryout)—Shubert, N. H. (4-9); Shubert, Bost. (11-16).
Dear Charles (Tallulah Bankhead) — Erlanger, Chi. (4-9); American, St. L. (11-16).
Fifth Season (Chester Morris, Joseph Buloff)—Plymouth, Bost. (4-16).
Guys & Dolls — Shubert, Det. (4-9); Grand, London, Ont. (11-12); Palace, Hamilton, Ont. (14-15); Erlanger, Buffalo (15).
Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout)—Walnut St., Phila. (4-9); Shubert, Wash. (11-16).
Inherit the Wind (Paul Muni) (tryout)—Forrest, Phil. (4-16).
King and I (Patricia Morison)—Shubert, Chi. (4-16).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Nixon, Pitt. (4-16).
Pajama Tops (Diana Barrymore)—Centre, Norfolk (4-5); Municipal Aud., Charleston (7-8); Weller, Zanesville (9); Royal Alexandra, Toronto (11-16).
Rainmaker (Geraldine Page)—American, St. L. (4-9); Erlanger, Chi. (11-16).
Seven Year Itch (Tom Ewell)—National, Wash. (4-16).
Solid Gold Cadillac—Cass, Det. (4-16).
Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (4-16).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (4-16).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Lyceum, Minneapolis (4-9); Harris, Chi. (11-16).

B'way Drops; 'Cat' $31,200, 'Bus' 28G, 'Plain' $52,600, 'Boy Friend' $37,300, 'Lovers' $21,500, 'Anastasia' $21,000

Broadway tumbled last week. The dive is expected to continue this session with Holy Week and the Jewish Passover holiday, which begins tonight (Wed.), a perennial b.o. crippler. Drops last week ran as high as $7,900 for a straight play and $5,000 for a musical.

The smash shows held steady, while biz picked up for the closing stanza of "Saint of Bleecker Street."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (14th wk; 109; $5.75-$4.60; 955; $23,339) (Viveca Lindfors, Eugenie Leontovich). Over $21,000 (previous week, $21,500).

Anniversary Waltz, Booth (C) (52d wk; 411; $4.60; 766; $20,000) (Macdonald Carey). Nearly $16,200 (previous week, $17,200).

Bad Seed, 46th St. (D) (17th wk; 133; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Over $27,400 (previous week, $29,200).

Boy Friend, Royale (MC) (27th wk; 211; $6.90; 1,172; $38,200). Over $37,300 (previous week, $37,700).

Bus Stop, Music Box (CD) (5th wk; 38; $5.75-$4.60; 1,077; $27,811). Capacity again, almost $28,000.

Can-Can, Shubert (MC) (100th wk; 796; $6.90; 1,361; $50,160). Over $35,800 (previous week, $40,300).

Cat On a Hot Tin Roof, Morosco (D) (2d wk; 12; $6.90-$5.75; 935; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity at nearly $31,200 (previous week, $20,200 for first four performances and two previews).

Dark Is Light Enough, ANTA Theatre (D) (6th wk; 45; $5.75-$4.60; 1,347; $34,000) (Katharine Cornell, Tyrone Power). Over $14,700 (previous week, $22,600); closing April 23, for short tour.

Desperate Hours, Barrymore (D) (8th wk; 60; $5.75-$4.60; 1,064; $28,458). Nearly $26,800 (previous week, $27,000).

Fanny, Majestic (MD) (22d wk; 172; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, nearly $66,000.

Flowering Peach, Belasco (D) (14th wk; 111; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Nearly $13,400 on twofers (previous week, $17,900 on twofers).

House of Flowers, Alvin (MC) (14th wk; 108; $6.90; 1,150; $47,000). Almost $32,800 (previous week, $37,800).

Kismet, Ziegfeld (OP) (70th wk; 556; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Nearly $36,500 (previous week, $40,300); closes April 23 to tour.

Lunatics & Lovers, Broadhurst (C) (16th wk; 128; $5.75-$4.60; 1,160; $29,500). Almost $21,500 (previous week, $25,100).

Pajama Game, St. James (MC) (47th wk; 372; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (10th wk; 76; $6.90; 1,510; $55,672). Nearly $52,600 (previous week, $54,200).

Seven Year Itch, Fulton (C) (124th wk; 989; $5.75-$4.60; 1,063; $24,000) (Eddie Bracken). Over $14,000 (previous week, $16,200).

Silk Stockings, Imperial (MC) (6th wk; 44; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Capacity again, over $58,200.

Tea and Sympathy, Longacre (D) (78th wk; 621; $5.75-$4.60; 1,214; $28,300). Almost $14,900 on twofers (previous week, $15,900 on twofers); moves to the 48th St. Theatre next Monday (11).

Teahouse of the August Moon, Beck (C) (77th wk; 620; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000.

Witness for the Prosecution, Miller (D) (16th wk; 124; $5.75-$4.60; 920; $23,248). Capacity as usual, over $23,700 (previous week, $23,600).

CLOSED LAST WEEK

Master Builder, Phoenix (D) (5th wk; 40; $3.45; 1,150; $24,067). Over $8,000 (previous week, $9,000); closed last Sunday (3).

Saint of Bleecker Street, Broadway (MD) (14th wk; 92; $6.90-$6.00; 1,900; $28,000). Almost $18,500 for four performances (previous week, $14,900 for four performances); closed last Saturday (2) at an approximate loss of $115,000 on a $150,000 capitalization.

OPENING THIS WEEK

3 For Tonight, Plymouth (R) ($6.90-$5.75; 1,107; $34,000) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Revue with lyrics and original material by Robert Wells and original music by Walter Schumann, presented by Paul Gregory; opens tonight (Wed.).

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars, (2-21-55); laying off April 5-14).

Juno & Paycock, G'n'wich Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55).

Shoestring Revue, Pres. (2-28-55).

Teach Me How To Cry, Je Lys (4-5-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. 2-25-55).

'CAINE' 27G PACING L.A.; 'LIFE' 4G, 'FINIAN' $1,700

Los Angeles, April 5.

"Caine Mutiny Courtmartial" continued the sole bright spot in local big time legit last week. It's the only legiter out of the small spots this week.

Estimates for Last Week

Caine Mutiny Courtmartial, Huntington, Hartford, (3d wk) ($4.95-$4.40; 1,032) (Lloyd Nolan Barry Sullivan, John Hodiak). Just under $27,000 and continues.

This Is Your Life, Mendel, Civic Playhouse (9th wk) ($3.30; 400 (Leo Fuchs). Sellout again at $4,000.

Finian's Rainbow, Hollywood Repertory (14th wk) ($3.30; 276) (Charles Davis). Modest $1,700.

'Teahouse' Huge $42,300 For 6th Frisco Week

San Francisco, April 5.

Business tapered off a trifle for "Teahouse of the August Moon" last week, its sixth, but the Burgess Meredith-Scott McKay starrer till pulled a smashing $42,300 at the 1,758-seat Curran, at a $4.40 top. The John Patrick dramatization of Vern Sneider's novel is now set to remain here through May 28, then resume its tour.

Future local bookings include "Oh Men, Oh Women," next Monday (11) for four weeks at the Alcazar, and "Kiss Me, Kate," May 30 for four weeks at the Curran, on Civic Light Opera subscription.

'Guys' Leisurely $15,000 For First Week, Detroit

Detroit, April 5.

"Guys and Dolls" grossed a sedate $15,000 in the first week of fortnight's engagement at the 2,050-seat Shubert. Top is $3, except Saturday eves., when it goes to $3.85.

The 1,482-seat Cass relighted last night (Mon.) with "Solid Gold Cadillac," in for three weeks at $3.85 top.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 44th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	23	23
Total weeks played so far by all shows	935	895
Total gross for all shows last week	$684,600	$659,400
Season's total gross so far	$25,971,800	$24,696,500
Number of new productions	50	52

ROAD

Excluding stock

Number of current shows reported	18	20
Total weeks played so far by all shows	742	665
Total gross for all shows last week	$399,500	$475,800
Season's total gross so far	$17,588,700	$14,823,300

Ballet Theatre's N. Y. Gala May Gross $300,000, Yet Wind Up in Red for 50G

Ballet Theatre celebrates its 15th anniversary with a three-week season at the Met Opera House, N. Y., starting next Tuesday (12), that shapes as real gala.

In addition to the regular company, co-director Lucia Chase has invited back about 25 former members, to make the roster for this engagement the biggest in the business, with a troupe even larger than Sadler's Wells. They'll present 30 ballets in the three weeks —a huge repertory for any ballet company. Four top choreographers have been asked to refurbish or restore their works, and dance in them as well. Sol Hurok has taken over booking management of the troupe, after a nine-year lapse, to further heighten interest in the affair.

Management claimed a $100,000 advance a week ago (30), from mail orders alone, when the b.o. sale opened. Opening night top will be $10 (with some seats at $25 for Ballet Theatre Foundation benefit). Top for remainder of the run is $5. The 24 tax-free performances in the 3,600-seat house, it's estimated, can gross from $270,000 to $300,000, at capacity, although the management has an unusually high press list, with new works every night.

But the augmented roster, top names brought back, the four-week rehearsal period needed, all combine to push the weekly nut up, and it's estimated that the engagement will wind up with a minimum loss of $50,000.

Engagement will offer one U.S. premiere in David Lichine's "The Sphinx." In addition to the regular roster, headed by Igor Youskevitch, Alicia Alonso, John Kriza and Nora Kaye, troupe will be augmented by Alicia Markova, Anton Dolin, Hugh Laing, Patricia Bowman, Mary Ellen Moylan, Tatiana Riabouchinska, Sono Osato, Muriel Bentley, Viola Essen, Annabelle Lyon, Nina Stroganova and others. Agnes de Mille, Antony Tudor, Lichine and Leonide Massine are restoring their works, and (with exception of Massine) dancing in them.

MPLS. SYMPHONY MAPS LONGEST TOUR SKED

Minneapolis, April 5.

The Minneapolis Symphony Orchestra is planning the longest tour in its history for next season. It'll cover a dozen states and involve more than 4,000 miles of travel, according to the management.

February concerts already are scheduled for cities in Alabama, Florida, Georgia, Kentucky, Ohio and Michigan. In the spring the orchestra will play in Minnesota, Indiana, Illinois, Missouri, Wisconsin, Iowa and North Dakota.

The orchestra is now in the midst of a drive to raise $269,000, which it estimates will be needed next season in excess of concert receipts, record sales and other income.

New Dance Co. Debut

The Dance Drama Co., organized by Emily Frankel and Mark Ryder, will give its debut performances at the YMHA, N. Y., April 10 and 16. Works to be offered have been choreographed by Todd Bolender, Hadassah, Sophie Maslow and Charles Weidman.

Troupe also includes Marilyn Poudrier, Yvonne Brenner, David Gold and Howard White.

GRECO 16G, FRISCO

San Francisco, April 5.

Jose Greco and company did $16,000 in their final week at the Geary Theatre, scaled to a $3.85 top.

First week's take was $18,000.

Music Doesn't Care

Bernard Green, a baritone, made his debut with the N. Y. City Opera Co. last Friday (1) as Germont in "La Traviata." Philip Bond, a bass, made his bow with the Gotham troupe Sunday (3) as Sparafucile in "Rigoletto."

Green is proprietor of a golf driving-range in East Paterson, N. J., as well as a clothing manufacturer. Dr. Bond is a physician, chief radiologist for the regional U.S. Army Induction Center. Both singers, war vets, prepared for operatic careers under the American Theatre Wing program.

AGMA in Black for 58G; 97G as Year's Receipts, Average Members 1,467

Latest financial statement of the American Guild of Musical Artists, recently released, shows the union again operating in the black. Although expenses have gone up, says Hy Faine, national exec sec, the union has been able to increase receipts, with more members and more of them working. Paid-up membership, in good standing, has gone up yearly, with a 1,357 average in '53 and a 1,467 average in '54. Dues, of which there hasn't been an increase in seven years, are based on an artist's income, but 80% of the members, Faine reveals, are in the under-$2,000 category.

Operating statement for the Oct. 1, '53-Sept. 30, '54 period shows $4,905.28 excess of receipts over disbursements, plus another $5,000 return of funds advanced to the American Federation of Television-Radio Artists. Receipts totalling $97,595.12 included initiation fees of $13,950.30, dues of $74,873.79 and working permits (to amateur groups, etc.) of $3,271.03. Chief figure in the $87,689.84 disbursements total was $41,840 for office salaries. In addition to Faine, union has two exec assistants and an L. A. man, all paid, plus clerical help.

Another statement shows excess of assets over liabilities of $58,260.55, with assets of $110,409.62 and $52,149.07 liabilities.

Monteux Taking Four U.S. Singers to Brussels Fest

Pierre Monteux, who was 80 on Monday (4), is taking four American singers to the Theatre Royale de la Monnaie in Brussels to perform in a spring festival of two operas, "Pelleas and Melisande" and "Orpheus." He will conduct five performances between May 18 and 27.

Participating will be Ginia Davis, as Melisande and Eurydice; Arthur Schoep as Pelleas; Jean Madeira, of the Metropolitan, as Orpheus, and Vilma Georgiou, also of the Met, as Yniold and Amor. The festival is under the patronage of the American Ambassador in Brussels.

Miss Davis, daughter of bandleader Meyer Davis, is also singing Melisande in a concert version of "Pelleas" in Montreal April 19-20, with Monteux (her uncle) conducting.

Escudero $9,800, Chi

Chicago, April 5.

The Vicente Escudero Spanish dance troupe, is laying off this week, after cancelling the second frame of its scheduled two-week stand at the Great Northern here.

Group grossed a weak $9,800 during the first stanza with a $3.30 top at the 1,400-seat house.

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Adam Joins Juilliard Four; Winograd Maestro

Claus Adam became the cellist of the Juilliard String Quartet April 1. Arthur Winograd, cellist since the quartet's inception nine years ago has resigned and will devote himself to conducting.

His first assignment will be a series of recordings for MGM Records.

Met's Graf to Oversee Vienna Opera's TV Bow; Busy Summer Sked Set

Herbert Graf, vet stage director of the Metropolitan Opera, is flying to Europe tomorrow (Thurs.). for a variety of assignments in Rome, Vienna, Salzburg and London. Chief project, however, is a series of huddles with management of the rebuilt Vienna State Opera, which opens its doors Nov. 5 with "Fidelio." Although staged by another, "Fidelio" will be televised throughout Europe via Eurovision, and Graf has been put in charge of the video angle. He wants to do some special planning, he says, in connection with the vidcast—first time an opera is being teeveed by the Viennese.

Graf is slated for a staging job at the Vienna Opera House Nov. 14, when "Meistersinger" is done, with Fritz Reiner guest-conducting. Before that, he is doing a stage version of "Damnation of Faust" in Rome on April 27, with all projected scenery; putting on a new production of "Magic Flute" in Salzburg July 25, and staging the Viennese preem of "Saint of Bleecker St." at the Volksoper Sept. 20.

Graf supervised the filming of "Don Giovanni" at Salzburg last summer, and will attend the pic's preem in London April 18. He may fly back to the U.S. this summer for some lectures at Red Rocks, Colo., then return for the Vienna assignments.

FIEDLER TO BATON POPS SERIES IN FRISCO AGAIN

San Francisco, April 5.

Arthur Fiedler, Boston Pops Orch maestro, will again conduct a series of Civic Pops concerts this summer with the San Francisco Symphony, as he has for the past two years.

A series of nine concerts will be held in the 6,000-seat Civic Auditorium during July, with prices scaled from 30c. to $2.30. A novel feature will be a concert version of "La Traviata," starring Franca Duval, Eugene Conley and Frank Forest. The series is presented under auspices of the Civic Arts Commission.

Golschmann to Quit St. L. Orch in '56 After 25 Yrs.

St. Louis, April 5.

Vladimir Golschmann, oldest in active service among maestros of U. S. symphony orchestras, leading the St. Louis Symphony for 24 years, will quit at end of the 1955-56 season. He'll be emeritus conductor and musical director, a new position created in recognition of his long service on the podium. Golschmann requested the change in his status at the conclusion of the 75th season last week.

Golschmann, 61, came to St. Louis from Paris in 1931 and was chosen over a number of guests conductors who had batoned the tooters in a four-year period after the retirement of Rudolph Ganz. Golschmann perfected his naturalization papers several years ago in St. Louis. He will again visit his native France, as has been his custom at the conclusion of every season here, leaving tomorrow (Wed.). His sked calls for filling a number of summer guest shots in Europe.

Explosive Berlin

Continued from page 2

ty Concerts towns) orch was sold for a flat $6,000 fee.

Columbia isn't daunted, however, by the experience. Mertens has already announced return of the Berlin Philharmonic for '57-'58, when he feels that tempers will have thoroughly cooled. This will be a much more extensive tour than this season's, with the orch doing 50 concerts from west to east coast, over an eight to 10 weeks' span.

Inside Stuff—Concerts

RCA Victor is readying for May release an album appropriately titled "Rosa Ponselle Sings Today," refering to the fact that the one-time Met soprano tape-recorded them in the past year at her estate near Baltimore. She has been in retirement since the 1930s, when she quit at the peak of her career. She has lately taken to teaching, and it was over a period of several months that Fred Lynch cut a stack of tapes by Miss Ponselle, accompanied only by her own pianist. It is said that "most of it is good, and when good it's very, very good," but that also the Miss Ponselle of "today" may be found wanting in a selection or two on the 12-inch LP which Victor plans marketing. But in order to preserve the authenticity of "now," it is being released as is.

Credo of Robert Shaw, founder-conductor of the Robert Shaw Chorale: "I believe that the choral art is the natural spiritual and artistic expression of a democratic people . . . a first-hand creative experience, open to all men of vision, honest effort and good will. To be an artist is not the intellectual luxury of a few, but the spiritual necessity of us all."

Met's History-Making 70th Year Ends On 'Cool' Note; $3,800,000 B.O. Seen

By ARTHUR BRONSON

The Metropolitan Opera winds up its 70th season in N. Y. Saturday (9) on a soothing mellow note. Season set a high mark artistically (it was only so-so the previous year), and business was good, with attendance at 90%-plus. The Met made history with its use of Negro singers for the first time, and its roster was highly improved with some fine new voices.

Public relations were much better than the preceding season; there were no brickbats from the press, and general manager Rudolf Bing avoided a repetition of 1953-54's troubles with unions, artists and managers. He takes to the road this weekend (for the Met's annual spring tour) with a relaxed larynx and the recent kudos of the board of directors ringing in his ears for "a most artistically successful season."

The Met held its own at the b.o., at 90% capacity, considering the falloff in biz elsewhere. Take for the 22-week N. Y. season should be around $2,700,000, while the net from the 6½-week tour should reach $1,100,000, for an estimated $3,800,000 total.

Last Year's 218G Red

(The Met's statement on operations for '53-'54 has just been released, showing a net loss of $218,223 as compared with $219,830 the previous season. Management thinks that's very good. Income for '53-'54 included $2,816,000 from N. Y. tix sales, $921,500 from the tour, and $480,600 from radio, recordings, rentals, etc., for a $4,218,000 total. Expenses ran to $4,572,000, for a $354,000 loss before contributions. These latter brought the deficit down to $218,223).

This year ('54-'55) was a smooth one, compared to the stormy passage of '53-'54. There were no temperamental clashes, as accompanied the Helen Traubel-George Szell departures of the season before, the only ripple being the carryover of the Zinka Milanov-Kurt Baum fan clubs' feud. There were no devastating critical blasts, as at "Rake's Progress" and "Barber of Seville" a year ago.

B.O. Magnets

Artistically, the Met was much improved, in singers and in performances. Management acquired a hot b.o. attraction in Renata Tebaldi, probably its strongest since Kirsten Flagstad. A greatly-improved Mario del Monaco (vocally and thespically) returned after a year's absence, and the Tebaldi-Monaco team (strongly reminiscent of the old Flagstad-Melchior coupling) proved a powerful magnet for the Italian population.

Marian Anderson made a distinguished debut in January, followed soon after by another Negro, Robert McFerrin. Dimitri Mitropoulos, the N. Y. Philharmonic maestro, made his U. S. opera debut, batoning a sock "Salome." Christel Goltz was another exemplary debutante as the lead in that Strauss opera.

Of the new productions this season, "Andre Chenier" was a smash hit after a 22-year revival while "Vittorio," first new ballet in the Bing regime, was a flop. "Arabella," heard for the first time in the U. S., was minor Strauss, a lowercase "Rosenkavalier," but an engaging addition to the repertory nevertheless.

There were many distinguished presentations of familiar works. "Meistersinger" was a hit, the best in years, The Times' Olin Downes found "Manon" to be "of surpassing distinction," with Victoria de los Angeles "the best." "Otello," with Mme. Tebaldi, Monaco and Leonard Warren, was exciting; "Orfeo," back after 14 years, was very fine. "Masked Ball" proved a sock. Zinka Milanov was impressive in her first "Tosca."

Classical Disk Reviews

Verdi: La Forza del Destino (Angel). A surging, dramatic, juicy version, from the opening measures of the overture, this is a highly artistic as well as appealing album. It teams Richard Tucker with Maria Callas as leads, with Tucker very lyric, musical and affecting without being strident or coarse, and Miss Callas brilliant throughout without being shrill. Carlo Tagliabue, as the Don Carlo, and Nicola Rossi-Lemeni as the Padre, are also good, and Tullio Serafin handles them and the La Scala supporting orch and chorus most effectively.

Brahms: Violin Concerto (RCA Victor). Musical as well as musicianly performance by Gioconda de Vito. Femme has a small but choice tone, but strong and dramatic enough when required. Rudolf Schwarz keeps the supporting Philharmonia Orch in proper focus, elegant and refined rather than broad and open.

Borodin: Symphony No. 2 & Tchaikovsky: Suite No. 1 (Columbia). The Borodin is a very attractive symphony, meaty, melodic and in thorough Slavic mood. Dimitri Mitropoulos and the N. Y. Philharmonic offer it with bristling romantic dash, coupling it with an appealing version of Tchaikovsky's pleasant collection of dance tunes.

Dvorak: Cello Concerto (London). Fine performance here, Pierre Fournier offering a nice, singing tone and sensitive musianship, while the Vienna Philharmonic under Rafael Kubelik renders a rich, romantic accomp.

Schubert: Sonatas in A Minor, Op. 42 & E Flat, Op. 122 (Westminister). German pianist Kurt Applebaum shows good musicianship, firm tone and a swift, sure technique in resonant performances here. His playing is a little dry for Schubert, and it's sometimes too pounding, but this is an attractive disk nonetheless. Opus 42 has more solidity and power than one suspects in Schubert.

Mussorgsky & Rachmaninoff Songs (Vanguard). Top Russ artists in a varied, impressive melange, with the Mussorgsky songs the more interesting. Mark Reizen does a rich "Song of the Flea." Boris Gmirya is impressive in "Trepak." Intriguing, unusual album.

Heart of the Opera (Camden). A commoner's treat. Excerpts from 11 operas, on six LPs, being repressings of important works in the old Victor catalog, with artists concealed for contract purposes, etc. Fine singing of familiar works, and good reproduction.

Albert B. Gins, lawyer and personal manager, left for Europe yesterday (Tues.) on a two-week trip, to close contracts for Continental dates of his clients.

Literati

Jessel's Bestseller (?)

Henry Holt & Co. had a first print order of 15,000 on George Jessel's memoirs, "This Way Miss," and plans putting a second edition into print before publication. At this rate, the comedian's book, slated for April 18 pub, is virtually a "bestseller" even before hitting the bookstalls.

Jessel's prolific public speaking has so "talked up" the book that the publisher is frankly cueing dealers to break release date because of public demand. In the same idiom of the Bing Crosby, Bob Hope, Groucho Marx, Fred Allen technique of book ballyhoo via radio-tv, Jessel has been blanketing the country with personals to shill for his new opus.

Another Buffalo Bill Book

Col. Henry Sell, editor of Town & Country and packager of Sell's liver pates and kindred canned goods, has coauthored "The True Story of Buffalo Bill (And the Wild West Legend)" in collaboration with Victor Weybright, head of the Popular Library, paperback publishing house. Sell is a grandnephew of William F. Cody (Buffalo Bill) and in looking through the historical and family lore he was struck with the vast amount of wordage that has been written about his ancestor since his birth in 1879 and death in 1917. This includes over a dozen biogs in several countries and languages. Buffalo Bill's "Wild West Show" was equally popular in Britain, France and elsewhere on the Continent.

Unusual aspect of the Sell-Weybright deal is a "closed bid" pitch for the book rights which Phyllis Jackson (Music Corp. of America) has been conducting. The bids are to be opened this Friday (8).

By coincidence, another book on Cody is due via Library Publishers, authored by Dr. Elizabeth Jane Leonard and Mrs. Julia Cody Goodman, the latter the oldest sister of Buffalo Bill Cody.

'Hit' Due

Publishers of Tempo, Bold, Quick and Picture Week, 15c pocketsized weeklies, are readying an entertainment publication; working title is Hit. Robert Offengeld, of the editorial staff, will edit Hit, which has a July launching in view.

Ken Purdy Group Exits Argosy

Quartet of Argosy execs, including editor Ken Purdy, quit the magazine over the weekend following a dispute with publisher Henry Steeger over the inclusion of "pulp" material in the mag. Leaving with Purdy, who has been editor since last June, were exec editor Thomas Naughton, art director Leon Leone and assistant art director Sy Sakin.

Steeger is taking over the editorship himself after four years at the publishing-only level, with Al Norton becoming exec editor, Bernie White art director and Morton Mace assistant art chief. Purdy said the foursome had "irreconcilable differences" with Steeger over the material for the million-plus-circulation mag.

The French Idea—Again

G. Legman, French author, is seeking texts of racy American ballads and folk poems for an anthology he's compiling on "the sexual folklore of the English speaking peoples." Legman claims that they've generally been omitted from published collections because of their "fortrightness."

Anthology, according to Legman, will be a completely serious effort and will be Vol. 2 of his series "Les Hautes Etudes." The first volume, "The Limerick," is now being published in Paris.

83-Year-old's First Play

Burton E. Stevenson, 83-year-old Chillicothe, O., compiler and author who has published 40 books, has written his first play, "A King in Babylon," which Baker & Taylor Co. will publish this month. It is based on his novel of the same name.

His compilations, "The Home Book of Quotations" and "The Home Book of Shakespeare Quotations," are standard reference works.

Scot Jewish Year Book

Scotland's first Jewish year book, "Hashanah," is set for publication at Glasgow in September under auspices of the Jewish National Fund Commission. It will provide a comprehensive directory of Jewish societies, organizations and synagogs in Scotland, and will also carry articles dealing with life and work in Israel.

"Hashanah" (The Year) will be edited by Dr. Basil Seltzer, who is 28, and a 23-year-old solicitor, Marcus Green, both of Glasgow. They have received goodwill messages from many people, including the Israeli Ambassador in London and the Chief Rabbi of Britain.

B. P. Schulberg's Memoirs

If and when B. P. Schulberg completes his memoirs, Random House will publish. Former head of Paramount production, who mentored such stars as Sylvia Sydney among others—RH president Bennett Cerf was married to Miss Sidney for a short time—has been ailing in Miami Beach.

RH also publishes son Budd Schulberg. Another son, Stuart Schulberg, is associated in film production in Germany with N. Peter Rathvon and Gilbert de Goldschmidt-Rothschild, related to the banking family.

Joe E. Lewis' Biog

Screenwriter Art Cohn is collaborating with nitery comedian Joe E. Lewis on the nitery comic's memoirs for Random House publication.

A chapter bylined by Martha Stewart, ex-Mrs. Lewis, will be part of the biog, frankly detailing why it's tough to be a comedian's wife and the pitfalls of such marital ties, at least as exemplified in their case.

For Free, Yet

Oscar Dystel, president of Bantam Books, signed up Mort Weisinger's collection of giveaway items, "1,001 Valuable Things You Can Get Free," as the first original Bantam has ever published.

First edition at 25c was a sellout, and book has already gone back to press. Grosset & Dunlap is now bringing out a hard cover edition for $1. Pageant magazine is condensing the book in its June issue.

Tome is a listing of gifts, products, books, maps, films, photographs, manuals, pets, etc., one can get free for a postcard. Most of these items are given away gratis by various corporations, societies and industries and, in some cases, by Uncle Sam.

Nielsen's Mag Service

A. C. Nielsen, the radio-tv and food-drug researcher, is eyeing entry into the magazine measurement field. It has been substantiated that he was approached by a major mag recently to provide them such service.

Nielsen's "magazine in my future" would give the company play in publishing as well as manufacturing and broadcasting-telecasting.

Bainbridge's 'Garbo'

"Garbo" by John Bainbridge (Doubleday; $4), is an "unauthorized" biography of the Swedish actress. Lacking his subject's cooperation, the best the author can supply is a thorough job of reporting. This book resubmits most of the facts about Garbo's career. It quotes liberally from people who have known her and worked with her. It contains reprints of many celebrated photos of the star, including the brilliant Genthe and Steichen portraits, with jacket likenesses by Anthony Beauchamp.

Because Bainbridge is a Garbo partisan, he attempts to sustain and explore the "mystery" and "legend" of the glamorous lady. Here, the book provides little better than literate fan magazine copy. Garbo's so-called "romances," for example, receive such dignified treatment that their presentation is almost laughable.

Perhaps Bainbridge has done the best job that can be done without the possibility of an analysis of Garbo herself. *Down.*

Kaufman's 'How To Write For TV'

It's one thing to give the "how to" as a theorist, quite another as an in-the-tradester, who's been on the firing line and suffered the slings and the arrows as well as earned the kudos and coin. This is where "How to Write for Television" (Hastings House; $2.50) scores a beat, for the contributors under William I. Kaufman's (NBC-TV) savvy editing-assemblying give the experienced know-how to the commercial how-to in this fifth of the publisher's Communication Art Books series. The lineup of pieceworkers with short shots is a dream roster of 10 that's been repped either as author or script editor on the top tv dramatic stanzas: Anne Howard Bailey, Eugene Burr (latter also with wide tradepaper and agency background), Arthur Heinemann, Paddy Chayefsky (now also a to-be-reckoned-with in films via his tv-to-Hollywood "Marty"), Nelson Bond, (complete with sample script pages), Edmund C. Rice (J. Walter Thompson agency and pioneer tv script editor), Rod Serling (whose "Patterns" was apparently past Kaufman's deadline), Raphael Hayes, John Latham and Robert Alan Aurthur, whose latest, "Shadow of the Champ," is still vivid in memory.

Quite a collection—and quite a helpful treatment for neophytes as well as the "have arrived" writers. It's a must for the pen-pushers, with tips on selling. *Trau.*

Albany Press Saluted

Praise of New York State newsmen for their accuracy, fairness and objectivity in covering the Legislature was voiced by Senate majority leader Walter J. Mahoney, Buffalo Republican, and minority leader Francis J. Mahoney, Manhattan Democrat, in addresses immediately prior to adjournment Saturday night (2) at Albany.

The Buffalo Mahoney also spoke of the correspondents' "charity" in magnifying the leaders' achievements and minimizing their mistakes. The Capitol reporters were seated in their accustomed positions, fronting the desk and facing the senators, as the two Mahoneys (not relatives) spoke.

Guthrie On Stratford

"Twice Have the Trumpets Sounded" (Clarke, Irwin; $4.50) is the story of the 1954 Stratford (Ont.) Shakespearean Festival as told by Robertson Davies and Tyrone Guthrie, with illustrations in color and black and white by Grant Macdonald. Tome is successor to a book by the same collaborators on the 1953 Canadian festival, "Renown at Stratford."

Self-appointed American imitators of the Ontario project would do well to digest Guthrie's paragraphs, entitled "A Long View of the Stratford Festival." With good nature and penetration, the director spotlights perils and pitfalls for the unwary. *Down.*

CHATTER

Sid Feder collaborating with Nils T. Granlund on the latter's life story, "Blondes, Brunettes and Bullets."

Insuranceman Elmer G. Leterman's new book on selling, "How to Sell Yourself," slated for fall publication by Harper.

Scottish critics tossed luncheon to honor Colin Milne, vet drama scribe of Glasgow Herald, retiring after over 50 years of playgoing.

Barry Hyams has a piece in the April Theatre Arts mag, titled "Twenty Years On A Tightrope," being a critical review of Clifford Odets' works.

Sven Rye, v.p. of the Hollywood Foreign Correspondents' Ass'n, has been made American agent for the Danish motion picture company, Palladium, in Copenhagen.

Quentin Reynolds is doing the story of Street & Smith, the original pulp mag publishers (Rover Boys, the Dick and Frank Merriwell series, etc.) for Random House.

Jane T. McConnell's "Famous Ballet Dancers" appears Friday (8) via Thomas Y. Crowell. Short biogs on Alicia Markova, Anton Dolin and Agnes de Mille appear within.

Show biz scribes planed to Glasgow from London for Scot jointpreem of 20th-Fox's "A Man Called Peter." Sir Alexander King tossed a supper party at Glasgow for visiting and local scribes.

Dillon Anderson, Houston attorney, appointed by President Eisenhower as special assistant for national security affairs, is a novelist (two published works) and light fictionist for the national mags.

Cue mag out this week with a separate format "Annual Register of Distinctive Dining in City and Country" embracing 590 dine-dance-nitery advertisers lured in 1954, a new high that spanned 326 pages.

The Weekly Scotsman, Edinburgh, has celebrated its 1,500 issue. First issue was published Jan. 7, 1860. Celebration was marked by a special issue with articles recalling notable landmarks in the journal's history.

Sam Kaufman, news and feature ed of NBC Press, is author of the all-industry "Broadcasting: Radio and Television" chapter of 1955 Collier's Year Book just off the press. This is the sixth consecutive year Kaufman has had this assignment.

Publisher's representative Meyer Schattner has signed as New York rep for D. Van Nostrand and Capital Publishing. Incidentally, he's the husband of theatre party agent Lenore Tobin and handles Stubs, her annual directory of theatre seating.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Looking for Easter gifts! Try Dale Evans Rogers' "My Spiritual Diary." It costs less than an Easter lily. Two bucks in fact. It's the most amazing confession to come out of the celluloid cellars of Hollywood since Mary Pickford's "Why Not Try God?"

It goes beyond "Angel Unaware," the cowgal's 1954 opus, which was said to have sold 400,000 copies, and confirms a growing dossier, indicating that if you want to become a bestseller, start out in some other profession than writing first, and then jump to the literati from the top.

"My Spiritual Diary" is really out of this world. It even praises Hollywood agents. Well, one anyway. His name is Art Rush, and Miss Evans credits him with getting not only her but Roy Rogers on the right track.

It's a singularly honest and sustained conversation piece between the author and her Creator. It covers everything from her own mongoloid baby to Billy Graham's outdrawing a football final at Wembley—120,000 to 100,000.

Miss Evans is no teenager. She has a grown son by a previous marriage. Rogers is no boy either. He has three children by a previous marriage.

Since the marriage of these western stars and the death of Robin, their mentally retarded heroine of "Angel Unaware," they have adopted two more children—one part Indian. This gives them firsthand knowledge of seven children—quite a background in family relations.

Masquers With Wings

Her candor in discussing their Robin, who died at the age of two, and her thanks to God for this gift, are touching manifestations of the spiritual changes wrought in this western star.

"Wouldn't it be wonderful," she writes "if doctors or nurses could use a new technique when they have to tell the parents that their baby is defective? If they could only say, 'You are the parents of an angel in disguise, and if you will accept this child as a spiritual blessing, your lives will be enriched beyond measure!'"

The scope of her charity, and I use the word in its original meaning, not merely almsgiving, is indicated in the opening sentence of her diary:

"Today we were very busy. Roy and I had to tape two commercial radio shows, and while we were in the NBC studios, Art Rush, our manager, gave us a wire from Sallie and Nadine Woods, of the Muscular Dystrophy Research Foundation, asking us to join their Prayer Crusade for the work they are doing."

This caught my interest for two reasons—(1) Mamie Doud Eisenhower is honorary president and (2) I'm prez (no kidding) of an organization dedicated to finding a cure for m.d.

The nicest thing that can be said about a person like Dale Evans is that though she had a personal experience with one kind, it broadened rather than narrowed her sympathies—so that today her heart goes out to all kinds in trouble. She admits she can't prove scientifically that her faith has made her whole, but she believes God made both meteors and men for a purpose and He gave her a new life in place of an old, unhappy one—and she's not interested in debating her good fortune.

She tosses off some startling "exclusives." In Windsor Castle she saw statues of the late Queen Mary and King George V. Miss Evans reports Queen Mary posed for the "lying-in-state" effigy several times during her life.

At first this royal revelation seemed a bit morbid, but then, Miss Evans thought, why not? "Such thought for the end of life might make us all a little more careful about the middle of life."

Telling of how Billy Graham drew 75,000 in Hyde park one day, she wondered if all the audiences accumulated through the years by atheist speakers on that same corner could approach such a figure.

"How can a man be an atheist?" she asks. "Doesn't he know he can't produce life? Let's suppose the scientists *could* make a man of flesh and bone, brain and heart. I would like to see them go on and make those cells replenish themselves correctly. I would like to see them give their man-make creature wisdom and faith!

"So man has split the atom. Can he *make* an atom? No, he can only split it, and with it destroy himself and all his works! He is only following in Adam's footsteps, promoting death.

"It sickens me to hear America brag about its atom bomb. What security is there in that? It is a wicked instrument, and it can mean the end of all of us. We are wicked when we put our faith in it. We need to turn back from the atom to the Almighty . . ."

In another entry she reflects while driving through Laurel Canyon "and thinking over years that have gone, I realized suddenly that there isn't one of God's Commandments that I haven't broken, in one way or another—either by act, thought or spoken word."

Texas Guinan's Kind Of Texan

You know, if the other Texan were still alive, she'd certainly urge us to give this little girl a big hand.

Not many possessed of such candor have moved up from secretaries in insurance companies to the role of undisputed queen of westerns.

Dale Evans (her real name was Frances Octavia Smith) first broke into show biz over station WMC, Memphis, singing on a show her insurance company sponsored.

From there she moved as far away from canyon crooners as you can go. She sang at Chez Paree, Chi's nobby nitery. There she tried kidding "gitter" cowboys with one called "Will You Marry Me, Mr. Lamarie." He didn't, but Par took her west for a test. She was soon released to 20th.

Then 20th decided her talents were not for this century, so she polished up her old Texas accent and moseyed over to Republic. They put her in "Swing Your Partner." The partner she "swang" best was Roy Rogers, and that was it, brother.

Rogers had made about 40 pix by then and was in fact being billed in one called "King of the Cowboys," a regal touch which he has not relinquished to this day. Though Roy was born in Cincinnati, he actually was a farm boy. Later he worked as a cowhand in New Mexico.

Canyon crooners were crawling all over the Hollywood sound stages about that time, and Roy headed for Gower Gulch with the rest of them. Jobs were so few, however, he had to go back to fruit-picking to get even fruit to eat.

But one day he heard another Gower cowhand saying he was going over to Republic where they were auditioning crooning cowpokes. Roy (his name was Leonard Slye then) tailed the informer but was blocked at the gate. He didn't have a pass. But he had his foot in the gate and kept it there.

This, of course, created a row and Sol Siegel, hearing it, walked over and demanded to know what the scuffing was about. He looked Roy over, from his foot in the gate to his Stetson. As cinematic cowpokes were going in those days, this kid's 5 feet 11 inches, 170 pounds, handsome pan and blue eyes looked okay, if he could sing. The studio big shot asked if he could. Roy said, "Shore can, podner."

Then he realized he had left his "gitter" in the jalopy. It was blocks away. He begged Siegel to hold a foot in the gate for him. He ran back to the car, grabbed his guitar and ran all the way back to the studio.

He arrived so out of breath, he couldn't sing a note.

But he has sung so many since that his RKA recordings run well over 100 and the oaters he made for Republic ran into 91 in 14 years. His marriage to Miss Evans in 1947 has turned out to be one of Hollywood's happiest.

Broadway

Show biz attorney I. Robert Broder moved to new offices on West 57th St.

Without fanfare the 30-year-old Town Hall Club, on the second floor of Town Hall, 123 W. 43 St., expired because of economic inertia. Specifically, failure to pay a $9,000 rent bill to Town Hall Inc., which owns the building, caused the eviction.

Dimitri Mitropoulos, conductor of the New York Philharmonic, will receive the honorary degree of Doctor of Music of the New York College of Music, tomorrow (Thurs.) at Carnegie Hall, preceding the orch's concert. Arved Kurtz, director of the New York College of Music, will confer it.

David Lewis, chief of Metro's Continental sales, in for a periodic homeoffice confab with Arthur Loew et al. His wife, Helen, preceded him by a couple of weeks to catch up on shows and shopping.

Eartha Kitt, marking her preem at the Copacabana, follows Sammy Davis Jr. in as headliner April 21, and with her a complete new Douglas Coudy-staged floorshow comes in. A call for a new Copa line is set for this (Wed.) aft. Dominique, the French "pick-pocket," will be subfeatured.

Minneapolis

By Les Rees

Hotel Radisson Flame Room has Cardini.

Tex Beneke played Prom Ballroom one-nighter.

Edyth Bush Little Theatre presenting "Ring Round the Moon."

Shipstad-Johnson "Ice Follies" opened annual three-week run at Arena.

Minneapolis Symphony extending current state tour into Winnpeg, Canada.

Dublin Players booked into Lyceum May 18-21 for second Minneapolis date.

Woody Herman and his new "3rd Herd" play Lyceum one-nighter April 11.

Northwest Variety club formed women's auxiliary to assist heart hospital and fund-raising drives.

Augie's floor show includes the Continentals and exotic dancers Vida Van Dyke and Lisa Van Dorn.

Here for only five nights, May 11-15, "The Pajama Game" will give three matinees at Lyceum or a total of eight performances.

Flame nitery holding over Charlie Ventura orch with singer Mary Ann McCall substituted for Anita O'Day who cancelled out.

Last-minute illness caused Claude Rains to cancel scheduled appearances at Minnesota U convocations where he was to have given dramatic readings to music.

Washington

By Florence S. Lowe

Pianist Arturo Rubinstein here for his annual concert with National Symphony.

Publicist Al Sherman bowed out of Georgetown art cinema to open his own publicity office.

CBS' Robert Q. Lewis was Grand Marshal of last week's Cherry Blossom Festival parade.

Victor Orsinger, film lawyer and former Chief Barker of town's Variety Club, formed new law partnership under name of Orsinger and Dooley.

RCA biggies David Sarnoff and Manie Sacks personlly supervised a color tv demonstration at powwow of American Bar Assn. Committee on Anti-Trust laws.

Collection of Hans Christian Andersen manuscripts and memorabila, gifted to Library of Congress by actor Jean Hersholt, currently on exhibition to mark sesquicentennial observance of the Danish story-teller's birth.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse*: 76751)

Ursula Thiess in Hamburg for a brief visit with her family.

"Ludwig II" and "Die Mucke" (The Fly) selected to contend at the Cannes Film Fest.

Ken Kaplan, ex-GAC staffer in New York, now stationed in Frankfurt with the Armed Forces.

According to reports from the East Zone, the Russians have from 100 to 150 films on this year's production schedule.

"Lola Montez," German-French co-production starring Martine Carol and Anton Walbrook, now filming in Munich.

German Board of Evaluation gave "especially worthy" tag to 20th-Fox's "Desiree," which means that it can be shown with a reduced amusement tax in West Germany.

Ethel Fistere, director of Arthur Murray Studios in Washington, D.C., in town looking over possibilities of making Arthur Murray international, with studios at Frankfurt, Copenhagen and Paris.

Latest of U.S. majors to enter the German production field is RKO which has two upcoming films to be made here, "Legion Condor" and "Storm Over the Eigenwand," both to be produced by EVA in Wiesbaden.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Forty-one nations already entered in Cannes Film Festival necessitating prolongation of fest which will now run from April 25 to May 11.

Guy Des Cars heading for Hollywood to supervise adaption of his novel, "Chantal," which William Castle will direct in C'Scope with Maureen O'Hara and Mario Lanza.

Offenbach's "La Belle Helene" opens at the Opera in Paris today (Wed.) and the publicity announces that ballet star Chauvire will feature a "strip tease tres classique."

Arthur Krim in before a swing through Europe to o.o. progress of the various UA productions now shooting. Then he heads for London for UA sales convention April 15.

Jerry Epstein and Joe Morheim to Barcelona to work on script of Errol Flynn starrer, "The Adventures of William Tell," to be produced and directed there by Herbert Wilcox.

Henri Montherlant's "Port Royal" breaking records at the Comedie-Francaise as the first play to ever reach 50 performances in so short a time. Hit legit opened in December.

James Webb, scripter for Hecht-Lancaster forthcoming pic "Elephant Bill" (UA), in from Ceylon where he was ogling local color. Pic will be made there. It stars Humphrey Bogart.

Showtents

Continued from page 1

weather showcasing. Biggest items this season, judging by requests already received by such licensing orgs as Tams-Witmark and Music Theatre, Inc., will be "Guys and Dolls," "Wish You Were Here," "Kiss Me Kate," "Song of Norway," "Wonderful Town," "Finian's Rainbow" and the perennial "Desert Song."

Other big shows will be "South Pacific" and "Oklahoma." Release of the Rodgers & Hammerstein musicals is handled by attorney Howard E. Reinheimer. "Pacific" is being released to stock for the first time this season and will get only selected playdates. "Oklahoma" was released to stock for the first time last summer.

Of that crop, "Guys" and "Wish" are handled by Music Theatre, while the others are T-W properties. Music Theatre, comparatively new in the field, has been latching on to some recent hot Broadway properties. In this category, the org has "Call Me Madam," "Gentlemen Prefer Blondes," and "Where's Charley?" Outfit has the secondary performance rights on the shows in its catalog, also including "Kismet" and "Pajama Game," for release six months after the close of their first-class runs.

Active in the group are agent-producer Howard Hoyt and musical arranger Don Walker. Tunesmith-publisher Frank Loesser is also affiliated with the outfit. Coincidentally, his publishing firm, Frank Music, has the "Charley," "Guys," "Game" and "Kismet" scores. Handling the operation of Music Theatre is Alan Whitehead.

T-W, which has had a long stretch as a musical licensing agency has acquired several new properties for release this year. These include "Town," "Paint Your Wagon," "Golden Apple" and "Regina," for which foreign requests far outweigh domestic bids.

New tents set to bow this year are the Musical Fair, Valley Forge, Pa.; Melody Circus, Detroit; North Shore Music Circus, Beverly, Mass.; Warwick (R.I.) Musical Theatre and the Music Tent, Flint, Mich.

Operations continuing this summer are the Melody Circus, Allentown, Pa.; Music Circus, Lambertville; Neptune (N.J.) Music Circus; Finger Lakes Music Circus, Skaneateles, N.Y.; Musicarnival, Cleveland; Tenthouse Theatre, Highland Park, Ill.; Oakdale Musical Theatre, Wallingford, Conn.; Sacramento (Cal.) Music Circus; South Shore Music Tent, Cohasset, Mass.; and the Cape Cod Melody Tent, Hyannis, Mass.

London

Andre Kostelanetz played a return date on BBC-V las Monday (4).

Sir Alexander Korda signed 18-year old Shirley Eaton on a long-termer.

Robert Clark, Elstree production topper, made a governor of the British Film Institute.

Sid Hyams sailed for New York on the "Elizabeth" last week. Paul Gallico was a fellow passenger.

Ian Stewart, batoner at the Berkeley Hotel, is to lead the new Savoy Orpheans which makes its new bow April 20.

Ben Henry back from his Far East tour which was part of a convalescence treatment after his recent prolonged illness.

Victor Maddern inked by Warwick for a featured role of its current production of "Cockleshell Heroes," which stars Jose Ferrer and Trevor Howard.

Alfred Hitchcock featured in the BBC's "Close-Up" program, which included contributions by Tallulah Bankhead, Ingrid Bergman, Sidney L. Bernstein and James Stewart.

Because the Palladium will be shuttered on Good Friday (8), Eddie Fisher, current topper there, will appear at the Granada, Tooting, one of the chain theatres controlled by Sidney L. Bernstein.

San Francisco

By Ralph J. Gleason

Herb Caen, Examiner columnist, off for Europe late this month.

Turk Murphy to Las Vegas for two months at the Show Boat.

Jackie Cain and Roy Kral held over through April 9 at the Purple Onion; then fly to Honolulu for two weeks at the Surf Park.

Win Min Than, Burmese actress who plays opposite Gregory Peck in "The Purple Plain," in town for bally on pic. It opens at the United Artists this week.

The Mae West show held over an extra week at Italian Village because of capacity business. Terry Gibbs-Virgil Gonsalves show held over another three weeks at the Black Hawk.

Santiago

By Edythe Ziffren

(*Phone*: 31645)

Isidro Benitez readying combo for European trek.

Silvia Oxman opened in "Love at First Sight" at the Atelier.

Lucho Rojas Muller signed as program director by Radio Nuevo Mundo.

May Avril, ex-Folies Bergere, snagged for "Bim Bam Bum" revue at the Opera.

Arnold Berenguer, Republic manager for Chile, transferred to Havana, with Osvaldo Barcelato succeeding here.

Silvia Pineiro, Chela Bon, Hugo Miller and Gerardo Werner in "El Amigo de la Casa" ("Friend of the Family") at the Petit Rex.

U.S. and Chilean governments signed agreement making Chile first country in South America to get Informational Media Guaranty program.

Stockholm

By Sven G. Winquist

(*Tel.* 51 05 83)

"California Passage" (Col) banned by Swedish censors.

"On the Waterfront" (Col), in 10th week at the Royal, promises to become one of the country's biggest b.o. successes.

Figures from Copenhagen, Helsinki, Oslo and Stockholm show a total of 1,300 films were preemed in the Northern countries during 1954. Some 671 were American.

Total of 339 films opened at Stockholm's firstrun houses during 1954. U.S. topped with 179; Great Britain second with 49 and Sweden third with 34. Other films came from 14 different countries.

Swedish broadcasters have their biggest number of listeners these days as result of an employees strike against the Norwegian radio. Latter mainly plays records and advises listeners to tune in Swedish stations.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

D'Oyle Carte Opera Company doing two-week stint at King's, Glasgow.

Musical Elliotts, here in vaude, plane to Middle East for troop shows April 16.

Four Aces, after week of vaude at Empire, Glasgow, crossed to Empire vaudery at Edinburgh.

Harry Foster, Hyman Zahl and Cyril Berlin, all from Foster's Agency in London, gandering show talent here.

Mannie Greenfield, Don Cornell's manager, here with current Cornell tour, also arranging for DeMarco Sisters and The Goofers to appear in Great Britain next year.

Val Parnell to Glasgow to o.o. Don Cornell bill at Empire. He pacted young comedian Billy Baxter (he's Jeannie Carson's kid brother) for Palladium stint with the Danny Kaye layout May 23. Also dickering for Scot comedian Jimmy Logan, Ella's nephew.

Chicago

Actor Richard Todd in to plug "A Man Called Peter" pic.

WBBM-TV's exec producer Les Weinrott off on Delta's inaugural Venezuela flight.

Izaak Walton League presented Walt Disney with an honorary life membership ticket.

Garbo

Continued from page 3

tre in Sweden was mobbed when it displayed old Garbo costumes used in the two films along with other Garbo mementoes.

That's in sharp contrast to the reception accorded Ingrid Bergman when she returned to her native country recently in "Joan of Arc at the Stake." Of course, the personal history of the two women differs vastly.

Miss Garbo last week received a special Academy Award for her "unforgettable performances, which, incidentally, never rated her an Oscar. In fact, the Swedish star never attended any of the Academy Award presentations and refused to do so last week, too. It's recalled at Metro that, with the exception of "Ninotchka," which was an international hit and has been reissued abroad over and over again, the Garbo films never set any houses on fire even though her personal popularity was—and apparently still is—tremendous.

Although Miss Garbo hasn't been in a film since 1941—her last one was "Two Faced Woman," a b.o. flop in which a "new" Garbo was supposed to have emerged—her personality and life story have continued to be the subject of attention on the part of writers and columnists. Lastest book on her is "Garbo," by John Bainbridge. Come May, the BBC in Britain will profile her and has asked Metro for clips from her pix.

Bennie Berger

Continued from page 3

quoted as being confident that exhibition would emerge from current tv and other woes "more triumphant than ever," Berger now calls exhibition "a dying business" and asserts small exhibitors "like myself" now are "going broke on the installment plan" and are doomed.

Two years ago he declared he was in the market to buy more theatres "at bargain prices"—that the time to buy was when things are depressed and look bad.

The reason for the change of mind isn't mainly because of tv's inroads and the toll tv menace, although he points out that theatre attendance continues steadily and uninterruptedly on a decline, "indicating a dying business."

Spain Censors

Continued from page 1

lumbia's "Pushover." Col so far hasn't been able to get the Spanish censor to give a reason for his action.

Meanwhile, politics continue to play a part in the Franco way of looking at films. Example cited is a film in which a character said: "He's another fellow Mr. Hitler didn't like." The line had to be cut.

Another piece of dialog nixed by the Spanish censor: "It was the Nazis that put out his eyes. It was Himmler's men. They're working for the Russians now."

New Vegas Cry

Continued from page 2

the niteries would pay the statuesque show girls a higher rate than the more talented ponies. These days the producers are shelling out unusually high salaries for virtually any girl who will pass muster on the floor.

The seasonal closing of the Miami Beach niteries will release some gals for the Vegas spas, but not enough to meet requirements.

Hollywood

Queenie Smith ailing in a sanitarium.

Bob Goodfried recovering from surgery.

James A. Mulvey in town for huddles with Samuel Goldwyn.

Samuel Goldwyn Jr. to Cuba and Haiti on scouting expedition.

Will of the late William C. DeMille left an estate of $24,000 to his widow.

Dorothy Lamour and Bill Howard sold their Hollywood home; intend moving to Baltimore.

Darryl Hickman assigned to the Entertainment Division of the Special Services Office at Fort Ord.

George Gobel will be presented with the George Spelvin Award at Masquers Club's 10th annual banquet.

Jane Powell and Debbie Reynolds celebrated their birthdays on April Fool's Day, with Spencer Tracy observing his April 5.

You might call it the Metro Kennel Club. For one sequence in "The Bar Sinister" producer Henry Hoffman rounded up 133 dogs, representing 34 different breeds. Picture is based on the old Richard Harding Davis novel dealing with a hound of doubtful pedigree.

James Tante has resigned as business agent of Studio Lamp Operators, Local 728, IATSE, to join the California Adult Authority upon invitation of Gov. Goodwin Knight. He had occupied spot for several years, and will be succeeded by R. W. Nichols until the May election, when a permanent biz agent will be selected.

Portland, Ore.

By Ray Feves

Billy May band at Jantzen Beach Ballroom this weekend.

Mike Wallace, Glorita, Ed Ricci and Don Schmidt orch booked for Sorrento's nitery for two stanzas.

Jane Powell was guest soloist and Georgie Stoll guest conductor of Portland Symphony Orchestra benefit April 4.

Tessie O'Shea, The Manhattans, Patsy Jean, Bill Carroll Dancers, and Victor Vincent orch at Amato's Supper Club.

William Duggan in N. Y. lining up additional plays for the William Duggan Attractions series. Definitely inked for May are "Teahouse of the August Moon" and "Pajama Game."

Miami Beach

By Lary Solloway

The Beachcomber shuttering when Betty Hutton closes April 9.

Dave Dusshoff, Latin Casino (Phila.) owner, making the night rounds.

Internal Revenue Department filed a $14,000 lien against defunct Ciro's corporation for unpaid taxes.

Barron Polan in to oversee Genevieve's opening at the Saxony and to celebrate her first year in U.S.

Bullets Durgom in town for confab with the Dorsey brothers on Jackie Gleason show takeovers. Gleason may spend his next vacation here.

Pittsburgh

By Hal V. Cohen

Lucille and Eddie Roberts playing their first date here in a long time at Horizon Room.

Lynn Jordan and Bill Roberts, Playhouse house manager, announced their engagement.

Bernie Hickey, transferred by Shea's to home office in N. Y., bought a home in Leonia, N. J.

James Cagney comes here April 15, the day his new Par picture, "Run for Cover," opens at the Penn.

Step Bros. booked for Twin Coaches week of May 2, between Marion Marlowe and McGuire Sisters.

Colleen O'Gready, "Miss Ireland" in the "Miss Universe" contest two years ago, singing in niteries.

Havana

By Jay Mallin

(*Calle G No.* 159, *Vedado; F-6579*)

Telemundo obtained tv boxing rights previously held by CMQ-TV.

Dudley Pictures doing travelogs on Cuba and on island-hopping in Caribbean.

Bullfighting may be permitted in Cuba (on Isla de Pinos) for first time since Spanish occupation.

Manolo Alonso produced first Cuban CinemaScopes; newsreels of carnivals and of presidential inauguration.

Sale of Hotel Nacional, country's biggest, being powwowed between owner Kirkeby and Pan American's Intercontinental Corp.

OBITUARIES

HARL McDONALD

Harl McDonald, 55, composer and manager of the Philadelphia Orchestra since 1939, died of a heart attack last Thursday (30) on the stage of McCarter Theatre, Princeton, during the filming of an educational short subject on piano music.

Born on a ranch near Boulder, Colo., McDonald was one of America's most popular and successful composers. He came to Philadelphia in 1924 and two years later became a lecturer at the U. of Pennsylvania. He became head of the university's music department before he left to take over management of the Philly orch.

A rodeo rider and amateur lightweight boxing champion of the southwest during his youth, McDonald studied and taught in such places as Los Angeles, Paris, Leipzig, Boston and San Francisco. His Suite for Orchestra, one of his earlier compositions, won a prize from the American Federation of Music Clubs which made possible his European studies.

Among his 150 works, the more familiar are "Festival of the Workers," "Santa Fe Trail" Symphony, "Rhumba" Symphony, Choral Symphony, Concerto for Two Pianos, Children's Symphony and his suite, "My Country at War," one of the few American compositions produced during World War II.

Under his leadership, the Philadelphia Orchestra developed its extensive tours and CBS broadcast concerts. He was in the midst of preparations for the symphony's four-week European tour, which starts May 15.

His widow, two daughters and two stepsons survive.

JOSEPH PULITZER

Joseph Pulitzer, 70, editor and publisher of the St. Louis Post-Dispatch, died March 30 in St. Louis of a ruptured blood vessel in the abdomen. The son of the late Joseph Pulitzer, owner of the old New York World and Post-Dispatch, he took over direction of the St. Louis paper in 1912 at the age of 27.

Pulitzer was president of the

MARY CHASE GRUBER
April 5, 1953

Pulitzer Publishing Co. and a member of the Advisory Board on Pulitzer Prizes of the Graduate School of Journalism at Columbia U., N. Y. One of his brothers was the late Ralph Pulitzer, publisher of The World prior to its merger into The N. Y. World-Telegram, now The N. Y. World-Telegram & Sun.

Under Pulitzer's direction, The Post-Dispatch, including its subsidiary radio and tv stations, netted around $1,000,000 in its peak years.

Surviving are his wife, two sons, two daughters, a brother and a sister. The sons include Joseph Pulitzer Jr., associate editor of The Post-Dispatch and veepee of the publishing company, who now becomes editor and publisher.

M. ELEANOR FITZGERALD

M. Eleanor Fitzgerald, 78, an exec of the old Provincetown Playhouse Players in New York's Greenwich Village, died March 30 in Hancock, Wis., after a long illness. Prior to becoming associated with the Provincetown operation, Miss Fitzgerald had been active in politics, working as assistant editor of Mother Earth, a N. Y. mag edited by the late Emma Goldman, the anarchist, and as assistant editor in San Francisco of another anarchist mag, The Blast.

Miss Fitzgerald was connected with Provincetown Playhouse Players from 1918 until its disbandment in 1929 when the group moved uptown to the Garrick Theatre. Miss Fitzgerald had been a director, business manager and exec director of the Provincetown Players. After the group folded, she was active in a number of other theatrical enterprises. In 1940, she joined the Dramatic Workshop of the New School for Social Research, now the Senior Dramatic Workshop, and did publicity and subscription enrollment work.

Surviving are two brothers.

WILL MURRAY

Will Murray, 76, comedian and producer, died at New Brighton, Cheshire, Eng., March 17. He was best known for his revue "Casey's Court," which ran from 1906 to 1950 and gave early opportunities to many current stars, including Charles Chaplin. Other performers featured by Murray in their early days included Dave Morris, Tommy Trinder, George Doonan, Hal Jones, Hilda Heath, etc.

A comedian himself, Murray, born at Liverpool, Eng., made his first stage appearance in 1890 as a youth of 17 at the Haymarket Music Hall, Liverpool. He later worked in a double act with Arthur Woodville called "The Freans." He was a leading member of the British vaude order of Water Rats, and worked a great deal for good causes inside show biz.

JACK HOLDEN

Jack Holden, 62, died in a hospital at Elgin, Scotland, March 29. Longtime foil to Harry Gordon, senior Auld Lang Syne comedian, he had been in show biz most of his life.

He was foil to Gordon for 33 years, and was to have appeared with him in this summer's Howard & Wyndham revue at King's Theatre, Edinburgh. Their partnership, one of the longest in British vaude, went back to Gordon's early days at the Beach Pavilion, Aberdeen. They teamed up after playing rival shows at Fraserburgh, North-East Scotland.

A native of Forres, near Aberdeen, Holden also did a single comedy act of his own. He joined a minstrel troupe at age of 14.

Survived by widow, son and daughter.

JOSEPH CREAMER

Joseph Creamer, 41, lately a copywriter at the Kudner advertising agency but for some 17 years at WOR, N. Y. under the Straus-Streibert regime as advertising and promotion manager, died April 4 at the Medical Arts Centre, Manhattan. Death was attributed to an acute kidney condition.

Creamer is credited with originating the "whimsical" type of advertising copy long identified with WOR. Subsequently he wrote the same kind of copy for trade papers and served for a time at BBDO. He was a frequent contributor of belles letters to various publications.

He is survived by his widow Ruth.

SOL GOLDBERG

Sol Goldberg, 63, longtime theatre owner in Elkins, W.Va., was found dead in his apartment in Pittsburgh March 22 from a self-inflicted bullet. His estranged wife told police he had been worried by financial troubles recently. Goldberg was the father of Marshall Goldberg, All-American football player from the U. of Pittsburgh in the late '30s, and sports circles of that era knew him as a colorful character.

He gave up his theatre interests in West Virginia several years ago and moved to Pittsburgh, where he had been a manufacturers representative for some time.

ROSITA LARA

Rosita Lara, 26, singing star of the "Bim-Bam-Bum" revue at Opera Theatre, Santiago, Chile, and the current show at the El Bodegon nitery there, died suddenly at a Santiago clinic, March 28, of a heart attack. Born Nelly Sarmiento in Buenos Aires, she reportedly studied medicine before turning to the stage. She had toured as a nitery act and in stage shows in Brazil, Ecuador, Columbia, Panama and Central America. "Bim-Bam-Bum" cancelled performances (28) in memory of Miss Lara.

Survived by her mother, residing in B. A.

BOOTH GRAINGE

Booth Grainge, representative of film distributors, died at Leeds, Eng., March 18. He formed Mercury, Booth Grainge (Leeds) Ltd. in 1919, and six years later purchased the J. A. Fitzpatrick Music Master series, inviting Fitzpatrick to Britain the following year to make the Famous Melody series in association with Gilbert Church and Fred White.

He later formed County Films, Leeds, and acted as agent for Ambassador, Anglo-Amalgamated and Mancunian Film companies.

Survived by widow and two daughters.

CAREY EMRIE

Carey Emrie, 89, veteran clown and repertoire actor in the tent show era, died April 1 in General Hospital, Cincinnati. He settled in that city 20 years ago upon retirement. Until a year ago, however, he conducted tumbling classes for boys at Cincy's Neighborhood House. His circus trouping was with Russell Bros., the Mugivan, Ballard & Bowers combine and the John Robinson Circus.

Three sons and a daughter survive.

ROBERT R. SLOANE

Robert R. Sloane, 42, writer-director and playwright, died April 3 in Hollywood. He was the writer-director of tv's "Treasury Men in Action," and writer of the "Mr. and Mrs. North" radio series. He also was the narrator of "The Big Story" on tv. A play he authored, "Howdy Stranger," with Frank Parker, was produced on Broadway and later became a film. At one time Sloane appeared on Broadway in "Heat Lightning."

Surviving are his wife, two sons, a daughter, mother and father, and a brother.

DUDLEY M. WILLISTON

Dudley M. Williston, 64, president of Williston Theatres, died in Indianapolis March 31 after a week's illness. Native of Fostoria, O., he opened his first theatre in Muncie, Ind., in 1911. After World War I service he joined Warner Bros. and was branch manager at Indianapolis until 1929, when he resigned to operate theatres (colored) including the Walker, Park and Lido, Indianapolis, and the Palace and Lyric, Louisville.

Widow and two daughters survive.

IRVING SHERMAN

Irving Sherman, 43, who was associated with Columbia Pictures for 26 years, died April 2 in New Jersey. Sherman had served with both Columbia and its subsid, Columbia Pictures International. He had held various positions in Columbia's sales department, as assistant manager of exchange operations and director of personnel. Most recently he was an exec of Columbia International.

Wife, two sons, two brothers and a sister survive.

ALFRED SMITH

Alfred Smith, 76, secretary for 38 years of the northern England branch of Cinematograph Exhibs Assn. of Great Britain, died at Newcastle, Eng., March 21. He was an active worker for cinema trade charities and organized annual Sunday shows which added over $50,000 to the Cinematograph Trade Benevolent Fund.

Survived by widow, son and daughter.

MARIO CABALLERO

Mario Caballero, 46, a top Mexican stage-radio-tv comic who often played in Texas and California, died of cancer after a long illness at his home in Mexico City March 31. He was first stricken while playing the Million Dollar Theatre, Los Angeles.

He was known professionally as "El Kikaro." Widow and two sons survive.

SAMUEL CRAYDER

Samuel Crayder, 75, manager of the Stanley Warner Princess Theatre, Philadelphia, for 25 years, died at his home in Atlantic City, March 28.

Crayder, who retired two years ago, was the father of the late Elsie Finn, film critic of the Philadelphia Record. His widow, two sisters and a brother survive.

BRYCE M. HANMER

Bryce M. Hanmer died at Liverpool, Eng., March 14. He was w.k. in the English cinema trade and acted as accountant for many northwest England cinema companies. His brother is Philip Hanmer, local exhib.

Survived by widow and three daughters.

JACK STANLEY

Jack Stanley, 59, onetime concert violinist, music director and radio-tv producer, died April 4 in San Marino, Cal., of a heart attack suffered 10 days ago. Last tv music job was as director of the defunct Harry Richman show on KTTV.

Widow, two brothers and sister survive.

PHILIP GURNEY

Philip (Uncle Phil) Gurney, 83, for many years a w.k. personality on WNAX, Yankton, S. D., died recently in Rose, Neb. Gurney retired in 1940 to his ranch in northern Nebraska.

Survivors are his wife and four children.

WARREN F. KENNETT

Warren F. Kennett, 69, organist, died March 28 in Chicago. A charter member of Local 10 of the American Federation of Musicians, he was an organist for many years in Loop theatres.

Survived by son and daughter.

JACK O'CONNOR

Jack O'Connor, 49, vet singer-dancer, died April 3 in Hollywood of a heart attack.

Survivors are his widow, daughter, mother and brother, Donald O'Connor.

Gerald I. Barger, 6, a carpenter who traveled for 40 years with major stage attractions, died in Des Moines, following surgery, March 26. He was with "Pajama Game" in Cleveland when he became ill. He was a member of IATSE No. 7 in Denver.

Alice L. Fowler, 94, a former concert performer and piano teacher in New York since 1876, died March 27 in New York.

She maintained studios in Carnegie Hall and Brooklyn.

Irving H. Weeks, 67, vaudevillian and member of band which toured the country with the original "Birth of a Nation" film, died in Battle Creek Friday (1).

Andrew J. Gill, vet member of the Musicians Union, Local No. 2, died March 23 after a lingering illness in St. Louis. His widow and mother survive.

John Kopczinski, 68, film studio technician, died March 30 in Hollywood. His widow and son survive.

Father of Edward R. Murrow, CBS newscaster, died April 2 in Bellingham, Wash.

Sister, 79, of conductor Arturo Toscanini died April 1 in Milan, Italy.

George William Booth, cinema exhib, died at Lapworth, Birmingham, Eng., recently.

Cops Raid

Continued from page 1

minimum. Recent attempts to enforce an ordinance banning mixing by employes in Miami cabarets was halted temporarily when Circuit Court issued a restraining injunction to Irwin Kayfetz of the Jungle Club. The test trial to determine its legality is now pending.

Warning to clean up or else, was issued by Beach Police Chief R. Shepard. In the Little Club raid, Det. Capt. Pete Stewart, said his squad "found strippers doubling as B-girls." There are three other clubs in the genre located on South Beach: the Life Bar, the Paddock and the Harem. All feature a "rough" comic to head up the doffers parade, such as B. S. Pully who worked the 5 O'Clock and then the Little Club until his recent departure for a role in the film version of "Guys and Dolls."

Jukeboxes

Continued from page 1

with paid selections. Plan would be limited to MOA members and 75% of the net revenue would be distributed to the operators and location owners. Records would be supplied by advertisers through normal distribution channels.

To overcome anticipated public resentment, promoters of the ad disk scheme will seek top record names to cut special material, with a soft-pedaled commercial tone. Negotiations are currently in progress for Chesterfield commercial done by Perry Como to be used in a field test of the plan.

Metro's TV Gleam

Continued from page 1

with Jack Chertok Productions, Desilu, Revue, and yesterday (Mon.) met with Earl Hudson of ABC. Understood he was instructed by E. J. Mannix, Metro exec, to make a survey with the intent of eventually submitting results to studio heads for a decision on the question of entering telepix production.

There's no question Metro will go into tv production, according to one producer Peterson contacted, who said he gained this impression from talks.

It's reported Peterson would head up tv subsid once it's actually formed.

B'way Scales

Continued from page 1

cided to gamble on an all-out smash.

"Ankles Aweigh," opening April 18 at the Mark Hellinger, will have a $6.90 orchestra, with $5.75 mezzanine and $4.60 top for the balcony, while the matinee scale will be $4.15 orchestra, $3.45 mezzanine and $3 top for the balcony.

Obvious factor in the upped scale for "Yankees" and "Heaven" is the steadily increasing cost of operation. Higher production cost isn't figured so important in this connection, but the operating nut is apt to be the key figure which has pushed up the b.o. top from $4.80 about 10 years ago, first to $6, then to $6.90 and now to $7.50 and the $8.05 and $8.35 levels.

It's anticipated that there may be squawks against the new ticket prices, but experience has generally shown that if the show, particularly in the case of a musical, is a hot enough draw, the public will pay virtually anything for seats, including broker fees and even scalper rakeoffs. Actual buyer resistance at the b.o. is generally confined to less-than-smash shows.

MARRIAGES

Olivia deHavilland to Pierre Galante, Yvoy - le - Marron, France, April 2. Bride is a film actress.

Jane Kennedy to Don Peters, Bray, Eng. March 28. She's daughter of Bob Kennedy, co-director of Hippodrome Theatre, Dudley; he's vaude and tv singer from Dublin.

Patricia Krushinski to Dan Cotton, Pittsburgh, April 3. He's on staff of Pitt Playhouse.

Phoebe Corinne Safadi to Herb Kessler, N.Y., March 19. She's a model; he's personal manager of the Four Aces.

Jeanne Shores to George H. (Bud) Westmore, North Hollywood, April 1. She's a model; he's a film studio makeup chief.

Marion Gombins to Michael Urdang, March 27, New York. Bride is with Transfilm, New York tv commercial and industrial film-making outfit.

Bobbie Harbor to Bob Schneider, New York, April 2. Groom is son of Decca Records veepee Leonard Schneider.

Shirley Auerbach to Harold Rosenberg, Mount Vernon, N. Y., April 3. Groom is a booker in Warner Bros.' Boston exchange.

Gilda Ligorner to Robert Fishkin, Newark, April 3. Bride was secretary to Frank Shakespeare Jr., WCBS-TV (N. Y.) sales manager.

BIRTHS

Mr. and Mrs. Syd Silverman, daughter, April 2, in New Rochelle, N. Y. Father is owner-publisher of VARIETY, currently on military duty. Mother is the former Jan McNally. Mother and child will join Lt. Silverman at Salzburg, Austria, in six weeks. He is attached to the PIO there.

Mr. and Mrs. Jeffrey Hayden, son, New York, April 2. Mother is Eva Marie Saint, who received the Academy Award last week for the best supporting actress of 1954; father is a tv producer-director.

Mr. and Mrs. Larry Bennett, son, March 26, New York. Father is with Joe Glaser's Associated Booking Corp.

Mr. and Mrs. Larry Faith, daughter, Pittsburgh, March 28. Father's a bandleader.

Mr. and Mrs. David Langworthy, son, Philadelphia, March 26. Mother's Norma Jean Shea, former nitery and vaude dancer.

Mr. and Mrs. Sid Rubin, son, Pittsburgh, March 20. Father's one of the owners of the Merry-Go-Round nitery.

Mr. and Mrs. Steve Davis, daughter, Albany, N. Y., March 29. Father was publicity and sports director for WTRI-TV until it recently suspended operations.

Mr. and Mrs. Gerald J. Glickman, daughter, Burbank, Cal., March 15. Father is with Pacific Title and Art Studio.

Mr. and Mrs. William L. Stevenson, daughter, Los Angeles, March 30. Father is a film editor.

Mr. & Mrs. Armando Trucios, daughter, March 12, Mexico City. Father is Pacific division manager for WB International.

Mr. and Mrs. Will Fowler, daughter, Hollywood, April 1. Child is the granddaughter of Gene Fowler.

Mr. and Mrs. Peter Lawford, son, Santa Monica, Cal., March 30. Father's an actor.

Mr. and Mrs. Anthony Capra, son, New York, April 3. Father's theatre manager of Loew's Inwood, N.Y.

Mr. and Mrs. Jack Foster, daughter, New York, March 30. Father is with Mutual network advertising.

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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GIVING MGM LION THE OLD ROAR

Lanza and Tradition

Undoubtedly every industry, every craft, every calling has its traditions. The miners, who themselves woo disaster, in attempts to succor those trapped in a cave-in; the search planes that go out on a mission of mercy and themselves risk grave consequences in uncharted airlanes; the daring of seamanship in storm and tempest, at the mercy of the elements, have inspired countless sagas. And show business has its prime tradition—the show must go on.

In a way of life whose pendulum swings from the cynical to the hyper-sentimental, this has been a prevalent credo.

VARIETY and its founder, Sime Silverman, long campaigned for play-or-pay mutuality in contractual relations. In the past actors did not tread a two-way street. But if managers should not abuse performers, performers should not abuse managers. Understatement.

This is four paragraphs away from l'affaire Mario Lanza and a fat $50,000-a-week commitment in a Las Vegas casino-hotel. He failed to show. Flop sweats, or whatever the reason, this is the worst of a series of letdowns perpetrated by this singer. Write your own tagline. Lanza will find this latest disregard of the code will not soon be forgiven him.

British Smash, 'Court Martial', Losing U.S. Playdates For Lack of Seal

Production Code Administration on the Coast has refused to issue a seal to the British import, "Court Martial" (original title: "Carrington V.C."). Film, which got a "B" rating from the Catholic Legion of Decency, had been booked across the board by the Army-Air Force Motion Picture Service before it ran into trouble with the Code.

Edward L. Kingsley, the U. S. distributor of the Romulus production, which is a big hit in Britain, said last week he was "shocked" by the Code action and would fight down the line.

"Here is one of the finest pictures to come from Britain in years, a film with a great deal of integrity and artistic merit, and the Code has to pick just that one to refuse it a seal. The scene they are objecting to involves a basic plot situation that is brought out in the dialog rather than seen on the screen. There are hundreds of American pictures that went far beyond this, and they got by without trouble. I think it's a disgrace."

Kingsley's view is the footage which the Code wants to eliminate is of vital importance to the meaning and understanding of the picture and literally cannot be cut. He said the Code people agreed that it was a difficult scene to drop out but they were adamant on the cut. The film stars David Niven

(Continued on page 70)

New Decca Songstress To Be Launched Via TV

Decca is mapping a heavy promotion for a new songstress, Susan Hunter, who will debut her first side on the Milton Berle NBC-TV show April 19. Tune is "Not Yet," which will receive a heavy plug on the show.

Tune was written, natch, by Berle in collaboration with Bobby Mellin, who's also publishing.

'Witness,' 'Saint,' 'Cat' Crix's Best

"Cat on a Hot Tin Roof" edged out "Bus Stop" to win the N. Y. Drama Critics' Circle award as the best play of the 1954-55 season. "Saint of Bleecker Street" led the field as the best musical and "Witness for the Prosecution" got the nod as the best foreign play.

Competing in the domestic play category with the number of votes parenthetically noted were "Cat" (9), "Bus" (8), "Desperate Hours"

(Continued on page 22)

BANKS BACK BIG EXEC OVERHAUL

Hollywood, April 12.

Arthur Loew, who recently received appointment as a sort of "inspector-general" of Loew's forces, east and west, will be president of the company in a matter of months. That is the word from banker sources which regard Loew as their boy. Loew's forthcoming status implies the full dawn of the new era, already publicly hinted in a company long considered the leader of the industry but lately off-stride in earnings. In the cards is the elevation of Nicholas M. Schenck to the role of elder statesman, possibly as board chairman.

In conflict with the reported upping of Loew, however, is the intelligence emanating from both Wall Street and industry sources that he has already has been offered the presidency and turned it down.

None of the contemplated shufflings of high executive authority, at the home office and at the studios, is developing in a vacuum. Banker pressure from Lehman Brothers, Kuhn, Loeb & Co., and Boston First National represents the barometric source. The financiers are favorably impressed with Loew for a multitude of reasons, among them the showing of his Loew's International, a depart-

(Continued on page 18)

Hayward, Selznick, For Specs in Fall

General expectation is that Leland Hayward will be flying the NBC colors next season as part of the retinue of producers being lined up for the Monday night series of "Producer's Showcase" spectaculars. Hayward, it's recalled, was all set to guide the destinies of the one-a-month 90-minute "Showcase" series this season, but was forced to bow out because of illness, with Fred Coe subsequently going in as producer.

However, Hayward's identity with the spec next season would be on guest producer status, as will pertain (if current negotiations prove successful) such other major personalities as David O. Selznick, Max Gordon and the Playwrights Co., among others. Sol Hurok, already under contract to NBC, will also play a prominent role in "Showcase" next season. Latter is all set to leave again for Europe to negotiate talent deals.

Radio Gets Own Shot-in-Arm With Top News Job On Salk Vaccine Click

Radio latched onto the revelation of the success of the Salk polio vaccine with as much efficiency and quickness as the vaccine itself is expected to dispatch the polio virus. Rarely in recent months has radio revitalized itself as it did yesterday (Tues.), following the press conference at which the results of the Salk tests were announced with a barrage of informed and happy expert opinion on all phases and forms the new victory over disease will take.

[Dr. Jonas E. Salk's discovery wiped all other news off the front pages, and the broadcasters issued bulletins with a "wartime" excitement.]

Radio, tv and newsreels, as well as theatre-tv facilities, were at the Ann Arbor conclave at which Dr. Thos. F. Francis Jr., official evaluator of the vaccine tests, announced the success of the prolonged and extensive tests, but none of the communications media brought the vital statistics to the public with such speed, conciseness and lucidity as radio. Via the use of pre-recorded tape, through special interviews and through the use of segments of the tape-recorded press conference itself, the broadcasting industry got the news and its meaning out speedily

(Continued on page 70)

TV for 1st Time Breaks Release (On Salk Story)

Television for the first time broke a release date yesterday (Tues.) on a major news story. NBC-TV broke the story of the success of the Salk polio serum over its network at 9:22 a.m. on the "Today" show, a full 58 minutes before the scheduled release time of 10:20 a.m. The three major wire services, AP, UP and INS, then got together and simultaneously scheduled "immediate release" on the story at 9:35.

An official NBC statement declared the web had made arrangements for affiliates not carrying "Today" to cut in for the Salk report summary. When the release time was changed Monday (11) from 9:10 a.m. to 10:20, NBC was turned down on its request to restore the earlier time so it proceeded to break the release.

Berlin's B'way Youth Legiter

Irving Berlin is a feller like this—periodically he'll declare himself fed up on the pressure and the personalities that go with some motion picture package; and then he'll turn around come up with two smasheroos, not only in one season but within a couple of months of each other. Viz., "White Christmas" and "No Business Like Show Business."

This is Berlin's period again of "wanna ease off the pressure; am gonna join Ellin (Mrs. Berlin) in

(Continued on page 70)

K.C.'S SUMMER DRIVE-IN AN ICE RINK IN WINTER

Kansas City, April 12.

A project which will combine a drive-in theatre in summer with a skating rink in winter for year-round business is under construction southeast of town here. It's to be named the Sixty-Third Street Drive-In Theatre and will have capacity for 1,000 cars with a 50x100 foot picture.

The 50-acre site also will include eight acres to be used for the skating rink. Construction on this is

(Continued on page 70)

They're Dancing Again In Pix Houses as B'klyn Par Shakes With 'Rock 'n' Roll'

They're dancing in film theatres again. The swing and swoon era of the late '30s and early '40s, when teenagers jitterbugged in vaude-film houses and charged the stage to touch crooners and bandleaders, has revived with a new generation of kids.

The beat and dance have changed, but the frenzy is still the same. This time it's a "rock 'n' roll" ryhthm with an accompanying sexy terp that makes the Lindy Hop look like a 19th Century waltz.

Controversy over the r&b music apparently has had little effect on the juves who are mobbing the Paramount Theatre, Brooklyn, this week and are jumping to a "rock 'n' roll" show emceed by Alan Freed, N. Y. deejay. Accompanying pic is "The Americano" (RKO).

This is the second time that Freed, a leading exponent of this music form, has given visible proof

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22nd Annual
Radio-Television and TV-Film Showmanagement Awards
[Pages 29 to 36]

Paradox in TV 'Brush'; Talent Holding to High Fees in Niteries

The inability of many performers to get regular spots on television is providing compensation elsewhere, the talent finding that they are maintaining high salaries and draw in the nitery belt. It's particularly true of the Negro headliners, such as Billy Daniels, Will Mastin Trio featuring Sammy Davis Jr. and Eartha Kitt. In addition, there are some acts, nature of which doesn't permit tele exposure, such as Christine Jorgensen, Gypsy Rose Lee, Lili St. Cyr and others, who are able to maintain their earning power in the cafe fold.

Agencies feel that these performers and others who haven't reached the saturation points as far as being seen is concerned, will maintain their standing in the variety fields longer than the turns who have a tele series lasting a season or two and then are cancelled. After several seasons on video, a regular viewer would be familiar with virtually every facet of a performer's work, and there would be little incentive to shell out to see him in the flesh. And besides, it is difficult to sell that which has been doled out for free for a number of years.

Of course, bonifaces find it difficult to make any hard and fast rules as to the aid or hindrance television provides to the nitery field. For example, there are many on video that a cafeman would buy if given any chance. Eddie Fisher, Perry Como, Dinah Shore, Danny Thomas and a few others are regarded as bonanza bookings. Yet Jackie Gleason, a top Nielsen performer, needed the help of a holiday to put him in the hit class during his recent stand at the Paramount, N. Y. There are numerous examples which indicate that video is b.o. death in the personal appearance field. The biggest flop-pola was Hopalong Cassidy, during a circus stint.

The longterm exposure, many feel, is another proof that familiarity breeds contempt—at least enough to avoid paying money to see 'em.

Showmen Spark Brussels World Brotherhood Meet

Contribution and potential of films and radio and television in promoting world brotherhood will be emphasized at the World Brotherhood Quinquennial Assembly in Brussels in mid-July. Assembly, which will consider aspects of promoting brotherhood from all viewpoints, will devote special attention to the film and communications media, with Spyros Skouras, Stanley Kramer and Vittorio DeSica already slated to participate. Henry R. Luce and Louis B. Mayer are among the contributing sponsors to the films section.

In the radio-tv field, Ed Stanley of NBC and John Fisher of Canadian Broadcasting System will participate, along with British and Continental broadcasting figures. Meetings, which will run from July 11 to 15, mark the fifth anni of the founding of the World Brotherhood organization.

Jessel Covers Beaucoup Show Biz in New Book

By ROBERT DOWNING

George Jessel has written his second book, "This Way, Miss" (Holt; $3.95), for Jerilynn, his 13-year-old daughter, whose mother is Jessel's divorced wife, Lois Andrews.

Georgie's first book, "So Help Me," appeared a dozen years ago over Bennett Cerf's imprint, and, as William Saroyan notes in a friendly foreword to the new book, "volume three should be along in due time."

Burden of the present tome seems to be to impress upon young Miss Jessel (and the reader) the extent of Georgie's popularity as "Toastmaster General of the U.S.", and to prove his erudition.

When the author writes colorful recollections of show biz and the rollicking people he knew and loved in "the good old days," his book couldn't be better. While it may be fine to have some of Jessel's after-dinner speeches, addresses and eulogies in print, just for the record, the mass of such material accumulated in "This Way, Miss," proves slow going in textual form, no matter how fresh

(Continued on page 70)

Exhibs Watch Kansas City 'Do a Milwaukee'; Advance Baseball Sale, $1,000,000

Kansas City, April 12.

Baseball never had it so good as when the Athletics moved to Kansas City, and the send-off here is little short of terrific. Show biz is right in the forefront, as it has been on multiple occasions of civic interest in the past.

Television salute to the A's took the form of an hour-long show produced remote Monday eve from Eddys' Restaurant, with Georgia Gibbs, William "Hopalong" Boyd, Los Barrancos, The Twilighters singing group, along with baseball bigwigs and others. It's one of the few occasions a remote has been attempted from the downtown loop

(Continued on page 70)

Fisher Into Command Show; Gracie Fields Ill

London, April 12.

On medico's orders, Gracie Fields has cancelled out of the first Royal Command Vaude performance in the north of England, which is to be held at Blackpool tomorrow (Wed). Eddie Fisher, who has just completed a Palladium season, will be the only U.S. performer on the bill.

Miss Fields' commitment for two weeks at the Palladium starting May 9 still stands. It is assumed she will by then have recovered from her recent surgery.

HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson, Chicago

'Moon Is Blue' Producer Now Tackling Dope Theme; John Garfield Owned Story

Indie producer Otto Preminger, whose "Moon Is Blue" set off censorship fireworks and was nixed by the Production Code Administration, intends to start rolling next month with a theme which the Code unequivocally states is tabu. The property is "Man With the Golden Arm" and one of the key characters is a narcotics victim.

The Code covers the subject this way: "Illegal drug traffic and drug addiction must never be presented."

Preminger, however, is not taking any defiant attitude, according to sources aligned with him. He believes "Golden Arm" can be handled in such a fashion that there'll be no objections. But it's also underlined that, regardless of the treatment, the fact remains a picture focusing on a drug addict is proscribed by the Code.

"Golden Arm" was a 1949 novel by Algren Nelson. Preminger acquired the rights from the estate of John Garfield at a price reported at about $40,000. (It's presumed the late actor had bought the book to serve as a pic vehicle for himself.)

The story, while in low key, details the addicts road to recovery. According to those on the Preminger side, its presentation on the screen can serve as an instrument of good in dealing with the great narcotics problem.

Presuming this proves so, even to the extent that the film wins the approval of religious and social groups and the Bureau of Narcotics, there couldn't be a Code okay unless the Code itself is rewritten so far as the drug matter is concerned.

"Golden Arm" is to be released by United Artists, which also distributed "Moon Is Blue." But when the latter was being sold, UA was not a member of the Motion Picture Assn. of America. UA is now in the fold and, like all other MPAA companies, is obliged to refrain from distributing a Code-nixed pic for the duration of the MPAA membership.

Ann Miller to Sydney

Sydney, April 5.

Hollywood star Ann Miller will visit Australia this month for the world preem of Metro's "Interrupted Melody" in Melbourne, slated for April 20. She will make personal appearances later in Sydney, Brisbane and Adelaide.

Miss Miller's junket is understood to be part of a scheme sponsored by Macquarie Broadcasting network, whereby they're willing to stand most of the expenses if pix distribs will sell their homeoffices on sending stars here for exploitation purposes — including several radio appearances for Macquarie. The network deal specifies no salary commitment.

Truncated Tourer?

Broadway producer Bernie Hart reports that Paul Gregory has taken an option on "the elephant story" which was censored out of the Tennessee Williams legiter, "Cat on a Hot Tin Roof," last week.

According to Hart, Gregory plans to take it on the road starring Sabu.

Show Biz: Shifting Scenery

The editorial preparations now in process at the 46th Street sweatshop for the Golden Jubilee edition of this periodical are sufficient reminder of the theatrical revolutions through which VARIETY has lived during its 50 years. When the paper was launched in 1905 vaudeville and legitimate pretty much dominated the scene. Burlesque had a separate existence. There were still a lot of tent shows, circuses, show boats and chautauqua in the sticks. (The 75-year life-span of the "Tom" shows was not to terminate until 1931.) The Nickleodeon had been invented and named—the primitive leaping lithographs which they presented, on grind policy, contained the protoplasm of the future bonanza of motion pictures. In less than 10 years Rudyard Kipling's poem, "A Fool There Was" (and he loved a rag, a bone and a hank of hair) had been transformed into one of the first sexsational features starring Theda Bara, who died last Thursday on the Coast, and propelled William Fox on to empire.

Revolutions in entertainment do not occur without consequences. The rise of silent films spelled sudden wealth for many; their abrupt demise, after Vitaphone in 1926, opened the barnyard chute for many a previously prosperous talent—as per the ironic example of John Gilbert—a hero with a high, squeaky voice. All of these ups and downs of fortune have been duly laid out in the pages of VARIETY and will be distilled and rebottled for the 50th Anni. We're saying it now—and out loud—that this issue is sure to rank as the theatrical special for the ages. All who love show biz must forsooth love our Golden Jubilee Edition. (It'll be out 'round the turn of the year.)

Talking pictures killed silent films deader'n a dodo but history does not always exactly repeat if radio's survival, albeit curtailed, into the television age of today teaches any lesson. And that may be a cheering thought for those motion picture exhibitors who are currently in an emotional state because of two threats: (1) The film studios entering advertising-supported television "by the back door," i.e. by producing elaborate entertainments for video which keep people at home; and (2) the home-toll television interests, who now seek an FCC authorization to go ahead with a system which would transfer the boxoffice from the theatre to the parlor.

Naturally, VARIETY is just now telling these latter stories as the chapters unfold. At the half-century mark of publishing it becomes clear nothing stays the same except change. And so our Golden Jubilee will paint a cyclorama of theatrical change as originally sketched in these columns.

NEGRO PICKET LINE

Dallas Protest Against Policy On All-Negro 'Carmen Jones'

San Antonio, April 12.

Members of the National Assn. for the Advancement of Colored People threw a picket line in front of the Texas Theatre here with the opening of the all-Negro feature, "Carmen Jones." Pickets protested the segregated seating arrangements which shunted Negro patrons to the mezzanine and balcony. Actually this theatre heretofore has not admitted Negroes.

Thomas E. Powers, manager of the house, held a conference with NAACP reps prior to the picket line, revealed that the policy had been set by the home office of Interstate Circuit. The ruling stood, pickets marched, some Negroes, numbers unreported, passed the line, no disturbances occurred.

Kefauver Committee To Probe Theatre and TV Film Impact on Kids

Washington, April 12.

Question of whether motion pictures contribute to juvenile delinquency is due for a substantial airing by the Senate Subcommittee on Juvenile Delinquency, headed by Senator Estes Kefaufer. Several days of hearings will be conducted in Hollywood about the beginning of June.

The interest in films and their producers is threefold, according to a committee spokesman.

First, is the impact received of crime and violence by children attending theatres.

Second, is the impact of those

(Continued on page 24)

'Waterfront' Story Like Hitler's, Is Red Party Jibe

Frankfurt, April 12.

Latest of the U.S. films to be attacked by the Red satellites as showing the "capitalistic practices and injustices toward the working man" is Columbia's Oscar-winning "On the Waterfront." Blast comes from out of the East German mouthpieces, the Berliner Zeitung newspaper, claiming that the role portrayed by Marlon Brando as a future leader and head of the rebels is very similar to that depicted by Adolf Hitler in his own struggles as shown in "Mein Kampf."

Both Brando and Hitler, says the Russian- controlled newspaper, were fighting against the trade unions, Brando against the injustices of the U.S. waterfront control and Hitler, in his rise, against the trade bosses of the Vienna Building Workers Assn. Both, continues the Red article, meant doom for the people who became associated with them. And, the conclusion is drawn, that the capitalistic practices of the U.S., as portrayed in this film, must end in "fascism."

Only added point of which Columbia can take heart is that the East Zoners are being urged to see the film, which may mean bigger film grosses, although the East German people are supposed to see it and emerge with thoughts unfriendly toward the U.S.

THE TWAIN SHALL MEET

Flirting or mating, the get-together of pictures and television follows the pattern of show business in the past. New values are grafted onto old traditions. And in many ways for the better. Even the film industry's extermination of vaudeville had its good side for many—a vaude market into richer paying musical films, radio and more recently video.

Herb Yates' "threat" to dedicate Republic Pictures production 100% in favor of the video medium, because the latter was surer and less hazardous economically than theatre playdates, may be one of those showmanship sharp barbs to jolt exhibitors and reawaken their economic support of Rep product. Certainly the present state of the picture business is too good for any such walkout. Not now.

The point seems to be clear. Television hurt the boxoffice bad for a time. But this threat is no longer the hobgoblin it was. With returned self-confidence, film industryites are now disposed to profit from whatever practical collaboration is possible. Partly the philosophy is that two department stores side by side a la Macy's and Gimbel's, are more than rivals—they are also mutually stimulating.

Abel.

4/13

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ZANUCK: ZIP, ZIG AND ZAG

PUTS ACCENT ON PRE-SOLD VALUES

Production at 20th-Fox will be increasingly on presold values such as bestsellers and plays and less on name casts, Darryl F. Zanuck, 20th production topper, said in N.Y. last week (8) prior to returning to the Coast.

"We'll try to cast our pictures with the best and most popular players we can find, but we aren't going to delay production to wait for a name star to become available if we can get someone else who is just as capable and have him when we want him," he declared.

Zanuck acknowledged that there were exceptions, and he named "The King and I" as one of them. "We had to have the 'ideal' people —Yule Brynner and Deborah Kerr —and we waited to get them," he said. The 20th exec declared himself impressed with what he saw as a new trend, i.e. b.o. pix without big name players.

"Just take 'Battle Cry'," he said. "It's a big hit, and yet no one knows who's in it." He added he envied Warner Bros. for the film and noted parenthetically that 20th could have had it but that he had turned it down "because I was afraid of a war picture." Zanuck also said:

(1.) *20th is working on a number of important improvements in CinemaScope and, within four to five weeks he would make up his mind "which way to go". Three possible new methods of C'Scope are being tested. Zanuck said he favored the*

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United Paramount Trust Ends 29th

Voting trust arrangement set up on United Paramount Theatres stock upon the Paramount divorcement in 1950 will terminate April 29. When it was first established the trusteeship meant that stockholders were given one-half share of common in the new picture company and one-half share in UPT for each full share in the old Par company, but with the UPT stock represented by certificates of interest.

Holders of the certificates could collect only half of UPT's declared dividends and the balance was held in escrow. The divvies could be collected in full, along with the escrow money, as the certificates were converted into regular shares. However, investors were called upon to divest their Par Pictures stock for the privilege of converting the theatre securities.

The curbs were gradually eased over the past several years, and the restrictions will be off entirely April 29. About 15,000 shares are now represented by the interest certificates.

'Damned Don't Cry' But Mike Stern Yelps Lift

Michael Stern, roving European feature writer for Argosy and previously with True mag, has filed for an accounting against Warner Bros. in N. Y. Federal Court because of "The Damned Don't Cry." He alleges this is a lift on his Virginia Hill story. WB takes the position it acquired all rights from Bill Williams, the late editor of True (Macfadden monthly, and also that the story is in public domain.

Stern, now in New York, is winding his Argosy mag contract in six weeks but may stay on although True wants him back. He followed Ken Purdy, ex-True editor, to Argosy, and despite the walkout of Purdy's editorial team last week he decided to work out the rest of his contract, which expires June 1.

Stern meantime sold two $5,000 commitments to Woman's Home Companion, both having a European flavor.

ACCENT ON LOCAL 'SELL'

Columbia Brings In 8 Exploiteers For Updating on Policy

Columbia is bent on putting more accent on local "sell" of pictures. The company is planning an overall new program of on-the-spot promotion to be carried out in cooperation with exhibitors and is calling in its eight exploitation division managers for an April 15 meeting in N. Y. on the matter.

Paul N. Lazarus Jr., homeoffice v.p., will address the session along with Howard LeSieur, ad-pub director; Al Rylander, exploitation manager, and Ray Murray, assistant exploitation head.

25 METRO RELEASES GO TO YUGOSLAVIA

Metro has negotiated a deal for a second batch of 25 pix with Yugoslavia's Yugoslavia Film outfit. The first 25 Metro films have now been picked up by the Yugoslavs. Price in the new deal averages out to about $4,500 a pic.

Metro is one of three companies dealing with the Yugoslavs individually and outside the Motion Picture Export Assn. framework. MPEA recently concluded a deal with Yugoslavia Film for 61 features, also at an average $4,500 a picture.

Despite Exhibitor Yowls 'Crockett' Playdates Multiply

Exhibitor resistance to Walt Disney's "Davy Crockett" appears melting away, on the basis of the number of situations that already have booked the film. Theatremen in many areas howled recently when Disney announced the pic was being fashioned for theatrical release from three segments of the Disneyland program on ABC-TV.

Leo Samuels, president of Buena Vista, the producer's distribution subsidiary, stated in N.Y. yesterday (Tues.) that within a period of two weeks following the announcement, the film was booked to play 350 theatres, all around June 9. Playdates number 1,300 for June 9 to July 9, he added.

Lineup of accounts was provided by Samuels and this showed "Crockett" headed for a number of the large circuits in key cities across the country.

So far as the protests are concerned, Samuels commented that theatremen have been known to forget about their own beefs anent

(Continued on page 79)

SKIATRON LISTING DUE

May Go On Board of American Exchange This Week

Listing committee of the American Stock Exchange tomorrow (Thurs.) is expected to admit the stock of Skiatron Electronics & TV Corp. for trading on the exchange. Usual waiting period for a stock to actually go on the Exchange is four weeks, but efforts are under way to cut that period down to two weeks.

Skiatron stock, a focal point of investor interest due to the current controversy over toll-tv, has been rising sharply, going up 50% within two weeks and reaching high of six points last week. A number of leading Wall St. brokerage houses are understood to be buying in.

STATE-BY-STATE FILM CENSUS DUE IN FALL

Washington, April 12.

The census of motion pictures, part of the Federal census of industry, is almost completed and tabulation will commence in the near future.

The U. S. Census Bureau hopes to have figures ready to release in the fall, state by state.. National totals and summaries, however, may not be completed until the end of 1955 or early in 1956.

SERVE, BE SERVED BY TELEVISION

"Television has been a big blow to us. Let's take it and turn it to our advantage."

Thus, in a nutshell, did 20th-Fox production topper Darryl F. Zanuck last week in N. Y. sum up his company's attitude in invading tv on a grand scale possibly involving several one-hour shows.

He said that, among other things, 20th is considering 45-minute remakes of a number of its older films. "A lot of those pictures which didn't do anything at the boxoffice because they were too talky and static could be made again for tv, where they'd be excellent material," Zanuck said. "On top of that, we have a lot of properties which we never made. Terrence Rattigan's 'Flare Path,' for instance. There are many others."

In talking to VARIETY, Zanuck stressed that going into tv at this

(Continued on page 27)

Video Vexations, Canadian Style

Toronto, April 12.

Blaming the increasing expansion in Canada of television outlets for a decrease in film theatre attendance, John J. Fitzgibbons, president of Famous Players (Canadian) Corp., with over 400 houses across the Dominion, reported a 6% drop in profits for 1954. He told the annual meeting of stockholders here that a reduction of $1,039,000 in working capital has been deflected to increased investment in associated companies formed to operate video stations in Quebec City and Kitchener, Ontario, plus investment in the Chromatic Color T-V Tube Corp.

On this policy of "if you can't beat 'em, join 'em," Fitzgibbons "looked forward to the future with confidence" but announced that

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WANT B.O. SCALES FEDERALLY FIXED? THEN INVITE FILM-RENTAL REGULATION

Exhibitors intending to appeal to the Government to regulate film rentals will receive an unpleasant shock, according to a veteran industry attorney. He feels that if Congress agrees with the plea of the theatremen, it will not only regulate film rentals but also admission prices.

"Based on past experience," said the lawyer, "whenever Congress has been asked to regulate a particular industry, it has traditionally regulated the prices charged directly to the public." He cited the Interstate Commerce Commission's regulation of railroad fares, and the Government's control of other prices, particularly if it's placed in the public utility category. A phrase of law employed by Congress, according to the attorney, is "instinct with the public interest." "And if Congress decides that the film industry's problems are in this category," the lawyer said, "chances are that exhibitors will find Congress telling them what to charge at the boxoffice. It's something for theatremen to think about before they go too far."

Motion Picture Alliance Declines Cooperation To Libertarian Pilot

Hollywood, April 12.

A bid to the Motion Picture Alliance to be subject of a pilot telefilm of a civil liberties series has been nixed by the MPA on grounds it isn't looking for publicity.

Turnley Walker, consultant to the Fund for Adult Education, established by the Ford Foundation, had been authorized by Fund for the Republic prexy Robert Hutchins to go ahead with such a project and approached Ward Bond, an exec of MPA with the offer.

"It seemed to me from what I had heard the MPA came into that general field of civil liberties. I knew Ward Bond, and told him we would like to have a film dealing with the MPA because it has to do with the loyalty and qualification of performers," Walker said yesterday.

"The proposal I presented was

(Continued on page 9)

SCIENCE FICTION STRESS IN PACEMAKER FILMS

Hollywood, April 12.

Pacemaker Productions, new outfit to turn out science-fiction and other product for the exploitation market, has been formed by Roger Corman as a subsidiary of his Corman Productions. Simultaneously, producer has upped the budgets of his present company's films in a bid for "A" playing time.

First exploitation film will be "The Beast With 1,000,000 Eyes," to be produced and directed by David Kramarsky, Corman's former aide, who also will head Pacemaker under Corman's executive producership. Corman will get away with initial high budgetter for CP with "Cobra," to be filmed in India as a joint effort with Indo-American Films.

National Boxoffice Survey

Holiday Week Booms Trade; 'Man' No. 1, 'Eden' 2d, 'Girl' 3d, 'Slipper' 4th, 'Star' 5th

The national b.o. is booming in current session. Several new pix were taken in hand and boosted to smash totals. Rain yesterday (Tues.) along the Atlantic seaboard was viewed as a favorable factor by many exhibs. The fact that many stanzas included in a portion of Holy Week cut into biz totals for numerous cinemas.

"Man Called Peter" (20th) forged ahead to capture first place by sheer weight of some 20 engagements in keys covered by VARIETY. Pic looks to register nearly $400,000 gross this week although not smash in all locations, some okay and just nice playdates coming to light.

"East of Eden" (WB) is capturing second position, being out in some 10 key cities. It is closely followed by "Country Girl" (Par), in third spot, the Crosby-Kelly-Holden starrer now going into third month of champ or near-top ratings.

"Glass Slipper" (M-G) is taking fourth money. Pic, paired with Easter stageshow, is setting a new all-time mark at the N. Y. Music Hall this session. "Blackboard Jungle" (M-G), although playing in only five keys this week, is capturing fifth place.

"Man Without Star" (U) is winding up sixth while "This Is Cinerama" (Indie) will be seventh. "Untamed" (20th) is eighth, "Hit the Deck" (M-G), ninth; and "Revenge of Creature" (U), 10th.

"Gate of Hell" (Indie) is finishing 11th and "Long Gray Line" (Col) is 12th. "Doctor in House" (Rep) and "On Waterfront" (Col) are the runner-up pictures in that order.

"Conquest of Space" (Par), just getting started, is sock in Washington, good in Baltimore, fine in Denver and Frisco. "Run For Cover" (Par) is rated fair in Minneapolis, fast in Louisville, tall in Boston and okay in Portland, Ore. "Stranger on Horseback" (UA) looms fancy in Seattle.

"Purple Plain" (UA), also new, shapes okay in Detroit, big in Frisco, nice in N. Y. and slow in L.A. "3 For Show" (Col) is uneven currently. "Long John Silver" (DCA), mild in N. Y., looks sock in Toronto and neat in Buffalo.

"Cinerama Holiday" (Indie), terrific in Detroit and sock in St. Loo, is rated wham in N. Y., Pitt and Philly. "Chief Crazy Horse" (U), nice in Boston, looks good in Balto.

"Battle Cry" (WB) still is solid in 10th week at N. Y. Paramount. "6 Bridges To Cross" (U) shapes big in Cincy.

"Abbott-Costello Meet Kops" (U) looks smooth in Toronto. "White Feather (20th) is smash in same city.

(*Complete Boxoffice Reports on Pages* 10-11)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

Yates Told His Judgment Bad, Faith Thin, In Quitting Market; He Allowed Quality Deterioration

Exhibitor leaders opened fire this week on Republic prexy Herbert J. Yates for his plan to withdraw completely from the theatrical film field. Although Yates, at last week's stockholders' meeting, said he discussed Rep's contemplated change of policy with circuit chiefs, none of the theatre toppers queried said he had conferred with Yates on the subject.

Theatre Owners of America prexy E. D. Martin termed Yates' statement as "inconsistent and unrealistic." In a letter to Yates, Martin said that exhibs had been supporting Rep and "keeping your company in business since the beginning of your career." He noted that Rep's laboratory business, the backbone of the company, had been built and maintained by processing films primarily for theatrical exhibition.

"Your company, in my opinion," said Martin, "must bear the blame for its lack of success. It has not kept pace with circumstances and conditions. It is not an accident that the statements and reports of almost all other producers and distributors of motion pictures show a tremendous improvement and very profitable operation. These profitable operations are based primarily on their activity in the theatrical motion picture industry and not in the field of television.

"Perhaps, Mr. Yates, if your company would make more and better films that would meet the needs of your customers, your company would accomplish much more than heaping abuse on your customers."

Wilbur Snaper, New Jersey Allied topper and former National Allied chief, said he had bought

(Continued on page 24)

Promote Harry Pratt To German, Inc., Veepcy

Hollywood, April 12.

Harry Pratt has been upped to post of veepee of California corporation of W. J. German, Inc., Eastman film distributor, following an association of 28 years with local organization. Accompanied by his assistant, Ernest Lovingood, he planed to N. Y. Sunday (10) for meetings with prexy William German and other executives at firm's Fort Lee headquarters.

Pratt will be in charge of television film sales for local corporation.

Terse Handout Revises Yates' Stated Views

Following the uproar relating to prexy Herbert J. Yates statement that Republic was considering withdrawing from the theatrical film field, the film company topper, in a terse handout Monday (11), declared "Republic's production policy has been grossly misstated and was not authorized by me or Republic's board of directors."

The new Yates statement was greeted with surprise in industry circles, since all the accounts of last week's stockholders' meeting at which the topper aired his views were in agreement. Both the trade and lay press, including The New York Times, The New York Herald Tribune, and the Wall Street Journal, reported that Yates said that the company within the next 60 days would decide whether or not to give up making pictures for theatres and devote fulltime to vidpix production and its laboratory business.

Efforts to reach Yates personally have failed. However, a spokesman for the company said that the Republic chieftain did not mean to take a rap at the press and that his statement referred to comments made by stockholders. Told that the handout did not say anything about stockholders but mentioned the "production policy" only, the spokesman said that per-

(Continued on page 20)

Warner's TV Screen Credit; 39 Full-Hour Programs at $75,000 Per

Hollywood, April 12.

J. L. Warner will be the first major studio topper to produce a series of pictures for television. In the recently negotiated contract with ABC for the filming of 39 one-hour programs under the title of "Warner Bros. Presents," Warner will take screen credit as producer.

Each of the 39 shows will cost around $75,000 with an added $45,000 for each of the 13 repeats to round out the year. Robert E. Kintner, ABC prexy, said that two clients have already been signed for the series but he is not at liberty to disclose the identities.

Warners' tv subsidiary, Sunset Productions, of which Jack Warner Jr., is the operating head, will produce an entirely different series of pictures for tv, mostly half hour shows. Kintner and a group of network execs including Robert Weitman, veepee in charge of programming and talent; Robert Lewine, program director, and James Stabile, head of business affairs, meet today with Warner and other studio personnel associated with the ABC series to plan the year's output and coordinate the various operative functions.

New treatment and filming of such old studio properties as "Casablanca," "King's Row" and "Cheyenne" will be cast with upcoming young contractess, with stars appearing in the nine-minute segment to exploit current and preview pictures. Six minutes will be given over to the sponsors, allowing 45 minutes for each of the three 13 subjects.

Tomorrow Kintner and his staff convene at the Walt Disney studio for discussions of the upcoming "Mickey Mouse Club." Attending will be 5 persons, among them reps of the 20 agencies involved in the participating sponsorship.

(Continued on page 20)

Zimmerman to London, Priming 'Rosalinda' Film

William Zimmerman, who is partnered with Gottfried Reinhardt in the production of "Rosalinda," left Monday (11) for England to confer with Robert Clark, head of Associated British Pictures Corp. Picture, which will be released by Warner Bros., is being made under a coproduction arrangement with the British company.

It'll be filmed on location in Salzburg, Austria, with Reinhardt, who is also directing, using the castle of his late father, Max Reinhardt, as a location site. The film, described as a modern romantic comedy, will star Joan Fontaine, Van Johnson, and Celeste Holm. Interiors will be filmed at the ABPC studio in London.

Sell-'Em Ben Smith, Bear '27

In Bernard E. Smith, leader of the dissident move against Republic Pictures, prexy Herbert J. Yates, an ex-Wall Streeter himself, is pitted against a "veteran of Wall Street battles dating back a quarter of a century." Smith, whose activities in the financial center earned him the nickname of "Sell 'em Ben," has been a member of the N. Y. Stock Exchange since 1926.

The New York Times last week gave the following account of Smith's activities:

"Mr. Smith was known as a professional bear in Wall Street as early as 1927, when he declared that the Coolidge boom had gone high enough and that it was time to sell. After this viewpoint proved premature, several of his friends, to help him out, tipped him off to several advantageous deals.

"In one of the 'killings' in which he participated he was a member of a syndicate that drove Commercial Solvents stock from about $150 to more than $400 a share in the Twenties.

"He was roving in Canada when the financial tidal wave of 1929 struck Wall Street. He is reported to have gotten a long-distance telephone call through and to have clung to the line selling all the securities he owned. He refused to reverse his bearish opinion in the early Thirties and won a fortune by selling stocks short—selling borrowed stocks and buying them back later at lower prices."

"His battle cry was: 'Sell 'em. They're not worth anything'."

Lawyer Team a la United Artists May Rule Republic If Smiths Win

'MYSTERY' CLEARED UP

Republic Complaint Was Made By Stockholder Rose Steinberg

The mysterious stockholder's suit, frequently referred to but never explained at last week's Republic Pictures annual meeting, involves a complaint by Rose L. Steinberg, holder of 800 preferred and 400 common shares. The suit lists general charges of mismanagement and asks that the directors be held accountable to the corporation and be required to restore any losses arising from the alleged mismanagement.

Originally, the complaint named all the directors of the company. However, Bernard E. Smith Jr., a director who is part of a dissident stockholders' movement, has been served with a notice of discontinuance without prejudice. Before Smith Jr. was dropped, he elected to be defended separately by Leon, Weill & Mahoney, currently counsel for the stockholders' protective committee. The remainder of the directors had selected the law firm of Samuel Rosenman.

The Steinberg action is being handled by Leonard I. Schreiber as representative for another attorney, Israel Beckhardt. The suit, according to Schreiber, has been pending for six months.

Should a dissident stockholders' group succeed in unseating the present management of Republic Pictures, members of the law firm of Leon, Weill & Mahoney are expected to play a key role in running the film company. Backed by Bernard E. (Sell 'em Ben) Smith, a veteran of many Wall Street battles, and his son, Bernard E. Jr., a Republic director, the law firm is sparking the formation of a stockholders protective committee, of which it has been named counsel.

Members of the law firm include lawyers with picture industry background, and it's no secret that there's a move afoot to emulate the attorney group that took over management of United Artists. In the latter case, the situation was somewhat different in that the Arthur Krim-Robert Benjamin group (of Phillips, Nizer, Benjamin & Krim) did not have to corral support from shareholders, but made a separate deal with Mary Pickford and Charles Chaplin, then the controlling owners of UA. The Leon, Weill & Mahoney faction is faced with a long uphill fight to assemble enough shares to wrest control from prexy Herbert J. Yates who controls at least 25% of the voting common stock.

Picture Background

The picture men in the Leon, Weill & Mahoney office include William Zimmerman, Harold Weill, and Vitalis Chalif. Zimmerman is a veteran industry attorney. He was longtime RKO Pictures executive and was executive veepee and general counsel during the shortlived Arnold Grant regime. He is currently partnered with Gottfried Reinhardt in the production of "Rosalinda," which Warner Bros. will release. In addition, he's veepee of Goldman-Gregory Productions. Weill and Chalif were formerly members of the board of UA (from 1948 to '50) and represented Mary Pickford's interests.

Under the direction of LW&M, the protective committee is launching an elaborate shareholder education program as part of its effort to win proxy support. The anti-Yates group hopes to call a special stockholders meeting in about three months, at which time it hopes to achieve its first objective —authority to force Republic management to allow an independent

(Continued on page 6)

L. A. to N. Y.

Americo Aboaf
Richard Boone
Geraldine Brooks
John H. Burrows
Kay Campbell
Gary Cooper
Broderick Crawford
Johnny Desmond
Chester Erskine
Margaret Ettinger
Jo Van Fleet
Melvin Frank
Clarence Freed
Nat C. Goldstone
Farley Granger
Grace Kelly
Jack Lemmon
John Meredyth Lucas
Tom McKnight
Gilbert Millstein
Worthington C. Miner
Gene Nelson
Michael O'Shea
Norman Panama
Otto Preminger
Ruth Roman
James Stewart
Michael Todd
Shelley Winters
Teresa Wright
Shirley Yamaguchi
Adolph Zukor

N. Y. to L. A.

Lili Darvas
Tony & Sally DeMarco
Shirley Eder
Milton Gordon
Peter Gray
Danny Kaye
Jackie Kelk
Ernest H. Martin
Audrey Meadows
Priscilla Morgan
Milton Pickman
Mala Powers
Rosalind Russell
Mary Sinclair
Michael Todd
Spencer Tracy
Alfred Wallenstein
Robert M. Weitman

N. Y. to Europe

Merriel Abbott
Louise Allbritton
Alexander Brailowsky
Hilde Gueden
Elia Kazan
Parke Levy
Jack Mills
Nathan Milstein
Oscar Stern
Lt. Syd Silverman
Kenneth Tynan

Europe to N. Y.

Joseph H. Conlin Jr.
Mony Dalmes
Beniamino Gigli
S. A. Gorlinsky
Philippe Grenier
Kay Harrison
Andre Kostelanetz
Emile Littler
Jacques Mauclair
Akim Tamiroff
Thornton Wilder

Labor Gropes For Leverage Versus 'Runaway' Pics

Hollywood, April 12.

Producers going abroad on location who do not get a union clearance are threatened with a labor boycott, in a resolution adopted unanimously by the Hollywood AFL Film Council.

Resolution, sent to the Assn. of Motion Picture Producers, Society of Independent Motion Picture Producers, Independent Motion Picture Producers Assn., and their member companies, lays down a pattern of cooperation deemed by the Council desirable.

Tenor of the org's action is seen in the closing paragraph, that "in the event an American producer who is planning to produce a picture in a foreign country refuses to cooperate with the Hollywood AFL Film Council as requested above (required clearance), the Council recommends to its member unions that they consider ways and means of withholding service from such 'runaway' production."

It's urged in resolution (1) that producers discuss foreign production plans well in advance with the Council; and (2) aforesaid associations and their members agree not to make pictures abroad to escape paying American wages to American workmen. Further, that when it is agreed that foreign backgrounds are necessary, the producer will take with him a larger crew of American workmen than is presently the case.

Regina Okays 'Prairie'

Regina, Sask., April 12.

A board of appeal in Regina has approved Walt Disney's "Vanishing Prairie," for the public showing in Saskatchewan. The film had been rejected by the province's film censor, Rev. D. J. Vaughan, who objected to a sequence showing the birth of a buffalo calf.

The board over-ruled his decision.

Gilbert Chides RKO Theatre Directors For Absence at Hideaway Meeting

By DONALD I. KLEPFER

Wilmington, April 12.

RKO Theatres Corp. earnings are slightly ahead of last year, prexy Sol A. Schwartz reported at the annual stockholders meeting here last Friday (8) in expressing confidence film business will continue on the upswing. Although March was not up to last year, Schwartz saw a bright outlook for the spring and summer season.

The firm head made this statement in answer to a question by stockholder Lewis D. Gilbert of New York on the status of earnings. Gilbert took exceptions to the fact that only two directors of the company were present. He argued that all directors should care sufficiently to attend and particularly criticized the absence of Albert A. List, board chairman, who with his family has a beneficial interest in approximately 30% of the voting securities. Schwartz explained that List has been ill.

Gilbert, the only speaker from the stockholders' side, made several other points, including a protest on the absence of the auditors who, he said, should be elected by the stockholders and not appointed by the directors. Gilbert announced he would seek election of the auditors in next year's proxy statement. Other points made by Gilbert were:

The annual meeting should be returned to New York City, where it was held in 1953, and "not in this crowded room in Wilmington." (About 18 attended session in small office in Delaware Trust Building.)

Recommended the custom of issuing post meeting reports should be resumed to enlighten absent stockholders. Gilbert said he would also use proxy statement in this regard if the plan is opposed by management.

Two directors present were Schwartz, who presided, and Theodore R. Colborn.

Reduction in company's capital from $3,914,913 to $3,330,936 by retiring $583,977 shares of stock was approved by a vote of 2,531,726 shares to 5,894.

All seven directors were reelected, with 78% of common stock represented by proxy. They are Schwartz, List, Colborn, Dudley J. Layman, Edward C. Raffery, A. Louis Oresman, David J. Greene.

Dudley G. Layman, member of the board of RKO Theatres, was elected v.p.-treasurer at a meeting of the directors in N. Y. Monday (11). He succeeds Thomas F. O'Connor in the treasurer's spot. O'Connor continues as a v.p.

EXHIB 'LOYALTIES' SEEN FLUID

Wants Court to Make Howard Hughes Account to RKO Shareholders If Odlum Pays Over $6 Per Share

Wilmington, April 12.

The RKO Pictures Corp. moved back into Delaware's Court of Chancery yesterday with a stockholder's suit that claims Howard Hughes plans to sell RKO to the Atlas Corporation, the giant investment firm.

The court is asked to stop any such sale for more than $6 a share of RKO stock or else hold Hughes accountable to the RKO corporation for any excess he receives over that amount.

Last year Hughes offered to buy up all of the assets of RKO for more than $23,000,000 in what amounted to an offer of $6 a share for the firm's stock. Stockholders who tried to block this move lost their case in the Court of Chancery.

All of the stockholders did not take Hughes' offer to purchase, however, and it was one of them who filed the action here. She is Goldie Bodek of New York, whose petition was filed by Robert C. Barab, Wilmington attorney.

RKO, Hughes and other RKO directors are named the defendants. According to the complaint RKO has $17,800,000 cash in bank and a tax loss carry forward (which can be applied against future federal income taxes) of about $30,000,000. The complaint charges that because of his desire to sell to Atlas at substantially more than the $6 a share he paid for the stock, Hughes has been wasting corporate assets by not investing. The resulting loss is claimed to be about $1,000,000.

The plaintiff seeks an order compelling RKO to make a distribution, to ask for an accounting for the failure to invest, to compel RKO to invest and either enjoin the sale or make Hughes accountable.

Malice in Action

Philadelphia, April 12.

Thieves angered when they found little money used a fire axe to destroy the CinemaScope screen of the Sedgwick Theatre, Germantown key.

In addition to hacking seven holes with the axe, the vandals hurled a screw driver through the screen, which was later found embedded in a board behind it. The screen was left a total loss with the damage estimated at $2,000.

The vandals, who apparently remained in the theatre after the final show, broke open several vending machines and knocked the combination off the safe; but failed to get the safe open.

20th Soon Able To Pull Out Of Supply Subsid

With the possibility looming that 20th-Fox's CinemaScope Products Corp. may be dissolved in the near future, the new Bausch & Lomb 16m projection lenses will be delivered directly to the supply dealers by the optical outfit.

The B & L lenses should retail at approximately $125 a piece and, according to present estimates, will become available in mid-summer. The 35m C'Scope lenses, originally handled via CinemaScope Products, since April, 1954, also have been sold directly by B & L to the dealers, leaving the 20th subsid only handling the special C'Scope screens.

CinemaScope Products was established originally to help push the sale of the C'Scope equipment at a time when there was considerable exhib reluctance to switch to the new medium. It's felt that, with C'Scope now practically a theatre standard, there is no further need for the subsid operation. Latter still owns a screen factory on Long Island but the 20th screens aren't competitive pricewise.

It was through CinemaScope Products that 20th originally invested considerable sums in guaranteeing lens and screen production. Contrary to earlier reports, 20th is said not to have guaranteed any 16m lens orders to B & L. Company can be expected to help push the sale of the lenses since none of its 16m versions will be made available in anything but anamorphic form.

Untinted C'Scope 'Horrible': Zanuck

Use of CinemaScope on a black-and-white picture constitutes "a horrible step backwards . . . I am violently against it," Darryl F. Zanuck, 20th-Fox production v.p., said in N.Y. last week.

Commenting on Metro and Warner Bros. b & w projects—which were called off—Zanuck pointed out that the black-and-white images lacked depth. "We have to make some sacrifices to CinemaScope," he declared. "I haven't seen a picture yet that couldn't be done in color."

Zanuck said he couldn't think of a single picture on 20th's lineup that wouldn't benefit from tinting. At the same time, he acknowledged that there was, with color, a tendency to exaggerate the hues, an application which, some feel, makes it difficult to put across drama on the screen without losing the feeling of realism.

"I think we've now been influenced by the use of color in some of the British and Japanese films," Zanuck observed. "They try and subdue their color effects." He pointed to "Oasis," a French-German coproduction financed by 20th, as contai ing some striking uses of color.

Since other studios obtain licenses from 20th for the use of the CinemaScope tradename, they're obliged to live up to contractual provisions re the use of color. Contract stipulates that color must be used unless 20th okays the b & w treatment.

MILLER ON TODD-AO

Longtime Republic Exec Still Clams Up on Sudden Exit

Arthur J. Miller, who resigned several weeks ago as managing director of Republic's Consolidated Film Industries' Laboratory, has joined the motion picture products division of the American Optical Company. He's been assigned to activities relating to the Todd-AO process. Miller is dividing his time between AO's Southbridge, Mass., plant and New York.

When Miller exited Republic after 25 years of service with the company, he also resigned his posts as veepee and director of Republic Pictures Corp. Reached at his home over the weekend, Miller declined to comment "at this time" on the reasons for his leaving the company. His departure came as a surprise, especially since the laboratory division is the most profitable operation of the Republic setup. No mention of Miller's exit was made at last week's stockholder meeting. Nor was there any indication that any of the management sponsored directors were to replace Miller.

BROIDY'S SWING HAS N.Y. ECHOES

Steve Broidy's "missionary work" — calling on exhibitors in various key cities to acquaint them with Allied Artists' elaborate production plans and pitch for playing time—has had the effect of driving home to N. Y. distribution execs the meaning of trade changes that have taken place in the past few years.

The meetings called by Broidy have drawn top theatremen in each area — theatremen in many instances who've never played an AA picture. Regardless of how well AA does in carrying out its plans for more expensive product, some film company officials regard as significant the fact that importantly-situated exhibs already are showing interest.

The point they make is that those certain exhibitor "loyalties" to a few distributors have ceased to exist. Some showmen traditionally have played the films of a few companies and simply closed the door on other sources of supply. There always have been these "loyalties" in varying degrees, no matter what kind of abuse trade association leaders would heap upon the companies, say the New Yorkers.

They add, though, that the present market is such that any producer, regardless of trademark or background, now has a chance to pick up playing time if his product warrants it. There has been an end put to the "loyalties" and along with them the exhib fear that his distributor relationship would be impaired if he did any business at all with a new company.

Rhoden Calls AA '1st New Major' In 25 Years

Los Angeles, April 12.

Allied Artists is "now emerging as the first new major film company in 25 years," Elmer Rhoden, National Theatres prexy, told Southern California exhibitors hosted by AA prexy Steve Broidy at the Ambassador Hotel here on occasion of the 14th and final of the "Big Sell" meets he has been conducting coast-to-coast during the past three weeks.

This, Rhoden pointed out, is a "milestone of great importance" to the industry, which needs new blood. He asked exhibs to help shove company up to the major status it is seeking.

Broidy made it clear that AA needed the theatres if it were to make any progress with its new venture into higher-bracket producting. "We would like to be a grateful company," he said, but to attain this happy state he emphasized the company would "just like our customers to do something to make us grateful." In other words, come through with playing time for AA's new releases.

"By keeping us alive," he stressed, pointedly, "you just might be keeping yourselves alive."

Horwits Heads Columbia Studio Publicity; Lait To Join Another Lot

Hollywood, April 12.

Prexy Harry Cohn of Columbia has named Al Horwits as studio publicity advertising director. Horwits had same job at Universal until 18 months ago. Since then he has operated his own indie shop.

George Lait, who for two years had been acting head of studio adpublicity, was asked by Cohn to remain on but he resigned following Horwits' appointment. He will announce a new studio affiliation within the next few days.

Paramount Now 'Sells' VistaVision; Record $75,000 Manhattan Budget; Gear In on You-Decide-Later Basis

By GENE ARNEEL

Paramount has moved underway with its first major effort to sell the public on VistaVision as "a great new presentation method." Combined with this is a unique distributor undertaking: Par is installing its own projection equipment in a number of theatres for the dating of "Strategic Air Command." A feature of the deal is that the theatres, upon completion of the "SAC" runs, have the option to buy the apparatus for permanent installation or may return it to the film company.

Par broke out with its big campaign in N.Y. heralding the opening of "SAC" at the Paramount Theatre next Wednesday (20). Budget was set at $75,000 for the local push. Included in the promotion are full-page ads in all seven of N.Y.'s daily papers, which amounts to an $18,000 budget item, and much accent on radio-tv blurbs.

Significantly, the ad is made up of three parts V'Vision "sell" and one part the picture ("SAC") itself. This is the first time such an approach has been taken since Charles Einfeld's ad-pub department at 20th-Fox undertook to make CinemaScope a household word with "The Robe" a couple of years back.

Par, of course, had a previous V'Vision entry in "White Christmas" but in this instance the process was given no more billing than any of the film's stars. With "SAC," the emphasis is on the V'Vision visual values.

On the second count, that of the installations, eight theatres already are in line for the setup. They're booking "SAC" via so-called "special deals," which presumably mean the usual top terms plus additional consideration to at least partially cover Par's equipment costs.

Six situations in the U.S.

(Continued on page 22)

Premature Drive-In

Winooski, Vt., April 12.

It doesn't always pay for an ozoner to try to get the jump on northern New England's unpredictable weather.

The Mt. View Drive-in theatre had an early opening with indications that spring had finally arrived.

A few days later a wind-whipped snow covered this area, with more than 100 motorists temporarily marooned in various parts of Vermont.

What else could the drive-in do but announce that it was closing until further notice.

$1,275,000 Award In Phila. Action

Philadelphia, April 12.

A Federal jury verdict that may upset the entire distribution pattern in the Philly exchange area found seven film companies guilty of antitrust violations in withholding firstrun pics from two Norristown theatres until after they had been shown here.

The plaintiffs, the six Sablosky brothers and their wives who operate the Norris Amusement Co., of Norristown, Pa., were awarded $425,000 damages. Under the terms of the antitrust act the majors must pay treble damages on the award or a total of $1,275,000.

The seven majors are Paramount Film Distributing Corp.; RKO Radio Pictures Inc.; Warner Brothers Pictures Distributing Corp.; Columbia Pictures Corp.; Universal Film Exchange; Loew's Inc., and 20th Century Fox Film Corp.

The court action, instituted over three years ago, went on jury trial before Judge Alan K. Grim in U.S. District Court Feb. 11. The trial lasted almost eight weeks, one of the longest film trials on court records here.

The Sabloskys charged that from 1939 until December, 1951, when suit was filed, they were unable to obtain firstruns for their houses until 21 days or more after the pics had completed their runs in downtown Philadelphia.

Jury was out 11 hours. Harry Sablosky (son), Harold Kohn and Aaron Fine were the attorneys.

The decision meant that Norristown, the largest borough in the State of Pennsylvania with a population of more than 38,000, would get national release dates with Philly. Norristown is only 16 miles northwest of mid-Philadelphia. The decision would, if maintained, also give firstrun availability to a flock of other nearby small towns including Coatesville, Doylestown, Bristol, Levittown, Chester, West Chester, etc.

POSSESS 'THE SCARF'

Court Awards Negatives to Sunset Securities Co.

Los Angeles, April 12.

Sunset Securities Co. has been awarded all rights to the film, "The Scarf," by Superior Court ruling over-riding protests made by Gloria Productions, United Artists Corp., Motion Picture Center Studios, Republic Pictures and Consolidated Film Industries.

Assignment of film was made to Sunset by Bank of America National Trust & Savings Assn., on Sept. 18, 1953, which had acquired picture for $49,500 at auction.

Renown Pics In Trans-Lux Deals; '54 Profits Up

Trans-Lux Corp., which engages in various facets of the theatre and equipment business, including the operation of 14 theatres, is underway with a variety of releasing deals with a couple of distributors. The company has the Western Hemisphere rights to four British pictures made by Renown Pictures.

T-L has set a distribution pact with Loew's for distribution of "The Adventures of Svengali" (one of the four) and another deal with Allied Artists for "Grand National Night." The other two are "Adventures of Sadie," which 20th-Fox will distribute, and "Dance Little Lady."

The annual T-L report to stockholders sent out this week by board chairman-president Percival E. Furber showed a net profit of $184,612 for 1954, compared with $170,223 for 1953.

T-L's annual stockholder meeting is set for April 28 in N. Y. with all incumbent directors as candidates for reelection. They include Chester Bland, Harry Brandt, Richard Brandt, Robert Daine, Jay Emanuel, Percival E. Furber, Percy N. Furber, Aquila Giles, Edison Rice, Jacob Starr, Ralph Wiener and Milton C. Weisman.

T-L's biggest stockholder is Harry Brandt, whose 144,415 shares represent 25.3% of the total outstanding stock. Brandt in 1954 collected $24,878 in fees as T-L film buyer, the proxy statement notes.

Inside Stuff—Pictures

Television may be yielding more and more money for oldie pictures from the Hollywood vaults but, coincidentally, so is the theatrical market. Top-caliber productions are getting fancy coin via reissue, one reason being the dropoff in new films available to exhibitors. As a result, such producers as Samuel Goldwyn and David O. Selznick are continuing with hands-off-tv policies, electing instead to try for the big stakes via theatre re-runs.

Goldwyn's experience with reissues of "The Westerner" and "Dead End" is an example of the payoff. The filmmaker reportedly had net rentals—after all costs—of nearly $300,000. Getting anywhere near that coin out of tv would be unlikely.

Goldwyn is now readying "Wuthering Heights" for reissue and other back-number pix from the same source likely will follow in the future.

On the film trade front generally, nearly all companies are prepping at least one or two pix for the customary summer reissue. RKO tops the list with five already set and with others probably to be added. On Paramount's sked is the re-sale of "Going My Way," Bing Crosby starrer.

Paramount is field-testing Cronar, Du Pont's new safety film base, via some prints of its "Strategic Air Command" VistaVisioner. Number of prints using this tough, tear resistant material will be limited simply because the availability of the acetate stock itself is still limited. Du Pont expects to manufacture it eventually at its new plant at Parlin, N. J.

Cronar is thinner than the regular safety stock manufactured by Eastman Kodak and thus allows more footage on each reel. It's competitive price-wise since Par is being charged the same for the Cronar prints by Technicolor than it is for prints made on conventional safety stock. Par is also collaborating with Du Pont in the color field. Several of the "Strategic Air Command" prints, being processed at Technicolor, will be on a black-and-white base delivered to TC by DuPont.

Taking a leaf from "fractured French" and "Daffynitions," Ernie Emerling's Loew Theatres ballyhooligans have prepared their own glossary of phychiatric terms. It's all in connection with Metro's "The Cobweb," film version of William Gibson's novel about a private mental institution. Here are some samples:

Apathy: Famed oldtime song, "Apathy Ball Is Over."

Barrier: What chorus girls are getting more every day.

Claustrophobia: Childhood fixation—saw mommy kissing Santa Claus.

Depressive: Something you don't have to do to the new creaseless Dacron suits.

Get the idea?.

Harris Amusement Co. in Pittsburgh is making big plans to celebrate golden anniversary in two months of country's first Nickelodeon. The date's June 5. Bronze plate on Frank & Seder department store in downtown Pitt marks site of the original Nickelodeon, which was founded by late John P. Harris and his brother-in-law, Harry Davis, in 1905. Harris circuit, believed to be oldest theatre operating organization in the U. S., is now run by founder's son, John H. Harris, also producer of "Ice Capades."

Universal is producing corn on its back lot—not the kind of corn seen and heard on the screen but the kind people eat. The corn field will be used as background for "Kettles in the Tall Corn" and it will have to be an extremely early crop because shooting starts April 4. To insure rapid growth the corn was first planted in the studio green house and later removed to a five-acre plot where it is being cultivated with the aid of electric heating cables. It is expected to be five feet tall when the filming starts.

Soviet Union has turned out two propaganda films for use in Viet Nam to promote the Communist government of the northern half of that country. A Radio Moscow broadcast, monitored in Western Europe, tells about it. First pic, "Historical Day" is about the Ho government; it is completed and will be shown shortly in Viet Minh, northern part of the country. Second film, to be completed shortly, is a follow up with strong plugs for Russian support for the Reds of Viet Nam.

Gerald FitzGerald, Montreal Gazette columnist, led off his "Show Business" section (5) thus: "Commentary, without comment, on Quebec's law banning children under 16 from attending motion pictures. An advertisement for a picture, 'The Life of Christ,' this week carried a footnote: 'Children Not Admitted.'" (Law, passed years ago after a theatre fire which took the lies of many children, is occasionally waived, usually for a Disney cartoon show.)

Cigar Institute of America, repped by the Lynn Farnol publicity office, is tying in with Paramount's promotion of "Strategic Air Command." Angle is that pilots in the pic are seen smoking stogies and since the airmen are the hero type their habits might inspire others. Farnol is staging smoke-ring contests at various Air Force installations and planting streamers at 11,000 retail outlets in behalf of both "SAG" and the CIA.

James N. Jovan, owner of the Monroe Theatre, Chicago, celebrated his 35th anniversary in the picture business here this month by mailing out 25,000 free passes to his theatre. A pamphlet picturing improvements made in the recently completed remodeling of the theatre was mailed to business offices and patrons of the theatre last week; a pass coupon was included.

Call for "new faces" on the screen is answered by Gravis Productions' "Hell's Horizon," in which five of the 13 players are making their film bows. Newcomers are Johnny Murphy, pro ball player; Chet Baker, trumpeter; Mark Scott, baseball announcer; Don Burnett, little theatre actor, and Wray Davis, producer of the picture.

Efforts are afoot to sell "The George Mikan Story," the career of a basketball great who now practices law in Minneapolis. Bennie Berger, president of the Minneapolis Lakers pro league basketball team, as well as a theatre circuit owner, has been empowered by George Mikan to handle the negotiations for the latter.

Metro's science-fiction film, "Forbidden Planet," will be forbidden territory for visitors, with all the sets tightly closed. Idea is to prevent premature exposure of the strange new mechanical props and out-of-this world settings. Studio personnel not directly connected with the picture will be barred.

Novak Back to France

Harry Novak, ex-head of Universal film sales on the Continent returns to his Paris base on the SS Constitution the end of next week (23), landing in Cannes where he meets his wife, Janine, who is with relatives on the Riviera during the film exec's U.S. business trip. They'll motor back to Paris from the Cote d'Azur.

Novak, while in the States, has been laying plans for Continental sales distribution on behalf of indie U.S. producers, or those engaged in coproduction deals.

Kansas Censor, Voted Out, Sees Rap at Governor

Kansas City, April 2.

A charge of playing politics was levelled at Kansas legislators for the part in abolishing the Kansas Board of Review, film censoring body. The board has existed for 40 years, and for the past 14 years years Mrs. Frances Vaughn of Bonner Springs, has been chairman. She issued this statement, through the Kansas City (Daily) Kansan.

"Members of the State Board of Review are both surprised and disappointed that the legislators repealed the censorship law. My surprise was not so great because several members of both the house and senate had expressed the observation that they were not so much concerned with the question of keeping clean movies in the state as they were interested in abolishing any board which had gubernatorial appointments. They wanted to shear Governor Hall of all possible appointments. The bill was rushed through in the last few minutes of the closing session. In my opinion legislators who vote to kill a board for partisan political reasons to 'get even with a governor,' are putting petty personal politics above statesmanship."

The measure abolishing the board came at a time when the censors are engaged in a fight with United Artists and Holmby Productions before the Kansas Supreme Court over its ban of "The Moon Is Blue," which has never played Kansas theatres. The board's ban was ruled unconstitutional by a Wyandotte County District Court months ago, and the board appealed to the higher body.

Alberta Censoring

Edmonton, Alta., April 12.

During 1954 the three-member board of film censors in Alberta reviewed 6,002 films and rejected five. The board made 192 deletions from 75 of the 35-mm. films it reviewed and 36 alterations in 22 16m. films.

Of the 2,187 U.S. films processed the board altered four and rejected four. In 1953 the board altered 23 U. S. films, but rejected none.

Of the 251 films that came into Alberta from Britain, 18 had to be censored, compared with 16 in 1953. One of the 25 Italian productions was rejected and two were altered. Scenes were deleted from four of the eight French films received last year, five of the 35 German productions, and the one Russian film. All were 35m.

Films rejected during the year were "Public Enemy," "She Shoulda Said No," "The Wild One," and "The French Line," all from the U. S., and "Times Gone By," an Italian production. "The "French Line" was eventually passed on appeal but with some sequences deleted.

P. J. A. Fleming, head of the film censor board, termed "The Wild One," a film "stupid, ridiulous and ugly beyond comprehension, with not one redeeming feature to warrant it being shown in Alberta." It was rejected by the board on the ground that it "depicts a revolting, demoralizing, illogical story, filled with violence, sadism and terror, depicting the antics of irresponsible, beer-drinking, law-flouting hoodlums who go unpunished."

New York Sound Track

Front cover of the current Life mag, showing **Grace Kelly** as an Oscar winner, was the result of a payoff by way of anticipation. The color portrait, focusing on the actress in the gown she wore at the Academy Awards ceremony, actually was shot by Life on Feb. 9. This was seven weeks in advance of the Oscar announcements . . **Alan Ladd, William Demarest, Edward G. Robinson** and **Joanne Dru** arrived in San Francisco last week on location for Warner Brothers' "The Darkest Hour" . . . **Sid Rogell**, 20th-Fox studio exec, and producer-director **Harry Joe Brown** have been named v.p.'s of both the Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers. They'll serve as Coast reps.

Marc M. Spiegel, Motion Picture Export Assn. continental manager, will rep MPEA at the Cannes film festival. MPEA prexy **Eric Johnston** wanted to attend but can't fit Cannes into his sked due to prior U.S. Government commitments. He's expected to return soon to the Near East to seek a settlement of the Jordan River Valley controversy between Israel and the Arab states. . **Albert W. Trueman**, the Canadian film commissioner and head of the Canadian Film Board, in N. Y. for the 16m Golden Reel Festival of the Film Council of America.

Warner Bros., in cooperation with Toho Co. of Japan, producer-distributors, and a Japanese fruit juice outfit, is keying a country-wide contest to find a "new star of Japan" to coincide with opening of **Judy Garland's** "A Star Is Born" in that country . . . **Gene Kelly**, in from the Coast over the weekend, took off immediately for Paris accompanied by his daughter . . . Metro writer **Richard Brooks** ("The Blackboard Jungle") due back from London in a few days after conferring with producer **Pandro Berman** on upcoming projects . . **Greer Garson** left Gotham over the weekend for Texas to participate in the five-city preem of Warners' "Strange Lady in Town." . Third annual "hall of fame" awards of Loew's International went to **Ava Gardner** (star of year); **Edouard Sasson**, Metro's Lebanon manager, (distributor of the year), and **Manuel Angel Fernandez**, operator of the Roxy and Estrella Theatres, Mexico City (exhibitor of the year) . . . **Edward L. Kingsley** has picked up the U.S. distribution rights to the Italo-Franco coproduction, "The Bed," starring **Richard Todd, Martine Carol, Dawn Addams**, and **Vittorio de Sica** . . . RKO Pathe producer **Earl Luby** will film a Sportscope on Andros Island, luxury resort in the Bahamas.

RKO selling "Hansel and Gretel" as a "school vacation" picture. Over 400 dates were nabbed for over the current Easter holidays . . . United Artists is "trade-marking" "Marty" with ad art work showing **Ernest Borgnine** in a telephone booth. That full pager in the Sunday (10) Times was unusual for an art theatre booking, "Marty" having opened at the Sutton the following day . . **Harry Schroeder** to serve as N. Y. distribution rep on the **Sam Bischoff-David Diamond** production of "A Bullet for Joey."

Rosalind Russell back to the Coast . . . **Pat Duggan**, following a visit at the Paramount homeoffice, also went thataway while **George Antheil**, composer-conductor and music critic, after scoring "Not As A Stranger" came thisaway.

Tom Ewell, who gets costar billing with **Marilyn Monroe** in "Seven Year Itch," being groomed for stardom by 20th . . . **Mike Todd** back from a quickie trip to Mexico . . . Writer **Michael Stern** suing Warner Bros. for copyright infringement in re "The Damned Don't Cry." Says it's based on his "Who Is **Virginia Hill"** piece for True Mag which appeared in 1945 and the rights of which have reverted to him . . . **Fred Astaire** huddling with 20th on another pic. His last was "Daddy Longlegs" (also for 20th). Astaire disavows any intention of setting up his own indie unit. Says it's too expensive when it comes to musicals . . . **Richard Davis**, owner of the Fine Arts Theatre, N. Y., off to Europe and the Cannes festival.

Elia Kazan is currently represented on Broadway with two hit plays, "Cat on a Hot Tin Roof" and "Tea and Sympathy," which he staged. Also, two motion pictures the Academy Awards-winning "On the Waterfront," and "East of Eden," which he directed.

Republic To Do A UA?

Continued from page 4

audit of the company's books. By-laws of the corporation allow the calling of a special session if enough stockholders demand it. That's the first task faced by the dissident group — to win support for the calling of the meeting.

Yates-To-TV Policy

The LW&M group is on record as opposing Yates' contemplated move to withdraw completely from the theatrical film field to devote 100% of Republic's effort to vid-pix production and film processing activities. Smith, a well-known Wall Streeter, voted 72,300 shares against management at last week's stockholders meeting which touched off the current fight. In all, the dissident group, without previous solicitation, was able to snare some 80,000 anti-management votes at the annual meet.

According to a LW&M spokesman, Smith can personally account for 100,000 shares. In addition, he said, the committee had received pledges of some 300,000 shares in less than a week after the formation of the group. Yates personally controls about 400,000 shares of the 1,800,000 shares outstanding, but, it's believed, he can win additional support from share-holding executives of the company.

Smith immediately after last week's meeting, launched the formation of the dissident group to "explore charges brought against the (Yates) management" and "to bring about whatever management changes are necessary." Already on the committee are Vice Admiral G. G. Bogan, USN, Ret., and Baron E. Van Zuylen. Smith said other names will be announced shortly.

In a statement issued by Smith Sr. and released by his son, a member of the Wall St. firm of LaMorte, Mahoney Co., the veteran Wall Streeter said there were some shocking allegations made relative to the stewardship of Yates at the annual meeting. "The allegations," he said, "are of an extremely serious nature, and can only be properly dealt with by a full and prompt disclosure to all stockholders of the facts which either prove or disprove the charges." He noted that he supported the formation of an independent stockholder committee at the meeting for this reason, but that "this resolution was summarily dismissed by Yates with the obvious inference that the affairs of the corporation are none of the independent stockholders' business."

Smith Sr. termed Yates' conduct as "unseemly" and the allegation against the management as grave, leading to the conviction "that we should join in the formation of a stockholders protective committee." Purpose of the committee, he said, will be: (1) to fully explore the charges brought against management, (2) to rectify any inequities which may be brought to light by whatever means may be at our disposal, (3) to bring about whatever management changes appear necessary in the light of the independent examinations, (4) to make this company a profitable producer of motion pictures for theatres and television. He invited stockholders who are in sympathy with the objectives to write to B. E. Smith Jr., at 11 Wall St.

Although Smith Sr. is spearheading the fight, he is not expected to take any active part in management should he succeed in unseating the Yates team. According to a LW&M spokesman, "he never interferes with management when he has control."

LIBERAL-OR NO-CENSORS DUE

French Producers Still Cry Crisis Despite Higher B.O., Bigger Films

Paris, April 5.

Although b.o. receipts are increasing, with the number of productions fewer to make for bigger productions, French film producers again are crying the old refrain of a crisis. They point to a $3,900,000 deficit between costs and gross take in 1954. The Syndicat Des Producteurs (Syndicate of Film Producers) put ex-minister Henri Frenay at its head five months ago, and charged him with making a full economic report on the cinema as well as getting at the root of its fiscal troubles. Frenay made the point that the main difficulty was the state control of the cinema, under the Centre National De La Cinematographie, which, instead of helping the film industry, shackled it under a dead weight of taxes.

Frenay gave such statistics as film receipts giving two and a half times as much to the state in taxes as they yield to the producer. He made the point that films pay out about 24% in taxes while the theatre is hit for only 8%.

Though a special Film Aid Law was set up in 1948, and finally put into operation in 1953, Frenay claims that it is not enough to balance the producer's budget. Despite producers getting a 7% rebate on taxes, to go back into production, a large part of this is given by the producers themselves as a release visa tax. And though there is an additional 5% tax on the spectator, to go into Film Aid coffers, a large part of this goes into municipal budgets rather than into the Film Aid nut.

Frenay stated that of the $2,700,000 collected on the spectator tax only $600,000 comes to the Film Aid Fund. He also made the point that the Film Aid is entirely insufficient since in 1954 cinema brought in $33,000,000 in taxes to the state and only $10,800,000 was used for aid principles. This sum had to be divided between all the film branches, and only $4,500,000 went to the producers. He claims this is not enough for proper fiscal balance.

Frenay launched an attack on the CNC which he said was run by a governmental employee who is named by the Ministry of Commerce and Industry and whose loyalties are always with the government in the case of any rifts of opinion. The SDP is for a gradual disappearance of the CNC to be replaced by a governmental committee directly responsible to the Minister for certain film affairs, name-

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Ladies Who Review Films And Offer Suggestions Convene in Detroit

Detroit, April 12.

About 200 delegates are expected to attend the first national convention of the Federation of Motion Picture Councils, Inc., which will be held Thursday and Friday (14-15) at the Statler Hotel.

Speakers will be George Murphy, of MGM; Arthur H. DeBra, community relations director of the Motion Picture Assn. of America, and Robert Bendix, co-producer of "This Is Cinerama" and "Cinerama Holiday."

A panel discussion on film problems will be moderated by Mrs. Max M. Williams, Federation prexy and former prexy of the Greater Detroit Motion Picture Council. Panel participants will be Sid Blummenstock, Paramount's director of publicity; Ward Marsh, Cleveland Plain Dealer film critic; Mrs. Dean Gray Edwards, Film Estimate Board of National Organizations; and Mrs. James T. Looram, National Legion of Decency.

The Federation is composed of club representatives who review films and offer suggestions to the industry of public reaction and, in turn, attempt to explain the industry's problems to members and friends and the general public.

Fine—If You Can Get It

Darryl F. Zanuck, 20th-Fox production head, is one exec who believes in talent-participation deals.

"I very much favor that type of deal, particularly where I'm concerned," he cracked in N. Y. last week. "Only trouble is, I haven't got it."

Zanuck: 'Bus' Role Open, Marilyn Must Decide Her Fate; No MCA Overture

Any time Marilyn Monroe decides to return to the 20th-Fox lot where, at least as far as 20th is concerned, she's under contract, she'll find her dressing room in the accustomed place and a script—probably "Bus Stop"—waiting for her.

In discussing the star's defection in N.Y. last week, studio boss Darryl F. Zanuck noted that Miss Monroe's contract had three more years to go. He said she could, of course, elect to "sit it out," but observed offhandedly that, if she decided to do so, "there might be damages involved at the end of that period."

Zanuck appeared vague on Miss Monroe's current status at the studio. He didn't think, he said, that she was suspended, this being largely lawyers' talk. However, he recalled, the star had in a sense suspended herself by refusing to show up for work. Zanuck didn't know whether or not she was picking up her paychecks. He also hadn't heard of any plans for Marilyn Monroe Productions to produce independently and release via 20th.

No MCA Approach

Miss Monroe, who's president of her indie outfit, claims that her old 20th contract is no longer valid and that she is, i fact, a freelancer. This is disputed by 20th. Miss Monroe is now repped by the Music Corp. of America. Zanuck said he hadn't been approached by MCA in connection with Miss Monroe.

"The Seven Year Itch" is Miss Monroe's only unreleased pic at 20th. It's due to preem not before 1956, having been originally set for July, 1955, release. Anticipating a possible refusal by Miss Monroe to return to work, 20th appears to be grooming Sheree North for stardom. She's to star in two roles originally assigned to Miss Monroe—"Pink Tights" and "How to Be Very, Very Popular." It's likely that at least one of these will be released before "Itch."

Zukor Returns to N.Y.

Adolph Zukor, Paramount board chairman, returned to the N. Y. homeoffice Monday (11) after three months at the studio.

Vet exec spends at least a couple of months on the Coast every year.

KANSAS KAYO A MAJOR VICTORY

Official film censors, finally, appear on the run. Whereas scattered court decisions in past have imposed certain curbs on their activities, last week's abolition of the Kansas Board of Review meant the first legislative heave-ho of blue-pencillers, and expectedly will be an influencing factor in putting others out of business.

That the censors themselves know they're in trouble was evidenced last week in Memphis. Rather than engage in a court battle, Lloyd Binford reversed his own ban on Columbia's "Bamboo Curtain." As far as the records show, this was the first time Binford did any backtracking.

Church Influence

Motion Picture Assn. of America and other enemies of censorship have no illusions about any overnight victory, of course. General figuring has it that it will take another couple of years before the "moral guardians" are actually quieted. And in some areas where church elements have a strong voice there doubtless will continue some form of pic passing.

However, the censors of the future, it's felt, will have substantially less authority and probably will represent less monetary expense to the film industry. Up until the time the Ohio board was rendered inoperative, the trade had been paying about $2,000,000 in censor fees.

Flick's Liberal Credo

Based on general indications, the censors eventually will either lose government authority completely

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Warners Sets Deal For Eve Arden

Hollywood, April 12.

"Our Miss Brooks" will bow as a screen personality, under a deal set by Warners with CBS-TV to make a feature film production out of the videcomedy starring Eve Arden. Actress, once under contract to Warners, will return there to take over title role in film which she and writer-director Al Lewis will make under their own setup for Warner presentation.

Lewis also will direct feature, to be produced by David Weisbart, and will collab on script with Joseph Quillan, who works with him on the teleshow. Property is second brought by Warners from television to be made as a feature, first being Jack Webb's "Dragnet."

U.S. Returns Kosmos

Vienna, April 5.

Kosmos film house was handed back to its owner by the American forces, which used it as USFA Theatre since 1946. It was reopened with a gala performance.

Theatre also serves as an apprentice shop for young men striving to become projectionists.

(1) Censors, (2) Foreign Barriers To Trade Obsess Film Executives

Freedom of the screen from both censorship and economic barriers abroad is the key in messages from Eric Johnston in the annual reports of the Motion Picture Assn. of America and the Motion Picture Export Assn. He's president of both organizations.

The MPAA report also contains a two-page tribute to the Production Code and its personnel, pegged to the 25th anniversary of the Code which occurred this year. Calling the Code "a creed of responsibility for those engaged in entertainment's most powerful and dramatic medium," the report went on to hail it as "a bulwark against th encroachment of political censorship."

In his MPEA statement, Johnston took off on the protectionist policies of some foreign government re their local film industries. "Countries which think they are protecting local film enterprises by erecting barriers against outside competition, are in fact damaging their own industries, and this must be clear to them," he wrote. "No nation's film industry can continue to operate independently and on an adequate scale without foreign markets.

"Nobody's domestic patronage is big enough to permit the industry to flourish as it should. Hence the free flow of films around the world must be of mutual concern to all responsible film producers." Johnston pointed out that the U. S. had taken the lead applying this thought.

"There are no restrictions against the import and presentation of foreign films in the United States and whenever barriers have been proposed, our industry has taken a firm stand against them," he held.

Johnston said there was "no more justification for the governments of free men to bridle the screen than there is to curb the press." There are adequate laws, he wrote, "to protect the public from unwholesome films, just as there are to protect society from unwholesome books. Prior restraint on movies is neither needed nor welcome. It can only do a disservice to integrity and to understanding."

Hollywood is suffering from prerelease censorship at home, although it's gradually crumbling, and also abroad where censors are active in varying degrees in practically every country. Among the worst are India, Indonesia and Ireland.

"Motion pictures, as a free institution, should be supported and defended," Johnston declared. "The principle is clear. Free men can remain free only so long as their institutions are free, and the screen is one of them."

Johnston noted the U. S. films' continuing advance abroad and noted, for the overall picture, that there were early signs pointing to economic gains in 1955 "which should top the notable progress made in the preceding year." At the same time, he warned against increased costs of film making; the tightening up of the foreign market and the continuing high volume of antitrust suits within the industry. He sounded hopeful on the final realization of a workable arbitration system.

Playing Up Marlon

San Antonio, April 12.

Two local nabes, the Broadway and the Olmos, hit it lucky. Apparently not by foresight they were playing "On the Waterfront" on the night the Oscar awards were announced.

The Broadway will now play this week another Brando film, "The Wild One."

Kansas Board's Right To Censor 'Moon Is Blue' Upheld by State Tribunal

Kansas City, April 12.

An about-face came in the Kansas censorship controversy over "The Moon Is Blue" (UA) when the state supreme court last Saturday reversed a decision of the Wyandotte County District Court which had ruled the ban of the Kansas Board of Review (state censor) was unconstitutional.

The supreme court viewed the film and in its opinion declared it was not passing on the merit of the picture. The question considered was the statute under which the censor board was organized, and the high court ruled the law did convey the board administrative authority to review and approve or disapprove motion pictures.

The court made the point that neither the district court nor any other such constituted court could substitute its opinion for that of the Board of Review.

In essence the supreme court confirmed legality of censorship in Kansas, but the victory is academic since the Kansas Legislature on April 2 passed a bill abolishing the Board of Review, and the bill was signed last week by Governor Fred Hall.

Stunting Drive-In

Chicago, April 12.

The Sunset Drive-In Theatre here ran an ad in yesterday's (Mon.) Chicago Tribune want ad section which read: "Uranium Prospector—Capable man with dog or cat or man-wife combination wanted to prospect for uranium at Sunset Drive-In Theatre. Call daily, 9 to 6."

Search for sourdoughs is linked to ozoner's booking of "The Far Country," Universal's Jimmy Stewart pic with a Canadian gold rush background opening there this week. The drive-in has a uranium prospecting display at the entrance complete with samples, Geiger counter and scintillometer. An experienced prospector type, preferably grizzled, is sought to hypo interest in and explain the display.

State's Profit From Censor Fees

Defenders of Censorship Argue It's Natural Function of Government But Don't Want Government to Pay Expenses — Little Stress Put on This Inconsistency by Foes of Censorship

One aspect of the pressure for censorship laws hasn't been given much prominence in any of the various maneuvers seeking relief from the blue-pencil burdens.

Those who champion censorship statutes on city and state levels take the position that "safeguards" against "immorality" are the natural function of government. The law, so the thesis goes, protects the entire citizenry.

If this is so, why isn't it a "natural function" for government, city or state, to pay the costs of administration of this law. What kind of law can it be where only a limited few must pay for its enforcement?

American film companies and foreign picture importers have been shelling out about $2,000,000 yearly in censorship fees—this for the dubious privilege of having their product vetoed.

The mere existence of censorship is onerous enough. But its victims have to pay yet. In N. Y. State, according to Assemblyman Leo P. Noonan, censorship fees stack up to four times the amount of actual administration expense.

Happy Over Kansas

Abolition of film censorship in Kansas, the first state to take such action in the history of the pic industry, has Eric A. Johnston, president of the Motion Picture Assn. of America, hopeful there might be a chain reaction.

He stated: "Every believer in freedom of expression will rejoice that Kansas has repealed its ancient censorship law. It is to be hoped that the lead of Kansas will be followed by her sister states that still have anachronistic censorship statutes on their books."

English Titles Pure But Those Who Savvy Polish Call 'Barska' Obscene

Chicago, April 12.

Police Commissioner Timothy O'Connor last week yanked the permit issued to show "Five Boys From Barska Street," a Polish language feature, by Chicago's Police Censor Board. Film opened at the Cinema Annex Theatre here and viewers complained to the commissioner's office that the film was rife with obscenities. The board had passed the picture on the basis of English subtitles which of course were simon-pure.

Violent Saturday
(COLOR-CINEMASCOPE)

Taut and vivid meller looks to be a sleeper; good b.o. prospects.

20th-Fox release of Buddy Adler production. Stars Victor Mature, Richard Egan, Stephen McNally; also stars Virginia Leith, Tommy Noonan, Lee Marvin. Features Margaret Hayes, J. Carroll Naish, Sylvia Sidney, Ernest Borgnine, Dorothy Patrick, Billy Chapin, Brad Dexter. Directed by Richard Fleischer. Screenplay, Sydney Boehm, from novel by William L. Heath; camera (color), Charles G. Clarke; editor, Louis Loeffler; music, Hugo Friedhofer (Lionel Newman conducting). Tradeshown in New York April 8, '55. Running time, 90 MINS.

Shelley Martin	Victor Mature
Boyd Fairchild	Richard Egan
Harper	Stephen McNally
Linda	Virginia Leith
Harry Reeves	Tommy Noonan
Dill	Lee Marvin
Emily	Margaret Hayes
Chapman	J. Carroll Naish
Elsie	Sylvia Sidney
Stadt	Ernest Borgnine
Helen	Dorothy Patrick
Steve Martin	Billy Chapin
Gil Clayton	Brad Dexter
Mr. Fairchild	aymond Greenleaf
Bobby	Donald Gamble
Georgie	Rickey Murray
Stan	Robert Adler
Bart	Harry Carter
Mrs. Stadt	Ann Morrison
David Stadt	Kevin Corcoran
Anna Start	Donna Corcoran
Mary Stadt	Noreen Corcoran
Slick	Boyd Morgan
Mr. Braden	Richard Garrick
Miss Shirley	Florence Ravenel
Bank Teller	Ellene Bowers
Bank Customer	Dorothy Phillips
Marion, Secretary	Virginia Carroll
Sydney	Ralph Dumke
Roy, Bartender	Robert Osterloh
Dorothy	Joyce Newhard
Mrs. Pilkon	Helen Mayon
Drug Clerk	Mack Williams
Conductor	Harry Seymour
Amish Farmer	John Alderson
Signalman	Fred Shellac

20th-Fox has what looks like a sleeper in "Violent Saturday," a complex but taut melodrama about a bank robbery in a small mining town in the southwest. Producer Buddy Adler, in his first try for Fox, has turned out an ambitious and somewhat pretentious film in color and CinemaScope, but despite the encumbrances of some contrived subplots, the main action of the story stands out as a masterly piece of filmmaking in the meller department. Film should catch on to a good b.o. return.

Lensed on location in Arizona in a modern day setting, the film concerns the bank robbery planned by a cool trio played by Stephen McNally, Lee Marvin and J. Carroll Naish. As their preparations for the holdup unfold, the several subplots are set up—Richard Egan's unhappy marriage to Margaret Hayes; Victor Mature's trouble with Billy Chapin, his son, who's disillusioned because the old man fought the war as supervisor of the mine; Tommy Noonan as the married and moralistic bank manager who can't resist being a peeping-tom when it comes to Virgi ia Leith, a sexy nurse; and Sylvia Sidney, a librarian who resorts to purse-snatching to pay a longstanding debt.

Purpose of all the subplots is to set the stage for the holdup, where they all fall into place and are solved by the events of the holdup and what follows. They're highly contrived and unconvincing, but they do serve the purpose of giving the film a greater sense of scope and power, and they maintain interest for the most part while leading into the powerful climax of the pic.

Climax comes with the robbery itself and the getaway, which is foiled by Mature and Ernest Borgnine, an Amish farmer whose home is used as the getaway point. It's here that Sydney Boehm's screen version of the William L. Heath novel and Richard Fleischer's direction strip the action of the nonessentials and turn on the heat in a powerful windup that's worth the waiting. Fleischer's direction in these scenes is compelling, both from the staging and the camera-work viewpoints. And, paradoxically enough, the use of color and CinemaScope enhances the pic rather than detracting from it by giving the action sweep and vigor, confined though it is.

There's no one standout acting job here, unless it be Noonan's as the drooling bank manager. But McNally, Marvin and Naish are excellent and even sympathetic as the hoods, Miss Hayes convincing as the unfaithful wife, and Miss Leith full of s.a. as the nurse. Egan and Mature turn in okay performances, as does young Chapi , Borgnine and Miss Sidney, the latter in an abbreviated role. Color by De Luxe is excellent in quality, and Charles G. Clarke's camerawork is topnotch. Lionel Newman batoned an excellent score by Hugo Friedhofer.

Incidentally, the novel is being published simulatneously with the picture, something of a rarity. *Ch*

Strange Lady in Town
(C'SCOPE-SONG-COLOR

Greer Garson as an 1880's femme medico from Boston who tames the wild west. Generally satisfactory prospects.

Hollywood, April 12.

Warner Bros. release of Mervyn LeRoy production. Stars Greer Garson, Dana Andrews, Cameron Mitchell, Lois Smith; features Walter Hampden, Gonzales Gonzalez, Joan Camden, Anthony Numkena, Jose Torvay. Directed by LeRoy. Story and screenplay, Frank Butler; camera (Warner-Color), Harold Rosson; editor, Folmar Blangsted; music composed and conducted by Dimitri Tiomkin; song, Tiomkin and Ned Washington; sung by Frankie Laine with Mitch Miller and his orch. Previewed April 5, '55. Running time, 112 MINS.

Julia	Greer Garson
O'Brien	Dana Andrews
David	Cameron Mitchell
Spurs	Lois Smith
Father Gabriel	Walter Hampden
Martinez Martinez	Gonzales Gonzalez
Norah	Joan Camden
Tomasito	Anthony Numkena
Bartolo	Jose Torvay
Bella Brown	Adele Jergens
Karg	Bob Wilke
Hatlo	Frank de Kova
Shadduck	Russell Johnson
Scanlon	Gregory Walcott
Wickstrom	Douglas Kennedy
Gen. Lew Wallace	Ralph Moody
Billy the Kid	Nick Adams
Rebstock	Jack Williams
Dance Specialty	The Trianas

Conventionalism was the same in the early west as it was in Boston, but the 1880 land of cowboys and Indians also had a free-wheeling informality that made it an easier target for a femme medico, newly come to Santa Fe, New Mexico, from Beantown, complete with bag, pills and suffragette ideas. That's the setup for "Strange Lady In Town," and, with Greer Garson in the title role, the entertainment comes off in a generally satisfactory manner.

Producer - director Mervyn LeRoy chose CinemaScope and WarnerColor to insure full pictorial display of the outdoor backgrounds for the Frank Butler screen story. The visual values resulting from the Harold Rosson photography are among the several assets the film has to please ticket buyers. To be liked also is the title tune, sung by Frankie Laine, and the Dimitri Tiomkin score, which is robust when required and, elsewhere, full of melodic themes that linger.

To some extent, the deliberate pacing LeRoy uses in the initial half of the film to establish plot and characters lessens the overall entertainment impact, and this seeming slowness will get a mixed reaction from audiences who, aware of where the story is going, will want less delay in getting there. However, when LeRoy does cut loose with action, it is well established and all that the more avid fan could ask.

In this action category is the fight Dana Andrews, rival doc and suitor for Miss Garson's hand, has with Bob Wilke, itinerant teamster, who has come to drag away his unwilling ex-girl friend, Joan Camden, a mental patient of the femme medico. There's a high suspense in the sequence when an Apache band comes on Andrews and Miss Garson while they are riding in the desert. Action climaxes in the fight between a posse and a gang of bank robbers, among whom is Cameron Mitchell, Miss Garson's wayward brother, who listens to the pleas of his sister, against the intuition of Lois Smith, the young girl who loves him, and surrenders, only to be riddled by mob bullets.

Plot, simply, deals with a woman, unable to break down haughty Boston indifference to a femme who practices medicine, and goes west to Santa Fe where her younger brother is a cavalry officer. There, she finds prejudice, too, but is gradually breaking it down, even winning over an established, and opinionated, male doctor, until her brother goes completely bad. The townspeople tar her with the same brush of wickedness, but the male doctor and the unprejudiced Mexicans and Indians among whom she has worked defy public opinion and keep her with them.

Miss Garson does a job that will satisfy her following in portraying the title role. She maintains a ladylike dignity, a sort of grand dame quality, even in the more hail - fellow - well - met sequences, without necessarily seeming stiff or assuming a looking-down-the-nose attitude. The other characters are more free-wheeling, lending themselves to the flamboyance supplied by Andrews, Mitchell and Miss Smith. The two male stars are good, and Miss Smith, who lifted a small spot in Warner's "East of Eden," gives a virtually perfect portrayal of a young girl, merging into womanhood but who has not yet shaken off the ties to adolescence.

Walter Hampden, desert priest and operator of a small hospital in which Miss Garson works, is capable, and Gonzales Gonzales supplies some Latin chuckles as an aide to Mitchell. Miss Camden does well as the mentally unbalanced patient, as do Anthony Numkena, blind Mexican boy healed by Miss Garson, and Jose Torvay as his grateful father. Others supply the necessary color to character parts. Numkena, and several other juves raise sweet voices in religious music and there's a fiesta dance specialty by the Trianas that has color. *Brog.*

The Looters

Modern-day outdoor thriller, modestly entertaining filmfare for programmer playdates.

Hollywood, April 11.

Universal release of Howard Christie production. Stars Rory Calhoun, Julie Adams, Ray Danton; co-stars Thomas Gomez, Frank Faylen; features Russ Conway, John Stephenson, Rod Williams. Directed by Abner Biberman. Screenplay, Richard Alan Simmons; story, Paul Schneider; camera, Lloyd Ahern; editor, Russell Schoengarth; music supervision, Joseph Gershenson. Previewed April 6, '55. Running time, 87 MINS.

Jesse Hill	Rory Calhoun
Sheryl Gregory	Julie Adams
Pete Corder	Ray Danton
George Parkinson	Thomas Gomez
Stan Leppich	Frank Faylen
Major Knowles	Russ Conway
Lieutenant Stevenson	John Stephenson
Co-Pilot	Rod Williams

(*Aspect ratio:* 1.85-1)

Plane robbers replace train robbers in this modestly entertaining thriller and the way it goes about its melodramatics will see it through programmer bookings in the general situations.

A plane crash in the Pike's Peak region of the Colorado Rockies, where pic was filmed, sets off the story to be told in the Howard Christie production, and Abner Biberman's direction paces the plot as advantageously as possible, even though there is a lack of plausibility, keeping it from being an entirely okay show.

The script by Richard Alan Simmons, from a story by Paul Schneider sends out mountaineer Rory Calhoun and his old Army buddy, Ray Danton, now an adventurer, as a rescue team to find the plane and possible survivors. There are four, Julie Adams, model for risque art; Thomas Gomez, brokerage clerk; Frank Faylen, retiring Navy petty officer, and Rod Williams, badly injured co-pilot.

Melodramatics get into the tale through $250,000 in cash which was on the plane and which Gomez has found. Danton scents the money, too, and partners with Gomez to force Calhoun to lead them out of the wilderness, scheming to kill them all when civilization is within sight. It's a long and arduous trek, up mountain and down dale, that Calhoun leads the party, aiming via circuitous route to land the little group in an area where an Army artillery battalion will be staging target practice. Amidst salvos from the mountain battery, Calhoun and Danton have it out, leaving the mountaineer free to continue a life in his beloved hills with Miss Adams.

Satisfactory performances are turned in by the cast. Miss Adams rates special attention by virtue of a revealing getup she wears—the costuming going with her previous modelling profession being, fetching, but hardly adequate, garb for the big woods. Technical assists come over expertly, from Lloyd Ahern's lensing on down. Score supervision by Joseph Gershenson includes a melodic French tune, "Aupres de ma Blonde." *Brog.*

Redevilled
(C'SCOPE-COLOR)

Fair chase meller with religious overtones; moderately okay for general program market.

Hollywood, April 8.

Metro release of Henry Berman production. Stars Anne Baxter, Steve Forrest; features Simone Renant, Maurice Teynac, Robert Christopher, Joseph Tomelty, Victor Francen. Directed by Mitchell Leisen. Story and screenplay, Jo Eisenger; camera (Eastman Color), F. A. Young; editor, Frank Clarke; music composed by William Alwyn, conducted by Muir Mathieson; song, Paul Durand, English lyrics by Richard Driscoll. Previewed April 4, '55. Running time, 85 MINS.

Monica Johnson	Anne Baxter
Gregory Fitzgerald	Steve Forrest
Francesca	Simone Renant
Treville	Maurice Teynac
Tony Lugacetti	Robert Christopher
Mama Lugacetti	Ina De La Haye
Father Cunningham	Joseph Tomelty
Remy Hotel Manager	Olivier Hussenot
Priest, in Seminary	Jean Ozenne
Taxi Driver	Jacques Hilling
Concierge	Raymond Bussieres
Father du Rocher	Victor Francen

A chase melodrama, with religious overtones, played off against the streets and rooftops of Paris, is offered in this Metro release. Aside from the striking CinemaScope tour of the French capital, beautifully tinted in Eastman Color, the feature is in the medium entertainment class best suited for the regular program market.

Plot premise involves a young man, en route to a seminary to prepare for priesthood, with a shady lady of songs and, as the story opens, wanted for the killing of her married lover. Such a setup presents awkward problems in avoiding offense, but producer Henry Berman and director Mitchell Leisen bring it off acceptably, even though a sizeable share of the pic's audience may still get an uncomfortable feeling from the situation.

Anne Baxter is the nitery chirp, no better than she has to be to get by in life, and Steve Forrest is the young man who undertakes to protect her. The story and script by Jo Eisinger makes it rather clear that Forrest is not moved by any lure of the flesh to aid the girl. Soon the legit beginning from a simple act of kindliness boils into flight as Forrest seeks to keep Miss Baxter away from the police and the killers hired by the dead man's brother until she can be spirited out of France. During the chase sequences considerable suspense and tension develops, along with the complication of Miss Baxter falling in love with the embryo priest. He falters a bit, too, but pulls up in time to remain steadfast to a life of the cloth. Picture ends with the girl going out to face the killers and die so Forrest will be completely free of her.

Miss Baxter does her character excellently. Forrest continues to show considerable promise and his natural talent keeps his character human and believeable without stuffiness. A bit of French spice, very welcome, is Simone Renant, fashion designer attracted to the young man's good looks. Robert Christopher, with the same religious destiny as Forrest, and Victor Francen, crusty priest who attempts to keep Forrest in line during the Paris stay, are the only other important casters, although a number of smaller parts add color.

F. A. Young did the excellent C'Scope lensing, taking advantage of historic sights in Paris to dress up the footage. William Alwyn's score, conducted by Muir Mathieson, and the song, "Embrasse-Moi Bien," cleffed by Paul Durand with English lyrics by Richard Driscoll, are good. So are the Helen Rose and the Jean Desses fashions. *Brog.*

Napoleon
(FRENCH; COLOR)

Paris, April 5.

Cinedis release of Filmsonor-CLM-Franclinex production. Stars, Daniel Gelin, Raymond Pellegrin, Michele Morgan, Sacha Guitry; features, Henri Vidal, Daniele Darrieux, Lana Marconi, Jean Gabin, Orson Welles, Eric Von Stroheim, Dany Robin. Written and directed by Sacha Guitry. Camera (Eastmancolor), Pierre Montazel; editor, Raymond Lamy; music, Jean Francaix. At Berlitz Paris. Running time, 190 MINS.

Bonaparte	Daniel Gelin
Napoleon	Raymond Pellegrin
Talleyrand	Sacha Guitry
Josephine	Michele Morgan
Walewska	Lana Marconi
Murat	Henri Vidal
Eleonore	Daniele Darrieux
Desiree	Dany Tobin
Hudson-Lowe	Orson Welles
Beethoven	ric Von Stroheim
Marie-Louise	Maria Scheli

If Sacha Guitry's previous historical opus, "Versailles," made the French audiences cry with pride for the "glory that was once France," his new pic, "Napoleon," will only lead to a few throat tightenings and scalp tickling by the music crescendos and patriotic fanfare. Otherwise, this may tire many, not looking like the phenom grosser its predecessor was. There is no doubt that the Napoleon name and grandiose bundle of star names in the film will make for solid b.o. here and it will probably make money despite its record $1,800,000 nut. Coming soon after "Desiree," this is more problematical for the U.S. An axe, not scissors, would have to be taken to this longwinded expose of the Emperor's life.

Guitry has reduced him to the status of a figure in a parlor charade game. As the wily, statesman, Talleyrand, Guitry takes the lion's share of the wit and lines as he tells a few friends about the life of Napoleon. This allows him to dip at will into the various episodes of great man's rise to power. But this also robs the Napoleon figure of its epic spirit and very rarely does an idea about the true genius of Napoleon come through. Guitry dwells on anecdotage rather than trying to reconstruct and instill the reasons and drive that made him the greatest figure of dictatorial will.

There is only a brief shot of the Revolution as Napoleon sees Louis XVII being humiliated. Then it takes him through his rise to command, various campaigns, his elevation to Emperor, and then his final defeat by the Allies, the return from Elbe, Waterloo and his last exile to Saint Helena where he dies. It ends with Napoleon's cinders being returned to France in a symbolical shot of the Emperor on his white horse coming down the Champs-Elysees under the Arch of Triumph.

Napoleon's love life is not spared including his fervent courtship of Desiree, his wooing and marriage to Josephine, and his various extra-curricular attempts to create an heir. Marie Walewska is importantly featured as well as the family and friends of the great man.

Daniel Gelin is the young Bonaparte but only has flashes of the dynamic will needed. In a ludicrous changeover, Bonaparte becomes Napoleon during a haircutting sequence. Although Guitry has taken full license, the change from the full-nosed Gelin to the blunt-nosed, brooding Raymond Pellegrin gets titters. Pellegrin manages to make a sober if not overwhelming figure of Napoleon.

Michele Morgan is a properly enticing Josephine. Lana Marconi is a flaccid Walewska and the other roles are a grab-bag of stars. There is Orson Welles as the beady eyed Hudson-Lowe; Eric Von Stroheim doing a bit as Beethoven; Jean Gabin dying and shrieking as he points at some wounded men, etc.

Color is rich and well balanced. Costumes and ensembles are well dressed giving the film nice production. Guitry has a field day as Talleyrand. Battle scenes were staged by Hollywood director-art director Eugene Lourie who has gotten some nice movement into the vacillations of the Napoleonic wars. These are kept at picturesque, stylized length. Music has the right heroic and parody aspects but is too loud at times. Editing helps keep the span and sprawling content coherent.

The bevy of star names and Napoleon theme gives this a chance in America if well plugged and cut. *Mosk.*

Conquest of Space
(COLOR)

Science-fiction entry, exploitable but most appeal to youngsters; just medium possibilities overall.

Hollywood, April 7.

Paramount release of George Pal production. Features Walter Brooks, Eric Fleming, Mickey Shaughnessy, Phil Foster, William Redfield, William Hopper, Benson Fong, Ross Martin. Directed by Byron Haskin. Screenplay, James O'Hanlon; adaptation, Philip Yordan, Barre Lyndon, George Worthington Yates; based on the book by Chesley Bonestell and Willy Ley; camera (Technicolor), Lionel Lindon; editor, Everett Douglas; process photography, Farciot Edouart; astronomical art, Chesley Bonestell; special photographic effects, John P. Fulton, Irmin Roberts, Paul Lerpae, Ivyl Burks, Jan Domelat; score, Van Cleave. Previewed April 4, '55. Running time, 80 MINS.

Samuel Merritt	Walter Brooke
Barney Merritt	Eric Fleming
Mahoney	Mickey Shaughnessy
Siegle	Phil Foster
Cooper	William Redfield
Fenton	William Hopper
Imoto	Benson Fong
Fodor	Ross Martin
Sanella	Vito Scotti
Donkersgoed	John Dennis
Elsbach	Michael Fox
Rosie	Joan Shawlee
Mrs. Fodor	Iphigenie Castiglioni

(*Aspect ratio:* 1.85-1)

As a jet age film entry, this science-fiction feature has enough exploitation values to steer it through the general market without a crash landing. It needs the ballyhoo help because otherwise the grossing prospects are not big. Regular dual bill patrons will find it acceptable enough, but the kiddies should provide the strongest trade.

As in most pix of this type, it's the technical stuff, such as models, special photographic effects and process lensing, that scores the best. Here, these assets support a rather stodgily developed screenplay and an unknown cast, both of which handicap the George Pal production in putting its best foot forward. When Byron Haskin's direction has a chance at action and thrills they come over well, but most of the time the pacing is slowed by the talky script that James O'Hanlon fashioned from the adaptation of the Chesley Bonestell-Willy Ley book by Philip Yordan, Barre Lyndon and George Worthington Yates.

Plot time is the future, with the setting divided between a space station wheeling some 1,000 miles above earth and a flight from this floating base to the planet Mars. Some suspense enters into the footage here and there, but a feeling of expectancy isn't sufficiently maintained to keep the entire 80 minutes commanding attention. Best moments deal with a meteor hitting the space station and spilling everything before the wheel is righted, the near crash of the rocket ship with a meteor on the trip to Mars. The latter planet is a sort of red dust affair, sere and forbidding, and from which those who have survived are able to blast off for the return trip after some curiously unexciting adventures.

The rocket ship is manned by a stereotype crew. There's Walter Brooks, the commanding officer

who loses his screws because he figures God didn't want man jetting off to new planets; Eric Fleming, his son, who didn't want to make the trip anyway, but who turns out to be the ship's salvation; Mickey Shaughnessy, tough old master sergeant, devoted to the c.o.; Phil Foster, a wise-cracking Brooklynite, and Benson Fong and Ross Martin, UN personnel. These and others in the cast are acceptable in undemanding roles.

The real stars are the props and lensing, supplied in the latter instance by Lionel Lindon on the regular Technicolor photography, Farciot Edouart on process, John P. Fulton, Irmin Roberts, Paul Lerpae, Ivyl Burks and Jan Domela on special photographic effects, and Chesley Bonestell's astronomical art. The art direction by Hal Pereira and Joseph MacMillan; set decorations by Sam Comer and Frank McKelvy; sound by Harold Lewis and Gene Garvin, and the score by Van Cleave are among other top assets. *Brog.*

Cell 2455, Death Row

Film version of Caryl Chessman book with good b.o. potential in program and action markets.

Columbia release of Wallace MacDonald production. Stars William Campbell, Robert Campbell; features Marian Carr, Kathryn Grant, Harvey Stephens. Directed by Fred F. Sears. Screenplay, Jack De Witt, based upon book by Caryl Chessman; camera, Fred Jackman Jr.; editor, Henry Batista; music, Mischa Bakaleinikoff. Tradeshown N.Y., March 17, '55. Running time, 77 MINS.

Whit ..... William Campbell
Whit, as a boy ..... Robert Campbell
Doll ..... Marian Carr
Jo-Anne ..... Kathryn Grant
Warden ..... Harvey Stephens
Hamilton ..... Vince Edwards
Seil ..... Allen Nourse
Hallie ..... Iane De Laire
Whit, as a young boy ..... Bart Bradley
Al ..... Paul Dubov
Nugent ..... Tyler Mac Duff
Monk ..... Buck Kartalian
Bianche ..... Eleanor Audley
Hatcheck Charlie ..... Thom Carney
Lawyer ..... Joe Forte
Judge ..... Howard Wright
Superior Guard ..... Glenn Gordon
Sonny ..... Jimmy Murphy
Tom ..... Jerry Mickelsen
Bud ..... Bruce Sharpe
Skipper Adams ..... Wayne Taylor

"Cell 2455, Death Row," story of condemned rapist Caryl Chessman, comes to the screen as a depressing case history of a youth who went wrong. Obviously it has strong exploitation possibilities which exhibitors will find useful, and these will tend to offset the film's lack of marquee values. But for the most part this Columbia release will find its b.o. potential confined to the program and action markets.

For although Chessman's attempts to escape the gas chamber for the last six years have been well publicized in the press and in his own book, the drama surrounding his circumstances falls far short of being a gripping human documentary in this Wallace MacDonald production. The Jack De Witt screenplay fails to probe the inner reasons for Chessman's life of crime and resorts to a long flashback of incidents which brought him to San Quentin's death row.

To De Witt's credit he never makes the character a sympathetic one. As portrayed by William Campbell (as Chessman over 18) and Robert Campbell (Chessman as a teenager), the role first comes off as a study of an incorrigible kid—and later of a youth defiant of society's laws. Much of the background and story is explained through the device of narration as William Campbell reflects while pacing his cell.

However, the criminal career of cell 2455's occupant proves to be such a senseless round of car thefts, stickups and hijacking that one wonders what mental quirk was behind all this. Little is done to establish the motivation especially in view of the elder Campbell's comment that the individual has himself to blame and not environment or other factors.

The Campbells, who head a long cast, are effective as the tough kid who couldn't go straight but wised up in death row. Okay support is provided by Marian Carr, as a blowzy moll; Kathryn Grant, teenage version of a moll, and Harvey Stephens as the San Quentin warden. Among those who register in lesser roles are Allen Nourse, Diane De Laire and Vince Edwards.

Direction of Fred F. Sears, although minimizing the psychological aspects, handles the many action sequences with finesse. Fred Jackman Jr.'s black-and-white photography is a plus as is the tight editing of Henry Batista. Music conducted by Mischa Bakaleinikoff is in keeping with the grim mood of the subject, and other technical credits measure up. Producer MacDonald's physical trappings besneak a modest budget. *Gilb.*

Dial Red O

Program meller with Bill Elliott out of buckskins and into civvies in lightweight lowercase offering.

Hollywood, April 11.

Allied Artists release of Vincent M. Fenneily production. Stars Bill Elliott; features Keith Larsen, Helene Stanley, Paul Picerni. Written and directed by Daniel B. Ullman. Camera, Ellsworth Fredricks; editor, William Austin; music, Marlin Skiles; jazz sequences by Shorty Rogers and His Giants. Previewed April 7, '55. Running time, 63 MINS.

Lieut. Flynn ..... Bill Elliott
Wyatt ..... Keith Larsen
Connie ..... Helene Stanley
Roper ..... Paul Picerni
Lavalle ..... Jack Kruschen
Gloria ..... Elaine Riley
Sgt. Colombo ..... Robert Bice
Deputy Clark ..... Rick Vallin
Major ..... George Eldredge
Deputy Morgan ..... John Phillips
Mrs. Roper ..... Regina Gleason
Doctor ..... Rankin Mansfield
Reporter ..... William J. Tannen
Photographer ..... Mort Mills

(*Aspect ratio*: 1.85-1)

Bill Elliott, stalwart of the plains, doffs his buckskins for civies in this modern-day melodrama. Results are lightweight but passable for lowercase bookings in the programmer market.

The "Dial Red O" title on the meller might indicate there are some Communists lurking in the screen story fashioned by director Daniel B. Ullman, but all it means is call the operator when you need the sheriff's office. In this case, Elliott portrays a lieutenant in the sheriff's department who is called in when an ex-serviceman from the psychiatric ward of a veterans' hospital goes looking for the wife who has divorced him.

Keith Larsen is the young man who goes over the fence, but all he wants to do is to talk to Helene Stanley, the ex-spouse, not kill her as the authorities fear. She does get bumped off, though, by Paul Picerni, her married boyfriend who resents the idea that she has become pregnant. This leaves Larsen in a bad spot, he's jailed and then escapes, having figured out who the real killer is almost before Elliott can arrive at the same conclusion. Elliott manages to arrest Picerni in time to prevent Larsen from really becoming a murderer.

Elliott is his customary taciturn self as the sheriff, doing okay without his horse and chaps. Larsen, Miss Stanley, Picerni, Jack Kruschen, a gabby writer; Elaine Riley, femme deputy, and others in the cast do what is expected of them adequately.

Lensing by Ellsworth Fredricks and the other technical contributions are satisfactory, as is the score by Marlin Skiles and the jazz backgrounds done by Shorty Rogers and His Giants. *Brog.*

The Land

(Zemlya)
(RUSSIAN-COLOR)

Artkino release of Kiev Studios production. Stars N. Uzhvy, V. Sokirko. Directed by A. Buchma, A. Shvachko. Screenplay by Shvachko from the novel by Olga Kobylianskaya; camera, N. Slutsky; music, B. Krizhanovsky, V. Gomoiyaka. At the Stanley, N.Y., starting April 9, '55. Running time, 82 MINS.

Maria ..... N. Uzyvy
Ivan ..... V. Sokirko
Savva ..... P. Grubnik
Anna ..... T. Alexeyeva
Raklura ..... V. Bespolyotova
Dokia ..... E. Kiselyova
Onufri ..... P. Mikhnevich
Parasya ..... N. Naum

(*In Ukraine; English Titles*)

This is a better-type Russian screen production. Like so many of those pix turned out at the Kiev Studios, "The Land" goes in more for story, fine direction and abovepar acting. And this vehicle boasts U-Color, better known as Ukrainecolor. It is perhaps the best tinting to come from the Soviets, and is easily stronger than the more familiar Sovcolor. Film looks geared for top grosses in Russo language theatres.

Story of two brothers' struggle for the favored spot in a typical farmer-land owner's home culminates in the death of the older one when he returns from a three-year tour of Army duty. This is laid in Ukrainian country, with its wheat fields, hard-working peasants and familiar resentment against serving in the army because of its brutal discipline. Plot has the older brother's bride-to-be quarrelling with his young brother's sweetheart, this hassel hatching the scheme whereby the villainous youngster slays his kin in order to get a bigger share of land.

While the story, which in some respects resembles "East of Eden," in its rough detail does not represent much, Director A. Shvachko and A. M. Buchma have contrived to make it a surprisingly gripping pic. Shvachko also did the screenplay from the novel by Olga Kobylianskaya, managing to get considerable action into a somewhat methodical plot. Although much detailed, graphic description is given the sequences in the army barracks, the actual slaying of the older brother never is shown. Rather, the director has the body found in the woods and concentrates in depicting the family grief over his murder.

Best performances are turned in by N. Zzhvy and V. Sokirko, as the sweetheart and the other brother, respectively; P. Grubnik, and T. Alexeyeva. But even the smallest bit role is well taken.

Camerawork of N. Slutsky is superb, some of his color landscape shots being almost like a painter's masterpiece. B. Krizhanovsky and V. Gomolyaka have provided a splendid, stirring musical score. *Wear.*

Les Chiffonniers D'Emmaus

(The Ragpickers of Emmaus)
(FRENCH)

Paris, April 5.

Cocinor release of Cocinor-Abeille-Nordia Films production. Stars Gaby Morlay. Directed by Robert Darene. Screenplay, Rene Barjavel, Francois Patrice, Marie D'Hyvert from novel by Boris Simon; camera, Jean Bourgoin; editor, Raymond Lamy. At Balzac, Paris. Running time, 110 MINS.

Abbe Pierre ..... Andre Reybaz
Mademoiselle ..... Gaby Morlay
Pierre ..... Bernard Lajarrige
Thomas ..... Pierre Mondy
Djibouti ..... Yves Deniaud
Philippe ..... Pierre Trabaud
Mother ..... Madeleine Robinson

This pic is a timely narrative based on the career of the Abbe Pierre (Andre Reybaz) whose work in saving dispossessed people and families, during the cold winter of '53, resulted in worldwide pride and interest in his cause. Film concerns only the Abbe's work in setting up a center for the homeless and derelict. Film is more for the few specialized spots, and church showing rather than elsewhere due to its documentary and surface treatment.

Film shows the Abbe taking over an old mansion for tramps. Here a colorful crew gathers with a punchy fighter, an ex-convict, an ex-soldier, a suicidal old man and other lowlife figures. How the Abbe carries on his work and close-ups of the internal conflicts of some ex-tramps forms the main part of the yarn.

Director Robert Darene has avoided the mawkish, and turned a tearjerker story into a well-made film. It lacks the drama and tug it would have had if one character were treated thoroughly. Most of the large, expert cast worked at special scale, and most of the proceeds will go the Abbe's foundation.

Lensing and editing are firstrate and acting is fine as a whole. Andre Reybaz is properly restrained and luminous as the Abbe. Nice portraits also are etched by Pierre Trabaud, as the hot headed ex-con; Charles Moulin, the violent but generous boxer, and Gaby Morlay, as the imperious assistant of the Abbe. *Mask.*

The Safety Match

(RUSSIAN—COLOR)

Artkino presentation of Sovexportfilm production. Stars A. Gribov and A. Popov. Directed by K. Yudin. Screenplay, N. Erdman, based on a story by Anton Chekhov; camera (Sovcolor), I. Gelein and V. Zakharov; music, V. Shirnsky. Previewed at Stanley Theatre, N.Y., March 25. Running time, 55 MINS.

Shubikov ..... A. Gribov
Dyukovsky ..... A. Popov
Police Captain ..... M. Yanshin
His Wife ..... M. Kuznetsova
Klauzov ..... M. Nazvanov
His Sister ..... K. Tarasova
Peskov ..... N. Gritsenko
Yefrem ..... N. Kurochkin
Nicholas ..... V. Kolchin
Akulina ..... T. Nosova
The Doctor ..... V. Pokrovsky
Chief of Police ..... G. Georgiu

(*In Russian, English Titles*)

Bumbling provincial officials get the going-over in the Soviet import based on Chekhov's "The Safety Match." The satirical short story has been transferred to the screen with a light touch. This, in itself, is a departure from the usual heavy-handed Russian films extolling the virtues of cooperative farm living. In Chekhov, the Soviet film industry has apparently found a source of material that doesn't run counter to the country's propaganda line and yet can be chalked up as entertainment fare.

"The Safety Match," the principal clue in this comedy with murder overtones, relates the efforts of a farm community magistrate and his eager-beaver assistant to uncover the murderer of a missing landowner. Although the corpus delicti is not uncovered, the "detectives" lose no time in concocting fantastic motives and accusations based on an analysis of some meager clues. The "victim" is found very much alive, holed up with the wife of a police official.

The performances, especially that of A. Gribov, as the magistrate, and A. Popov, as his aide, are in keeping with the flavor of the story. The rest of the cast also carries out the assignments well. K. Yudin's direction has the right touch and the technical aspects, including the Sovcolor, come over satisfactorily. *Holl.*

Ingrid—Die Geschichte Eines Fotomodells

(Ingrid—Story of a Model)
(GERMAN)

Berlin, April 5.

Schorcht release of Filmaufbau production. Stars Johanna Matz and Paul Hubschmid. Directed by Geza Radvanyi. Screenplay, Geza Radvanyi, Gerda Corbett and Joachim Wedekind; camera, Richard Angst; music, Hans Martin Majewski. At the Kiki, Berlin. Running time, 112 MINS.

Ingrid ..... Johanna Matz
Robert ..... Paul Hubschmid
Walter ..... Paul Edwin Roth
Hanne, Ingrid's Sister ..... Erni Mangold
D'Arrigo ..... Louis de Funes
Directrice ..... Alice Treff
Herr Moga ..... Josef Offenbach
Ingrid's uncle ..... Franz Schafheitlin
Ingrid's Aunt ..... Elly Burgmer

The title is slightly misleading. This is not a film in the usual "boy meets girl" tradition but one that tells about a young girl in postwar Germany — and more or less the story of thousands of them. Unconventionally directed by Hungarian-born Geza Radvanyi (his first German venture), pic is remarkably realistic. Partly very impressive, occasionally it is rather confusing. Cast and title will guarantee good returns here and this may also have some chance in the foreign market. The names of Paul Hubschmid (in Hollywood: Paul Christian) and Johanna Matz (who recently marked her U.S. film debut in "They Were So Young") may help.

Johanna Matz, after having lived in a German postwar refugee camp, comes to the big city and finds a job as seamstress. She eventually becomes a successful mannequin. Her affair with a man finally ends happily after a split. However, it is not the conventional finis as she more or less decides to live with him without illusions. Geza Radvanyi avoids also any cliche stuff in his direction, not sticking too much to the script. The results are not always convincing, but certainly interesting. Scenically, his film is very impressive.

Acting is good. Comely Miss Matz gives a warm performance as the disillusioned girl. Hubschmid, her lover, is convincing although a bit too irresistible. Paul Edwin Roth is sympathetic as the other man in her life. Very good support is given by others.

Technical contributions are firstrate, especially the brilliant camerawork by Richard Angst. Hans Martin Majewski's score is also noteworthy. Pic easily could stand some cutting. *Hans.*

Escuela de Vagabudos

(School for Tramps)
(MEXICAN)
(Songs)

Mexico City, April 5.

Distribuidora Mexicana de Peliculas release of a Diana Films production. Stars Pedro Infante and Miroslava; features Oscar Pulido, Bianca de Castejon, Anabel Gutierrez. Directed by Rogelio Gonzalez. Cameraman, Rosalio Solan; screenplay, Fernando de Fuentes, Paulino Masip; music, Manuel Esperon. At Cine Mexico, Mexico City. Running time, 100 MINS.

This pic drew 245,700 cash customers (very big here for any film) during its first six solid weeks on opening playdate here. Production achieves its sole goal in order to entertain with the maximum amount of laughter. Film is carried by Pedro Infante almost by himself. He is in top voice and handily sells his vocal wares. He has a great co-star in the late Mirosalva. She's exceptional in traditional femme wear.

The full technical staff delivers well, without anybody taxing their mental capacities. Scripters Fernando de Fuentes and Paolino Masip, readily admit that the story is not much more than a modern Mexicanization of that U.S. oldie, "His Excellency, The Tramp." Infante and Miroslava delight as well as songs and music serve well in the presentation of family life in wealthy Mexican home of today. All this makes "Tramps" worth seeing. *Grah.*

M. P. Alliance

Continued from page 3

that MPA could both supervise and make the half-hour film if they wished. I merely wanted an objective appraisal of the Alliance and what it does. They have extra-legal clearance powers and I told Bond it seemed to me the general public would be interested in MPA's civil liberties programs. We were interested in the background of the Alliance and wanted an objective approach, not a philosophical explanation, I told Bond.

"Bond said the MPA was not interested in publicity, that it worked to arouse the picture industry of certain dangers. He was so disinterested in the project, and so categorical in this disinterest that I didn't pursue it. Our discussions were clear and definite," said Walker.

Die Stadt Ist Voller Geheimnisse

(The Town Is Full Of Secrets)
(GERMAN)

Berlin, April 5.

Europa release of Real production. Stars Carl Ludwig Diehl, Annemarie Dueringer, Paul Hoerbiger. Directed by Fritz Kortner. Screenplay, Fritz Kortner and Curt J. Braun, adapted from same-titled stageplay by Curt J. Braun; camera, Albert Benitz; music, Michael Jary. At Studio, Berlin. Running time, 100 MINS.

Professor Siebrecht ..... Carl Ludwig Diehl
Ernie Lauer ..... Annemarie Dueringer
Dr. Guenther ..... Werner Fuetterer
Herbert Klein ..... Paul Hoerbiger
Gerhard Scholz ..... Adrian Hoven
Suzi Ecker ..... Bruni Loebel
Karina ..... Lucie Mannheim
Boehnke ..... Walther Suessenguth
Paula ..... Margot Trooger
Frida Binder ..... Grete Weiser

Fritz Kortner's first directorial job of a German postwar pic turns out to be a remarkably good one. Admittedly, there are several deficiencies along the line but it has refreshing individuality which will even keep the interest of many patrons. The marquee value of an all-star cast will be a good selling asset here. Elsewhere, chances for some arty spots are rated okay.

Screenplay by Kortner and Curt J. Braun, based on latter's same-titled stageplay of the same name, takes its action from a medium - sized German factory which suddenly has to shut down because of financial troubles. It then centers around a dozen factory employees, each one's private life being unfolded in episodic manner. The end sees the factory owner, persuaded by his daughter, resuming operations after one of his employees has committed suicide, indirectly because of the factory shutdown.

There are quite a number of realistic and humanly interesting sequences in this film. Unfortunately, the pic attempts to cover too much, occasionally resulting in jerkiness. Despite this, Kortner's film must be regarded as above the German average.

The acting is unusually convincing, Kortner's handling of the players being excellent. Curiously, the most remarkable performance is given by the story's most uninteresting person, Grete Weiser, whose portrayal of a self-talking charwoman is virtually a little masterpiece. Also the others come off well, including Paul Hoerbiger, Erich Schellow, Annemarie Dueringer and the late Wilfried Seyferth.

Technical aspects are only fair. Editing could have been tighter. Although the atmosphere is in general realistical, camerawork is not imaginative enough. The score is average, and production dress adequate. *Hans.*

Le Ragazze Di Sanfrediano

(The Girls of San Frediano)
(ITALIAN)

Rome, April 5.

Lux Film production and release. Stars Antonio Ciffariello, Rossana Podesta, Corinne Calvet. Directed by Valerio Zurlini. Screenplay, Leonardo Benvenuti, Piero DeBernardi from novel by Vasco Pratolini; camera, Gianni di Venanzo; music, Mario Zafred; editors, Mario Benotti, Elena Zanoli. Previewed in Rome. Running time, 102 MINS.

Bob ..... Antonio Ciffariello
Tosca ..... Rossano Podesta
Wice ..... Corinne Calvet
Mafalda ..... Giovanna Ralli
Gina ..... Marcella Mariani
Silvana ..... Giulia Robini
Loretta ..... Luciana Liberati

Valerio Zurlini has turned out a sleeper of sorts with "Sanfrediano," his first feature megging effort. Pic is a lightweight, well-paced comedy based on a w.k. novel by Vasco Pratolini. Combo of title, names, and especially word-of-mouth should rate this one pleasing returns. It has U.S. chances.

Story is fragmentary, though generally well-knit, and concerns the adventures, with various gals of various types, of a Florentine Don Juan—a mechanic. The lure of the opposite sex is irresistible, and he goes from his fiery, melodramatic steady, Tosca (Rossana Podesta), to a chorus girl, then to a schoolteacher and finally to a chic dress designer (Corinne Calvet), with nary a thought to the gal downstairs (Marcella Mariani). Last femme is the only one to really love him.

Tale is played for laughs and forms a good combo of real-life setting with popular general audience entertainment. Youthful spirit of performers, and able direction of Zurlini, as well as a solid script, camerawork and outstanding musical backing by Mario Zafred follow through in the lighthearted vein to top results.

Gals are all lookers of varied types, and act out roles capably, but top honors go to Antonio Ciffariello, who socks across his lady-killer part to become one of Italy's most promising young performers. Lux has given the pic, entirely shot on location in Florence, solid production backing, and deserves credit for its encouragement of the young talent so favorably showcased here. *Hawk.*

Philly Perks; 'Eden' Boffo $30,000, 'Man' Great 28G, 'Creature' Hefty 11G, 'Jungle' Whopping 19G in 3d

Philadelphia, April 12.

Perfect weekend weather helped and hurt the firstrun boxoffice here as near-summer temperatures caused a big exodus to the shore. However, it lured other thousands to the midtown sector. "East of Eden" at Randolph, with $30,000, and "Man Called Peter" at the Fox, with $28,000 are running a close race for top laurels, both being smash. Not all new entrants are sock, "Run For Cover" never getting out of wraps at Mastbaum while "Crashout" being slow at Stanley.

"Revenge of Creature" shapes very lusty at Stanton. "N. Y. Confidential" looks good at the Goldman while "Blackboard Jungle" is great in third round at Arcadia.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49) — "Blackboard Jungle" (M-G) (3d wk). Sock $19,000 or near. Last week $18,000. Set new record for Sunday business.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (8th wk). Wow $26,000. Last week, $26,000.

Fox (20th) (2,250; 90-$1.40) — "Man Called Peter" (20th). Mighty $28,000. Last week, "Untamed" (20th) (4th wk), $10,000.

Goldman (Goldman) (1,200; 65-$1.30)—"N. Y. Confidential" (WB) (2d wk). Good $13,000. Last week, $24,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Run for Cover" (Par). Lightweight $12,000. Last week, "Conquest of Space" (Par), $16,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (10th wk). Great $16,500. Last week, $16,000.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB). Terrific $30,000. Last week, "Battle Cry" (WB) (6th wk), $13,000.

Stanley (SW) (2,900; 74-$1.40)—"Crashout" (Indie). Slow $11,000 or close. Last week, "Gray Line" (Col) (6th wk), $8,500.

Stanton (SW) (1,483; 50-99) — "Revenge of Creature" (U) and "Cult of Cobra" (U). Lusty $11,000 or near. Last week, "Caine Mutiny" (Col) (reissue) and "On Waterfront" (Col) (2d run), $12,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Doctor in House" (Rep) (3d wk). Trim $5,700. Last week, $6,700.

Viking (Sley) (1,000; 74-$1.50)—"Hit Deck" (M-G) (5th wk). Tidy $9,500 or over. Last week, $10,000.

Broadway Grosses

Estimated Total Gross
This Week $637,700
(*Based on* 19 *theatres.*)
Last Year $502,200
(*Based on* 24 *theatres.*)

'Man' Smart 12G, Prov.; 'Star' Big 9G

Providence, April 12.

The Easter weekend was slow but made more dull than usual by first warm Sunday. However, firstruns are helped by vacations. Leading the list is the Majestic's "A Man Called Peter," rated sturdy. Next in line are RKO Albee's "Man Without A Star." The State's "Glass Slipper" is slow. Strand is fair with "Three for the Show."

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Man Without Star" (U) and "Paris Express" (U). Nice $9,000 or near. Last week, "Chief Crazy Horse" (U) and "Sleeping Tiger" (Rep), $6,000.

Majestic (Fay) (2,200; 50-75)—"Man Called Peter" (20th). Hypoed by clergymen preview and word from pulpit to peppy $12,000. Last week, "N.Y. Confidential" (WB), $9,500.

State (Loew's) (3,200; 50-75)—"Glass Slipper" (M-G) and "Wyoming Renegades" (M-G). Slow $8,000. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $8,000.

Strand (Silverman) (2,200; 50-75) —"Three for Show" (Col). Should be fair $7,000. Last week, "Submarine Command" (Par) and "Branded" (Par), $5,000.

'Eden' Brisk $15,000 In Balto; 'Man' Sturdy 14G, 'Show' 11G, 'Space' 9G

Baltimore, April 12.

Perfect weather for the Easter weekend is felt in pleasing grosses here this week, but no records are being broken. "Man Called Peter" is tall at the New though somewhat under hopes. "East of Eden" is brisk at the Stanley. "Three For Show" is rated okay at the Century. "Conquest of Space" is getting strong moppet support at Keith's. "Glass Slipper" is smooth in its second round at the Film Centre.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Three For Show" (Col). Okay $11,000. Last week, "Man Without Star" (U) (2d wk), $6,000.

Cinema (Schwaber) (466; 50-$1) —"Belles of St. Trinians" (Indie)

(Continued on page 27)

'Eden' Rousing $28,000, Hub; 'Cover' Fast 23G, 'Horse' 16G, 'Spot' 14G

Boston, April 12.

Local firstruns are about evenly split between newcomers and holdovers this week despite it being the traditional week to unveil new product. "East of Eden" at the Met shapes as strongest of new arrivals with big total. "Run For Cover" is fast at Paramount and Fenway. "Chief Crazy Horse" looks fine at the Memorial. "Blackboard Jungle" continues big at the Orpheum and State, with "Country Girl" in ninth Astor round ditto.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Country Girl" (Par) (9th wk). Neat $12,000. Last week, $12,500.

Beason Hill (Beacon Hill) (800; 75-$1.25)—"Camille" (M-G) (reissue) (4th wk). Slick $10,500. Last week, $10,000.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (67th wk). Upped by school parties to near $19,000. Last week, $12,000.

Exeter (Indie) (1,300; 60-$1)—"Gate of Hell" (Indie) (3d wk). Sizzling $14,000. Second week, the same.

Fenway (NET) (1,373; 60-$1)—"Run For Cover" (Par) and "Port of Hell" (AA). Nice $5,500. Last week, "Big Combo" (AA) and "High Society" (AA), $3,500.

Memorial (RKO) (3,000; 60-$1)—"Chief Crazy Horse" (U) and "Green Scarf" (Indie). Fine $16,000. Last week, "Man Without a Star" (U) and "Ma&Pa Kettle at Waikiki" (U), ditto.

Metropolitan (NET) (4,367; 60-$1)—"East of Eden" (WB). Nifty $28,000 or better. Last week, "Untamed" (20th) and "Bob Mathias Story" (AA) (3d wk), $11,000.

Orpheum (Loew's) (3,000; 60-$1) —"Blackboard Jungle" (M-G) and

(Continued on page 27)

'Stranger' Strong 9G, Seattle; 'Slipper' 8G

Seattle, April 12.

Not much here this week at the b.o. "Stranger on Horseback" looks fast at Coliseum. "Glass Slipper" shapes trim at Music Hall but "Three for Show" is only mild at Paramount. "Revenge of Creature" still is good in second Orpheum round.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.25)—"Garden of Eden" (Indie) and "Bank Pirate" (Indie) (3d wk). Oke $2,000 in 4 days. Last week, $3,600.

Coliseum (Evergreen) (1,830; $1-$1.25) — "Stranger on Horseback" (UA) and "Killer Leopard" (AA). Fancy $9,000. Last week, "New Orleans Uncensored" (Col) and "10 Men Wanted" (Col), $8,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Country Girl" (Par) (5th wk). Swell $5,500 in 4 days. Last week, $11,300.

Music Box (Hamrick) (850; 90-$1.25)—"Aida" (IFE). Good $4,500. Last week, "Gate to Hell" (Indie) (3d wk), $2,600.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Glass Slipper" (M-G) and "Trouble in Store" (Rep). Good $8,000 or less. Last week, "Long John Silver" (DCA), $6,000.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk-4 days). Good $3,500. Last week, $6,600.

Paramount (Evergreen) (3,039; $1-$1.25)—"Three for Show" (Col). Mild $9,000 or less. Last week, "Big House, U.S.A." (UA) and "Snow Creature" (UA), $6,700.

'Eden' Wham 26G, D.C. 'Man' Hep 24G

Washington, April 12.

Influx of tourists saved main stem b.o. from usual Holy Week doldrums, and biz is generally on the upbeat for this current holiday week. "Man Called Peter" at Loew's Palace, launched by some hep drumbeating, shapes smash. "East of Eden" also is sock for a standout showing in two houses. "Conquest of Space" at Columbia looks like a big winner. "Glass Slipper" in second stanza at Lopert's Playhouse is great. "Cinerama" is soaring ahead of last week's take.

Estimates for This Week

Ambassador (SW) (1,490; 60-85) —"East of Eden" (WB). Great $8,000. Last week, "Unchained" (WB), $4,800 in 9 days.

Capitol (Loew's) (3,434; 70-95)—"Hit Deck" (M-G) (2d wk). Steady $14,000 after $19,000 opener.

Columbia (Loew's) (1,174; 60-85) —"Conquest of Space" (Par). Sock $12,000, and stays over. Last week, "Chief Crazy Horse" (U), $11,000 in 10 days.

Dupont (Lopert) (372; 75-$1.20) —"Gate of Hell" (Indie) (7th-final wk). Fancy $5,000 after $4,000 in sixth. Moves on because of prior commitment.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (9th wk). On upbeat at bright $8,500 after $7,500 last week. Stays.

Metropolitan (SW) (1,200; 75-$1) —"East of Eden" (SW). Smash

(Continued on page 27)

'Man Peter' Big $15,000 Tops Mpls.; 'Cover' Fairish 7G, Brando Sock 8G

Minneapolis, April 12.

With Lent into the discard and the temperatures finally springlike, local Loop biz again is perking. However, "Ice Follies" and Sportsmen's Show provide stiff opposition. With only three holdovers it's nearly a clean slate. Many fresh enries for Easter Week such as "Man Called Peter," "Run for Cover" and "Escape to Burma," and all are doing well. Otherwise, it's a full year for the high-stepping "Cinerama" and eighth and third stanzas, respectively for "Country Girl" and "Untamed." To cash in on Academy awards RKO-Pan brought back "On Waterfront" for sock returns.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) — "Cinerama" (52d wk). Rounding out a full year to extend its record-breaking run still further and the end still is not in sight. With three extra shows, this canto looks boff $16,000. Last week, $14,000.

Gopher (Berger) (1,000; 65-85)—"Anchors Aweigh" (M-G) (reissue). Mild $3,500, hurt by remodeling work. Last week, "Big House U.S.A." (UA), $3,000.

Lyric (Par) (1,000; 85-$1)—"Untamed" (20th) (3d wk). Satisfactory $4,000. Last week, $6,000.

Radio City (Par) (4,100; 85-$1)—"Man Called Peter" (20th). Praise on every hand for this one. Fine $15,000. Last week, "Ma, Pa Kettle at Waikiki" (U), $9,000 at 65-85c.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Escape to Burma" (RKO). Marquee cast names a help. Slow $7,000. Last week, "N. Y. Confidential" (WB), $7,500 at 65-85c.

RKO-Pan (RKO) (1,600; 65-85)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Great $8,000 for Brando starrer. Last week, "Chief Crazy Horse" (U) (2d wk), $6,200 at 85-$1.

State (Par) (2,300; 85-$1)—"Run for Cover" (Par). Well received by patrons as well as crix. Fair $7,000. Last week, "Revenge of Creature" (U) (3-D), $7,500.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par) (8th wk). Stout $4,000. Last week, $6,000.

'Star' Bright $16,000 in K.C.; 'Man' Sock 15G, 'Deck' 10G, 'Girl' 12G, 3d

Kansas City, April 12.

Mixed reactions here as end of Holy Week cuts in on current grosses, but some topnotch product is helping. "Man Called Peter" reopens the Orpheum with a bang-up week. Art houses are booming as Vogue looks to set a house record with "Doctor in the House," and Kimo is doing sock biz with "Glass Slipper." "Man Without a Star" in four Fox-Midwest houses looms lively. "Hit the Deck" is giving the Midland a so-so week.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"One Summer Happiness" (Indie) (8th wk). Oke $1,200. Last week, $1,300.

Kimo (Dickinson) (504; 85-$1)—"Glass Slipper" (M-G). In with short campaign, but fancy $3,200 looms. Holds. Last week, "Little Kidnappers" (UA (7th wk), $1,200.

Midland (Loew's) (3,500; 70-90) —"Hit Deck" (M-G) and "White Orchid" (UA). Oke $10,000, with scale slightly upped. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $8,500.

Missouri (RKO) (2,650; 50-80)—"Unchained" (WB) and "Sleeping Tiger" (Indie). Dull $5,500. Last week, "N.Y. Confidential" (WB) and "Killer Ape" (Indie), $7,000.

Orpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th). Reopens house which was dark several weeks. Bullish $15,000. Holds.

Paramount (United Par) (1,900; 75-$1)—"Country Girl" (Par) (3d wk). Great $12,000; holds another stanza. Last week, $16,000.

Roxy (Durwood) (879; 70-90)—"Jupiter's Darling" (M-G) (4th wk). Thin $2,500. Last week, $2,800.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Man Without Star" (U) and "Roogies Bump" (Rep). Sterling $16,000. Last week, "7 Angry Men" (AA) and "Tonight's the Night" (AA), $15,000.

Vogue (Golden) (550; 75-$1)—"Doctor in House" (Rep). Big $4,000 and likely a house record. Last week, "Beauties of Night" (UA) (2d wk), $1,200.

Key City Grosses

Estimated Total Gross
This week $2,966,500
(*Based on* 24 *cities and* 229 *theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,320,700
(*Based on* 24 *cities and* 223 *theatres.*)

'Untamed' Solid 12G, Pitt; 'Man' 13G

Pittsburgh, April 12.

Perfect Easter weekend weather, with mid-summer temperatures, didn't help firstrun business any, and things will have to pick up sharply down the stretch to hit pay dirt. "Country Girl" in holdover at Stanley still is showing the way, with "Cinerama Holiday" in eighth warmer week. "Man Called Peter" at Harris is nice while "Untamed" at Fulton looks sturdy. "Glass Slipper" at Penn, despite warm notices, is a big disappointment.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Untamed" (20th). Solid $12,000, and more than enough to hold. Last week, "Revenge of Creature" (U), $5,500.

Guild (Green) (500; 65-$1)—"Belles of St. Trinian's" (Indie). Okay $2,200. Last week, "Earrings Madame De" (Indie), $1,500 in 9 days.

Harris (Harris) (2,165; 65-$1.10) —"Man Called Peter" (20th). Figures to build on stout reviews and word-of-mouth, to nice $13,000 or over. Last week, "Big Combo" (AA), $7,000.

Penn (UA) (3,000; 65-$1)—"Glass Slipper" (M-G). Crix liked Leslie Caron tale but they aren't buying it. Poorest Easter weekend in some years, and looks only slim $10,000. Last week, "Conquest of Space" (Par), $9,000 in 6 days.

Squirrel Hill (SW) (900; 65-$1)—"To Paris With Love" (Indie). First time an Alec Guiness picture here has ever got anything near a panning, but makes no difference at b.o. Great $4,500. Last week, "Informer" (RKO) (reissue), $2,000.

Stanley (SW) (3,800; 75-$1.25)—Country Girl" (Par) (2d wk). Even on holdover, still one of town's leaders. Brisk $20,000 means at least one more week. Last week, $29,000.

Warner (SW) (1,365; $1.40-$2.65) —"Cinerama Holiday" (Indie) (8th wk). Extra holiday shows for students helping to push this to a wow $22,000. Last week, $16,000.

'Man' Staunch $12,500, Port.; 'Star' Bright 8G

Portland, Ore., April 12.

All firstrun spots have strong product currently, and general tone is brisk. Biz has been in doldrums for last six weeks. "Man Called Peter" looms best of new films. "Man Without Star" shapes neat at Broadway. "Three for Show" is rated okay. Socko session looms for "Glass Slipper."

Estimates for This Week

Broadway (Parker) (1,890; 75-$1) —"Man Without Star" (U) and "Target Earth" (U). Neat $8,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U), $6,900.

Fox (Evergreen) (1,536; $1-$1.25) —"Man Called Peter" (20th). Socko $12,500. Last week, "On Waterfront" (Col) (2d run) and "Here to Eternity" (Col) (reissue), $11,600.

Guild (Indie) (400; $1)—"Glass Slipper" (M-G). Smash $5,500. Last week, "Camille" (M-G) (reissue) (3d wk), $2,000.

Liberty (Hamrick) (1,875; 75-$1) —"Ma, Pa Kettle at Waikiki" (U) and "Smoke Signal" (U). Tall $9,000. Last week, "Long John Silver" (DCA) and "Hunters of Deep" (DCA), $5,800.

Orpheum (Evergreen) (1,590; $1-$1.25)—"Three for Show" (20th) and "Pirates of Tripoli" (Col). Modest $8,000. Last week, "Caine Mutiny" (Col) and "Running Wild" (Col) (reissues), $6,200.

Paramount (Port-Par) (3,400; 75-$1)—"Run for Cover" (Par) and "Murder Is My Beat" (AA). Okay $7,000. Last week, "Big House U. S. A." (UA) and "White Orchid" (UA), $6,300.

'Man' Stout $15,000, Det.; 'Holiday' Huge 36G, 'Plain' 27G, Caron 15G

Detroit, April 12.

Biz has taken a new lease on life at downtowners. "A Man Called Peter" looks stout at United Artists. Re-run of "On Waterfront" is big at the Madison. "N. Y. Confidential" shapes fine at the Palms. "Purple Plain" is okay at the Fox. "Cinerama Holiday" is pushing to tremendous total (near-capacity) in ninth week at the Music Hall. "Glass Slipper" is strong at the Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Purple Plain" (UA) and "New Orleans Uncensored" (Col). Oke $27,000. Last week, "Untamed" (20th) and "Devil Girl from Mars" (AA) (3d wk), $15,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Country Girl" (Par) (2d wk). Socko $24,000 . Last week, $33,000.

Palms (UD) (2,961; 80-$1)—"N. Y. Confidential" (WB) and "Wymong Renegades" (Indie). Fine $18,000. Last week, "Man Without Star" (U) and "Ma, Pa Kettle at Waikiki" (U) (2d wk), $8,000.

Madison (UD) (1,900; 95-$1.25)—"On Waterfront" (Col) (2d run) and "Night People" (20th) (reissue). Big $16,600. Last week, "Battle Cry" (WB) (7th wk-4 days), $5,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Revenge of Creature" (U) and "Cult of Cobra (U) (2d wk). Good $12,000. Last week, $21,000.

United Artists (UA) (1,938; $1-$1.25)—"Man Called Peter" (20th). Good $15,000. Last week, "Americano" (RKO) and "Murder Is My Beat" (AA) (2d wk), $7,500.

Adams (Balaban) (1,700; 90-$1.25) —"Long Gray Line" (Col) (6th wk). Oke $7,000. Last week, $5,400.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (9th wk). Terrific $36,000 or over. Last week, $30,800.

Krim (Krim) (1,000; $1.25)—"Glass Slipper" (M-G). Strong $15,000 for Leslie Caron pic. Last week, "Camille" (M-G) (reissue) (3d wk), $5,000.

EASTER BASKET'S GOLDEN EGGS

Chi Up; 'Untamed'-Crew Cuts Fancy $57,000, 'Eden' Hot 34G, 'Man' Swell 29G, 'Creature' Wow 22G, 'Deck' 27G

Chicago, April 12.

With Easter Parade of eight openers hypoing b.o. biz here this round, several strong pix, pleasant weather and vacationing moppets all helping. "Untamed," with the Crew Cuts helming vaude at the Chicago looks nifty $57,000 in first week. "East of Eden" looks socko $34,000 at the State-Lake opening round.

"Man Called Peter" shapes swell $29,000 in first session at Oriental. "Gangbusters" and "Battle Taxi" double bill is headed for nice $22,000 opening week at Roosevelt.

"Hit The Deck" and "Big Tip Off" at the McVickers, also new, looms smash $27,000. "To Paris With Love" is neat $14,000 on Monroe opener. "Glass Slipper" looks boff $14,000 in same stanza at the Loop. "Revenge of Creature" shapes wow $22,000 in first week at Grand.

"Country Girl" is getting award rewards in eighth week at United Artists. "Cinerama" stays strong in the 89th session at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "On Waterfront" (Col) (2d run) (2d wk). Light $2,800. Last week, $4,500.

Chicago (B&K) (3,900; 98-$1.50) —"Untamed" (20th) with the Crew Cuts topping stageshow. Hefty $57,000. Last week, "Purple Plain" (UA) with Georgia Gibbs (2d wk), $32,000.

Grand (Nomikos) (1,200; 98-$1) —"Revenge of Creature" (U) and "Cult of Cobra" (U). Wow $22,000. Last week, "Smoke Signal" (U) and "Ma, Pa Kettle at Waikiki" (U) (2d wk), $4,000.

Loop (Telem't) (606; 90-$1.25)— "Glass Slipper" (M-G). Nifty $14,000. Last week, "Gate of Hell" (Indie) (5th wk), $5,600.

Monroe (Indie) (1,000; 98-$1.50) —"To Paris With Love" (Indie). Swell $14,000. Last week, "Romeo and Juliet" (UA) (5th wk), $4,200.

McVickers (JL&S) (2,200; 65-$1.25)—"Hit Deck" (M-G) and "Big Tip Off" (AA). Sock $27,000. Last week, "Racers" (20th) and "Atomic Kid" (Rep) (2d wk), $15,500.

Oriental (Indie) (3,400; 98-$1.25) —"Man Called Peter" (20th). Tall $29,000. Last week, "Long Gray Line" (Col) (5th wk), $14,500.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (89th wk). Strong $20,200. Last week, $22,500.

Roosevelt (B&K) (1,400; 65-98)— "Gangbusters" (Indie) and "Battle Taxi" (UA). Big $22,000. Last week, "Chief Crazy Horse" (U) and "Land of Fury" (U) (2d wk), $15,500.

State-Lake (B&K) (2,400; 65-98) —"East of Eden" (WB). Lofty $34,000. Last week, "Battle Cry" (WB) (6th wk), $17,000.

Surf (H&E Balaban) (685; 95)— "Little Kidnappers" (Indie) (8th wk). Staunch $4,200. Last week, $4,200.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (8th wk). Big $16,000. Last week, $19,000.

Woods (Essaness) (1,206; 98-$1.25)—"Underwater!" (RKO) (3d wk). Oke $16,000. Last week, $21,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie) (6th wk). Dull $3,400. Last week, $3,600.

Ziegfeld (Lopert) (430; 98) — "Holiday Henrietta" (Indie) (4th wk). Good $3,400. Last week, $3,900.

'Eden' Huge at $18,000, Buff.; 'Man' Fairish 12G

Buffalo, April 12.

Biz is uneven to disappointing here this stanza. "Man Called Peter" is especially unhappy with a fair take at Paramount where it is about even with "Glass Slipper," now at the Buffalo. "East of Eden" looms smash at Center while "Long John Silver" is rated neat at the Century.

Estimates For This Week

Buffalo (Loew's) (3,000; 60-85)— "Glass Slipper" (M-G) and "Battle Taxi" (UA). Fair $12,000. Last

(Continued on page 27)

'MAN' STOUT $14,000, INDPLS.; 'STAR' HOT 9G

Indianapolis, April 12.

Fine outdoor weather on Easter weekend resulted in grosses generally under expectations at first-run theatres here. "A Man Called Peter" at Indiana looks outstanding grosser, with stout session. "Man Without Star" at Circle looms nice. "The Glass Slipper" at Loew's is only good.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Man Without Star" (U). Nice $9,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U), $8,500.

Indiana (C-D) (3,200; 60-95)— "Man Called Peter" (20th). Stout $14,000. Last week, "Ma, Pa Kettle at Waikiki" (U) and "Land of Fury" (U), $8,000 at 50-85 scale.

Loew's (Loew's) (2,427; 50-80)— "Glass Slipper" (M-G) and "Yesterday and Today" (Indie). Good $8,000. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $12,000.

Lyric (C-D) (1,600; 35-70)—"Dial M for Murder" (WB) and "The Men" (UA) (reissues). Slow $4,000. Last week, "Down 3 Dark Streets" (UA) and "Captain Scarlet" (Indie), $4,500.

'Man' Whopping 22G, Cincy Ace

Cincinnati, April 12.

"A Man Called Peter," terrific at Keith's, is far ahead of Easter Week boxoffice winners. Other new bills are mostly in moderate tempo although "6 Bridges to Cross" is big at the Grand. "Cinerama" continues solid in the 43d week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-90)— "Long Gray Line" (20th). All right $12,500. Last week, "Hit the Deck" (M-G), $13,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (43d wk). Hotsy $19,000 after last week's $18,500.

Grand (RKO) (1,400; 75-90)—"6 Bridges to Cross" (U) and "Four Guns" (U). Swell $7,500. Last week, "Battle Cry" (WB) (m.o.) (5th wk), $5,500 to wind seven-weeks on front line.

Keith's (Shor) (1,500; 75-$1.25) —"Man Called Peter" (20th). Terrific $22,000. Holds. Last week, "Black Tuesday" (UA), $5,700 in 8 days.

Palace (RKO) (2,600; 75-90)— "Glass Slipper" (M-G). Fair $9,500. Last week, "Man Without a Star" (U), $9,000.

'Creature' Snappy $17,000, Frisco; 'Man' Okay 16½G, 'Plain' 13G, 'Space' 15G

San Francisco, April 12.

Batch of new, strong pix is helping firstruns here this round. "Revenge of Creature" looks fancy at Golden Gate while "Man Called Peter" is rated fairly good at the Fox. "Conquest of Space" is nice at Paramount. "Purple Plain" also is fine at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Revenge of Creature" (U) and "Cult of Cobra" (U). Fancy $17,000 or close. Last week, "Capt. Lightfoot" (U) and "Paris Playboys" (U), $14,500.

Fox (FWC) (4,651; $1.25-$1.50)— "Man Called Peter" (20th) and "Race For Life" (Lip). Fairly good $16,500. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $25,500.

Warfield (Loew's) (2,656; 65-90) "Blackboard Jungle" (M-G) (3d wk). Socko $15,000. Last week, $20,000.

Paramount (Par) (2,646; 90-$1)—

(Continued on page 27)

B.O. FEAST FOR B'WAY 1ST-RUNS

Despite some routine product, the ideal Easter weather and many out-of-town visitors are boosting Broadway firstrun total this session to a great $637,700 which compares with $763,400 for Easter week of 1954. A year ago, the Broadway lineup was 23 theatres while this year it is only 19. Last year, too, the Street was benefited by a stageshow at the State. Currently only the Music Hall and the Palace have stageshows.

Typical spring weather Sunday (Easter) made this the biggest day of the current week. This upbeat and continued soaring biz later in many spots will enable numerous theatres to top last week's trade. It is bringing a new house record of $201,000 or better to the Music Hall, where "Glass Slipper" plus the Easter stageshow, is in its third stanza. The Hall hit a new Saturday peak on April 9, and enjoyed the biggest Easter Sunday to date.

Best coin for newcomers is going to "Purple Plain," which is heading for a fine $40,000 at the Capitol. "Annapolis Story" with vaude is soaring to a mighty $33,000; new mark under current policy, at the Palace.

"Wayward Wife," also new, shapes fancy $15,000 at the Globe. Another newcomer, "Long John Silver" is limping to a light $12,000 or less at the Mayfair.

"Man Called Peter" is getting into stride currently to roar ahead to a smash $72,000 in second round at the Roxy. This is $26,000 better than opening week. "Blackboard Jungle," too, is soaring, with a terrific $55,000 in prospect this (4th) session at the State.

Second week of "Mambo" did good $20,000 at the Criterion. "To Paris With Love" held with great $17,200 in second frame at the Fine Arts.

"East of Eden" is climbing up far past its fourth stanza, with a socko $33,000 likely for fifth week at the Astor. "Man Without Star" is edging ahead to solid $19,000 or near in third week at the Victoria.

"Cinerama Holiday" pushed to a wow $50,300 in its ninth week at the Warner. "Battle Cry" landed a torrid $30,000 in its 10th session at the Paramount, remarkable for this stage of run.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"East of Eden" (WB) (5th wk). Present round ending today (Wed.) is soaring to smash $33,000 or near. Last week, $26,000. Continues on. Naturally.

Baronet (Reade) (430; 90-$1.55) —"Trouble in Glen" (Rep). Opened Sunday (10). In ahead, "Game of Love" Indie (17th wk-4 days), mild $2,800 after $3,200 in 16th week.

Capitol (Loew's) (4,820; 85-$2.20) —"Purple Plain" (UA). First stanza winding up Friday (15) is likely to reach fine $40,000. Holds. Last week, "Long Gray Line" (Col) (8th wk-9 days), $15,500 but landing a nice longrun biz.

Criterion (Moss) (1,700; 75-$2.20) —"Mambo" (Par) (3d wk). First holdover round concluded last night (Tues.) held at good $20,000 after $25,000 opening week.

Fine Arts (Davis) (468; 90-$1.80) —"To Paris With Love" (Indie) (3d wk). Second session finished Monday (11) held at mighty $17,200 after $20,600 opening week, next to highest ever here. Looks in for very longrun.

Globe (Brandt) (1,500; 70-$1.50) —"Wayward Wife" (IFE). Initial week ending Friday (15) looks to hit fine $15,000. In ahead, "On Waterfront" (Col) (3d wk-8 days).

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (18th wk). The 17th round concluded Monday

(Continued on page 27)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Still Spotty; 'Untamed' Slow $18,000, Russell Lean 15G, 'Sea' Tall 34½G, 'Man' Okay 18G, 'Girl' 54G

Los Angeles, April 12.

The Easter holiday put grosses on the perky side some firstruns but biz still remains extremely spotty. With strong takes the exception instead of the rule, new openers are all light. Result is that the real strength is coming largely from holdovers.

Slow $18,000 is seen for "Untamed" in three theatres. "Underwater!" is light $15,000, also in three. "Life At Stake" looks thin $4,000 at State.

"Man Called Peter" is up to a possible $18,000. "Leagues Under Sea" shapes good $34,500 in second stanza in four situations. "Country Girl" is rated good $17,000 in two sites for second frame plus $37,000 in one nabe and four ozoners. "Cinerama" did smash $30,500 in 101st week at Warner Hollywood, with extra performance helping holiday session.

Estimates for This Week

State (UATC) (2,404; 80-$1.25)— "Life At Stake" (Lip) and "African Manhunt" (Rep). Thin $4,000. Last week, in unit.

Los Angeles, New Fox, Ritz (FWC) (2,097; 965; 1,363; 80-$1.25) —"Untamed" (20th) and "Devil's Harbor" (20th). Slow $18,000. Last week, New Fox, Ritz, State, "Long John Silver" (DCA) and "Hunters of Deep" (DCA), $11,600.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25) — "Underwater!" (RKO) and "Lone Gun" (UA). Light $15,000 for Russell pic. Last week, "Revenge of Creature" (U) (3-D) and "Cult of Cobra" (U), $18,000.

Chinese (FWC) (1,905; $1-$1.75) —"Man Called Peter" (20th) (2d wk). Pushing to $18,000. Last week, above hopes at $16,000.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Purple Plain" (UA) (2d wk). Slow $7,500. Last week, $9,900.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Innocents in Paris" (Indie) (2d wk). Modest $5,000. Last week, $6,500.

Hillstreet, Pantages, Loyola, Uptown (RKO-FWC) (2,752; 2,812; 1,248; 1,715; 80-$1.25) — "20,000 Leagues" (BV) (2d wk). Good $34,500. Last week, $41,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25) — "Country Girl" (Par) (2d wk). — Good $17,000. Last week, above hopes to bright $23,600, plus socko $49,000, one nabe and four ozoners.

Hollywood (FWC) (965; 80-$1.25) —"3 For Show" (Col) and "Wyoming Renegades" (Col) (2d wk). Modest $5,000. Last week, with Los Angeles, $12,700.

Four Star (UTAC) (900; 90-$1.50) —"Doctor In House" (Rep) (3d wk). Neat $6,000. Last week, $6,400.

Canon (Rosener) (533; $1.10) — (M-G) (reissue) (3d wk). Smooth $4,000. Last week, $4,300.

Downtown Paramount, Egyptian (ABPT-UTAC) (3,200; 1,536; $1-$1.50)—"East Eden" (WB) (4th wk). Steady $20,000. Last week, same.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (M-G) (4th wk). Okay $7,000. Last weefl, $6,700.

Fine Arts (FWC) (631; $1.$1.50) —"Hulot's Holiday" (GBD) (11th wk). Trim $5,500. Last week, $5,800.

Warner Hollywood (SW) (1,^64; $1.20-$2.65) — "Cinerama" (Indie) (102d wk). Into current frame Sunday (10) after socko $30,500 last week.

Vagabond (Rosener) (390; $1.50) —"Gate To Hell" (Indie) (16th wk). Nice $2,000. Last week $2,400.

'MAN' NIFTY $14,000, L'VILLE; 'EDEN' BIG 9G

Louisville, April 12.

All four first-runs have fresh product for the Easter weekend. With perfect spring weather, most downtown houses are in for a lively stanza. Mary Anderson has a big one in "East of Eden" while Kentucky with "Run For Cover" is fancy. "Man Called Peter" at the Rialto looks nifty.

Estimates for This Week

Kentucky Switow) (1,000; 50-75) —"Run For Cover" (Par) and "Jungle Gents" (AA). Likely to hit fancy $8,000 or near. Last week, "Country Girl" (Par) (5th wk), $5,500.

Mary Anderson (People's) (1,000; 75-$1)—"East Of Eden" (WB). Looks big $9,000. Last week, "Battle Cry" (WB) (8th wk), $5,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Man Called Peter" (20th). Building via word-to-mouth. Swell $14,000 indicated. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $18,000, and m.o.

State (United Artists) (3,000; 50-75)—"Glass Slipper" (M-G) and "GOG" (UA). Slim $8,000. Last week, "Big House U.S.A." (UA) and "Battle Taxi" (UA), $6,000 in 6 days.

'Star' Snappy 15G, Cleve.; 'Man' 17G

Cleveland, April 12.

"Blackboard Jungle" is standout here this round at State in second week with another smash total. "Man Called Peter" is rated extra good opening session at Palace while "Man Without Star" is fast at Hipp. "On Waterfront" shapes stout in second round at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)— "Long John Silver" (DCA). Routine $10,000. Last week, "Big Combo" (AA), $11,000.

Hipp (Telem't) (3,700; 70-$1)— "Man Without a Star" (U). Fast $15,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U) $27,000.

Ohio (Loew's) (1,200; 70-90)— "On Waterfront" (Col) (2d wk) (2d run). Stout $10,000 following $12,000 last round.

Palace (RKO) (3,287; 70-$1.25)— "Man Called Peter" (20th). Extra good $17,000 or near. Last week, "Crashout" (FM), $7,000.

State (Loew's) (3,500; 70-$1)— "Blackboard Jungle" (M-G) (2d wk). Smash $17,000. Last week, $18,000.

Stillman (Loew's) (2,700; 70-$1) —"Country Girl" (Par) (9th wk). Great $10,000. Last week, $10,400.

'Feather' Wow $20,000, Toronto; 'Man' Terrif 21G, 'Girl' Great 27½G

Toronto, April 12.

With Passover denting biz but offset by Easter holiday weekend, trade is on the upbeat currently. "Country Girl" in second stanza is still socko to topping town. Of newcomers, "Man Called Peter" and "White Feather" are crowding each other for second place. "Ma and Pa Kettle at Waikiki" shapes nice and "Long John Silver" is smash.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"To Paris With Love" (Rank). Oke $11,000. Last week, "Chance Meeting" (Rank), $5,000.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"Abbott-Costello Meet Keystone Kops" (U) and "Destry" (U). Big $15,000.

(Continued on page 27)

'Holiday' Lusty $19,000, St. Loo; 'Deck' Nice 14G

St. Louis, April 12.

Holy Week cut heavily into biz, but upbeat starting over weekend is helping somewhat. Damper on fairly good biz was the rain which started early Sunday night and continued through most of Monday. There are holdovers at all houses excepting the huge Fox and some arty theatres. "Cinerama Holiday" is perking with added performance for current frame. "Hit Deck" and "Rear Window" are running neck-an-neck for top

(Continued on page 27)

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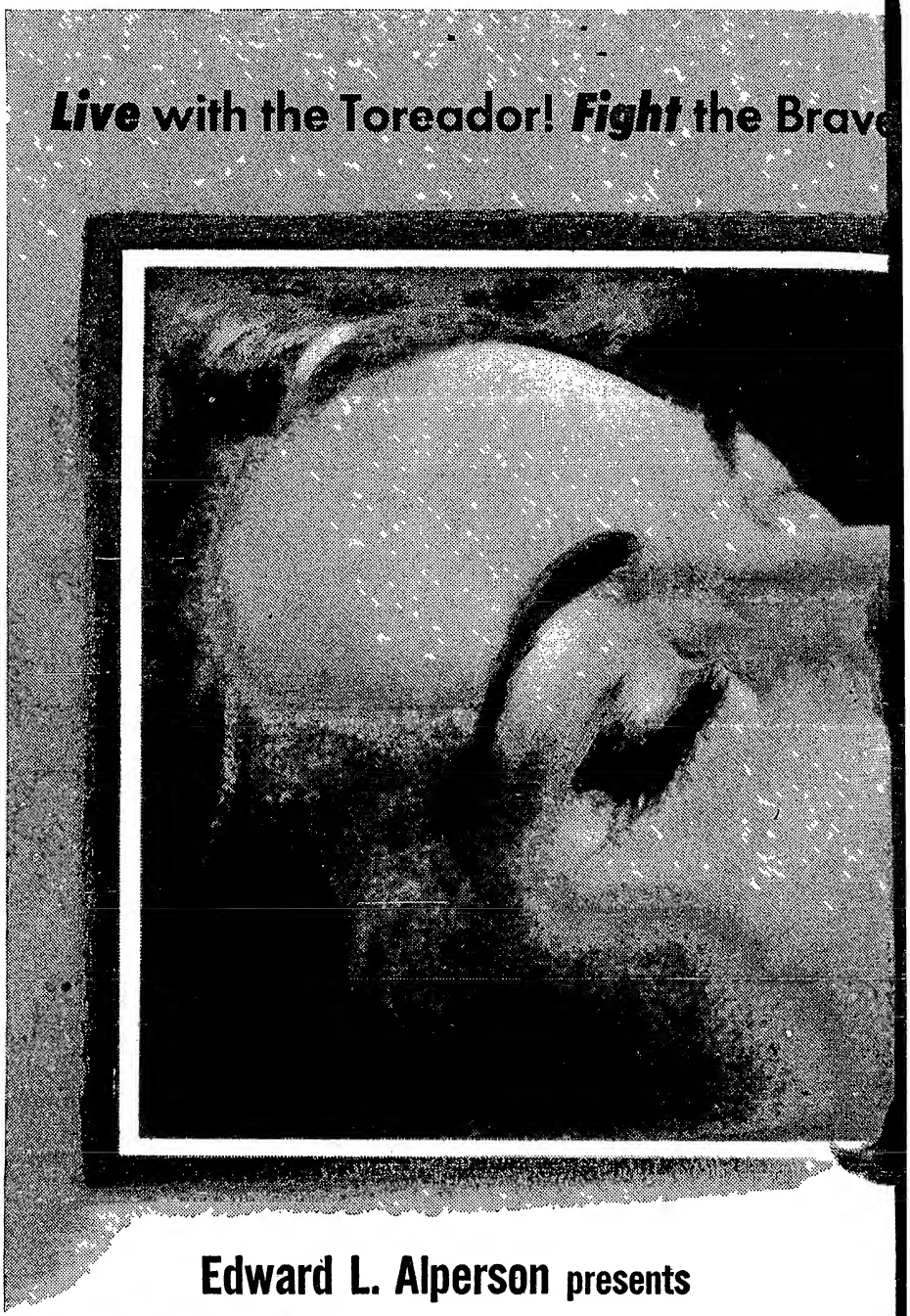

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20TH IN MAY!

Londoners' Habits Changed By Paper Strike; Show Business Strongly Hit

By HAROLD MYERS

London April 12.

The strike of national newspapers in London has now gone on long enough to hit almost every facet of show business, other than the few well-established hits. Film distributors and legit managements have been compelled to open without the normal means of mass publicity through the daily, evening and Sunday press. The strike, now in its third week, has called for Government intervention which, it is hoped, will result in an early settlement.

Although only 700 engineers and electricians are directly concerned, the dispute has already involved about 50,000 newspaper workers. All printing staff have been pink-slipped by the respective managements and notices are due to terminate on Friday (15).

The vacuum caused by the absence of newspapers seems to be changing the habits of Londoners. The sale of books has soared in the past fortnight, and there is a great scramble to purchase almost any sort of reading matter. Duplicated news sheets with reports culled mainly from BBC news bulletins have been selling like wildfire at double and treble the price of the popular papers; and provincial newspapers like the Manchester Guardian have assumed a black market value of about 10 times the normal selling price. In order not to aggravate the situation the out-of-town press have not upped their print number to cash in on the increased market.

Last week's legit openings were not unduly affected by the absence of the press. Maurice Chevalier preemed at the Palace last Monday (4) to a capacity audience. The new Folies Bergere Revue, which bowed at The Prince of Wales on Saturday (9) opened to a healthy advance, while the new Palladium season which began last night (Mon.) was similarly unaffected. The Palladium is in an exceptionally advantageous position as it has a substantial regular clientele which books in advance for every presentation and this provides a handy nucleus.

Plenty Billboarding

In a bid to compensate for the lack of normal publicity all the major motion picture companies have extended their advertising on boardings, subways and all available space where posters are acceptable. Paramount produced a four-pager which, while mainly plugging their own product, devoted a full column to giving all the West End attractions. They did this on their own initiative without seeking the cooperation of the other majors. This sheet was distributed free through paper sellers, who enclosed it in current periodicals. Metro also produced its own news sheet to flack the launching of "Deep In My Heart" at the Empire.

An interesting sideline of the press dispute is the temporarily changed status of the film and drama critics representing obscure weekly and monthly periodicals. They are welcomed by pressagents and hailed by managements.

Kenneth Tynan, drama scribe for the Observer, was sent to New York to cover the Broadway season. The trip cost his paper upwards of $1,000 in transportation, hotels and cable charges. Not a word has appeared in print and much of his observations may be out of date by the time they can be published.

London Film Notes

London, April 5.

John Woolf, who recently paid $56,000 for the film rights of the **Jack Waller-Philip King**, hit, "Sailor Beware," was offered $15,000 profit day after purchase. Woolf intends to start filming "Sailor" early next year and will use most of the cast, although with the exception of **Cyril Smith**, they're film unknowns.

Raymond Stross' film, "An Alligator Named Daisy," an adaptation by **Jack Davies** from **Charles Terrot's** bestseller, goes into production April 25. Complete lineup of leads, besides **Jean Carson**, are **Harry Green, Stanley Holloway, Donald Sinden, Margaret Rutherford, Diana Dors, John Justine** and **Roland Culver.**

Hebrew Workers Group Opens Haifa Branch

Haifa, April 5.

The Hebrew Workers Theatre, "Ohel" of Tel-Aviv, is opening a branch here with local actors. While in the initial stages, assistance will be given to the young Haifa artists by the Tel-Aviv parent company. It is understood that the Haifa Theatre later will achieve its complete independence with its own stage managers and producers.

The first play to be done will be Karel Capek's "R.U.R." It will be produced by Y. Gabbai, one of the leading "Ohel" actors since the company was founded in 1925.

England, Italy Eye Prod. Deal

London, April 12.

Plans for a modified form of coproduction between Italy and Great Britain were considered in Rome last week when a delegation from the British Film Producers Assn. met the comparable Italian association. The British team, headed by Robert Clark and Sir Henry L. French, prez and director-general, respectively, pointed out that UK laws would not permit a deal like that existing between Italy and France.

It was, therefore, agreed to examine the possibility of operating a modified system of coproduction on a reciprocal basis. Also, to underline that it would be in the best interests of production in both countries if the same freedom to work in Great Britain was given to Italian artists and technicians as was accorded to British artists and technicians in Italy.

On another question of production, the Italian negotiators referred to the interest of their government in the production of childrens' films.

The Italian embargo on importation of color prints from Britain also was discussed at the meetings. The BFPA decided to ask for technical investigations into the quality of Italian prints and also requested further info on price.

At the same time the Italian negotiators asked the British producers to try and overcome the ban on the importation of Italian films, already dubbed into English, by Britain. They emphasized that there was no bar to the import into Italy of foreign films already dubbed into the Italian language.

The ban on dubbed films was imposed sometime back by the Assn. of Cine Technicians, which contended that the work should be done by its members.

MEX EXHIB CHIEF SETS JUVENILE FOUNDATION

Mexico City, April 5.

Bigtime philanthropy has been taken up by William Oscar Jenkins, who 30 years ago began in Mexico as U. S. consul in Puebla City, capital of Puebla state. Then he got rich in the sugar trade, later becoming an exhibitor and wound up as one of the country's top film circuit operators.

In establishing the Mary Street Jenkins Foundation, in honor of his wife, Jenkins arranged for the organization to be financed from income of 40 cinemas he and Mexican associates operate throughout Mexico. The chain, which includes four houses under construction, is valued at $12,000,000. The circuit's yearly net is reported around $640,000.

The Foundation will specialize in aiding underprivileged moppets. It begins with the establishment of a big school and a large, modern orphanage in Puebla City.

The National Cinematographic Industry Workers Union (STIC) recently announced that it intends to smash the cinema trust it alleges Jenkins and his associates command. STIC thinks this combo influences the exhibition of pix too much.

Hungary to Show 110 Pix

Washington, April 12.

Hungary will show 110 feature films on its theatrical screens this year, that country's legation here reports. Several of these will be domestic Hungarian pix. Other countries which will have their pictures shown, according to the legation, include Czechoslovakia, Russia, Poland, Bulgaria, Roumania, China, Germany, Japan, Australia, Finland, Sweden, Brazil, Argentina, Yugoslavia, U. S., France, Italy and Britain.

However, the bulk of the films will come from the Iron Curtain nations.

'Helen' Scores in Paris As Lehmann Opera Bowout; Vertes' N.Y. Ballet Beef

By TOM CURTISS

Paris, April 12.

Final production of Maurice Lehmann's administration at the Paris Opera is "La Belle Helene," which bowed last Wednesday (6) to general critical approval. Lehmann will wind up a three-year term as Opera director next September.

"Helene" is a 45-minute ballet-bouffe version of Jacques Offenbach's 1860 operetta which spoofs Greek gods and mythology. Marcel Achard and Robert Manuel have touched up the old Meilhac-Halevy book and Louis Aubert and Maurice Rosenthal have arranged the Offenbach score for a four-tableaux ballet. John Cranko of Sadler's Wells Co. was invited from London to do the choreography and Marcel Vertes has designed some pretty sets and costumes.

Libretto tells in broad comic terms of Helen's infidelity to her husband, Menelaus, and of her flight with her lover, Paris, to the isle of Cythera. Ballet has grace and charm, with a few descents to burlesque, such as a Grecian bicycle race and numerous pratfalls on the part of the cuckolded king.

Yvette Chauvire dances the Helen role, originally set for Jeanmaire and Claude Bessy registers as Venus, with Michel Renault as Paris and Touroude as Menelaus, while Max Bozzoni does another laugh-getting assignment as Agamemnon.

As the Ballet Theatre is reviving its "Helen of Troy" ballet this month in New York, Vertes has sent a letter of protest asking the U.S. troupe to remove his name as designer of costumes and sets. Artist claims the N.Y. troupe has repainted his original "Helen" sets and made over his original wardrobe.

London Legit Bits

London, April 5.

Val Parnell & Bernard Delfont's new "Follies" show at the Prince of Wales Theatre titled "Paris by Night," has the biggest advance bookings since the series started. . . . **George & Alfred Black's** London Hippodrome hit, which closed a year's run on April 2, will have a third leading man when it starts its extensive provincial tour end of April. He will be **Frank Lawton**, husband of **Evelyn Laye**, who plays the femme lead. Previous leading males in "Wedding In Paris" were **Anton Walbrook** and **Francis Lederer.**

Jack Hylton is sending out "The Moon Is Blue" for a second tour in the provinces starting sometime in April. **Frank Leighton**, who played the lead when show was revived at the Vaudeville Theatre, will star . . . New British composer **Tom Chasburn** has completed a musical version of Shakespeare's "The Merchant of Venice," titled "The Gal Venetian." Show, which began a provincial tour April 11, will be presented by a new producing company, Warren, Sutton & Welch, with Jewish actor **Meier Tzelniker** in the "Shylock" role. Tour will last for eight weeks after which it is expected to come to the West End.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Italo Prods. Show Yen for Using Yank Stars in Drive for World Mkt.

Rome, April 5.

Italian producers are thinking increasingly in terms of Yank names to bolster the value of their newly internationally-slanted "big" productions. And more and more Italo impresarios are making the U. S. junket a pre-production must, recent instances being Ponti and DeLaurentiis on "War and Peace," Goffredo Lombardo of Titanus and Gianni Hecht of Documento. Among these and other top Italo producers, the past year has seen a decided swing to a fewer and bigger production outlook, with the interest in foreign, especially American, marquee value a natural followup. And it's not confined to stars alone, but embraces megging, scripting and other more technical sectors.

Import of Yank thespers is nothing new to Rome, where these and others, who settled in postwar years, helped form the Hollywood-on-the-Tiber contingent. In recent times, the names have become bigger. Anthony Quinn made several pix here. Kirk Douglas was brought in by Ponti-DeLaurentiis for "Ulysses" while Linda Darnell made one film and is now back in "The Last Five Minutes" opposite Vittorio DeSica.

Hollywood Names

Ponti and DeLaurentiis, who recently junketed to the U.S., came back with King Vidor and a co-scripter for "War and Peace." They are currently setting the cast, which will include Gregory Peck, Jean Simmons, Stewart Granger, Charles Laughton and John Mills. British cameraman Oswald Morris will handle the film's VistaVision interiors. Meanwhile, Titanus topper Goffredo Lombardo is in America with director Alberto Lattuada and intends to cast three of his pix there. They are "Goya," which Lattuada directs in Spain this summer; "The Fair Bride," from the Bruce Marshall story; and "Il Bidone," which will probably star Broderick Crawford, Richard Basehart, and an American femme star, under Federico Fellini's direction. He also will set scripters, technicians to work on pre-planning of these and other upcoming projects. Lombardo also will look for a top-level Yank writer to adapt Mario Soldati's "Capri Letters" for the screen.

Henry Fonda expressed interest in this project during his recent Rome talks with Lombardo. Lombardo feels the Italian producer can no longer compromise in his quest for the International market —that he must go all out and get only the best. This, he feels, must not only take in star values but also original story and script development.

Among other local producers who are mulling use of Yank talent on a wider scale are Astra Cinematografica which has a pact with Jules Dassin to direct "Mastro Don Gesualdo" (he would like Spencer Tracy or another U. S. star for the key role) and producer Maleno Malenotti, who is currently negotiating with Jean Negulesco to direct "The World's Most Beautiful Woman." Last-named would probably star Gina Lollobrigida.

W. Berlin Producer Goes for U.S. Names

Berlin, April 5.

Among the West Berlin producers who are particularly eager to use big foreign stars in their films, Melodie-Film is a leader. Maurice Chevalier, Stan Kenton orch, Josephine Baker, Woody Herman band, Mona Baptiste, Bibi Johns and Les Paul and Mary Ford all have appeared in their pix.

Peter Schaeffers, who with Aldo von Pinelli, heads Melodie-Film (both are due in the U. S. this month, revealed that his company starts filming a coproduction with the Swedish Sandrew-Baumann company in May. Film, tentatively titled "Schwedenmaedel" (Swedish Girl), will be shot in Stockholm and directed by Thomas Engel.

Belgian Legit Co. On Latin-Am. Tour

Buenos Aires, April 5.

A Belgian legit company is to tour South America for the first time this year, aided by the patronage of the Belgian Foreign Office. The company will sail from Marseilles June 4, and plays in Rio Janeiro June 16-July 1. The second stop is in Montevideo (July 10 to 25) and then the company comes here July 28.

Troupe, known as the Cie. du Theatre Nationale, was founded in 1945 and is a state-subsidized outfit.

The repertoire includes "Barrabas," by Michel de Ghelderode; "Malatesta" by Henri de Montherlant; "The Wolves by Romain Rolland, and adaptations of Arthur Miller's "The Witches Hunt"; "School for Scandal," "Twelfth Night," adapted by Jean Anouilh; and Charles Morgan's "River Line."

The Odeon Theatre here will house this company for its two-week stand.

Ten legit companies have opened new shows in Buenos Aires in recent weeks, with the best collection of plays seen here in a long time.

A moving tribute was paid to the late Jacinto Benavente, Spanish playwright who died last year and who is widely known in Argentina when the Guerrero-Romeu-Lopez Heredia Co. opened at the Casino in Benavente's "Por Salvar su Amor" (To Save His Love).

WEST GERMANY-RUSSIA TIFF ON AUSTRIAN PIX

Bonn, April 5.

In the postwar film struggles between East and West Germany, with West Germany refusing entrance permits to pictures made under Russian control, the question of Soviet-financed films made in Austria seems to have produced a real deadlock. The Bonn headquarters for West Germany has been regularly accepting Austrian-made pix for showings in its territory, but the Austrian minister of commerce has just been handed a turndown on two recent films, "Franz Schubert" and "Girardi."

Both films were made by Rosenhugel Productions in Vienna, as Austrian-Russian coproductions. The Bonn government has refused to allow showings in West Germany because they were completed with Red financing and interests.

The Russians, in turn, insist that if Bonn maintains this position, they in return will withdraw all permits for West German films to play in the Soviet-occupied section of Austria. This would decrease the West German grosses from Austria by a third. Since Austria is one of the major countries regularly importing German pictures (the language is the same and no dubbing is required), it could mean the loss of a major German export market.

Currently, notes are being exchanged between officials at Bonn and toppers in Vienna, but the situation has not been resolved to anyone's satisfaction.

Two Universal Films On Hawaiian Location

Honolulu, April 5.

Two Universal pictures will go on location in Hawaii, according to Robert Arthur, company producer who's here to scout coastal settings for "Wind from Suva," based on an original story by Borden Chase. Rock Hudson and troupe of 35 to 40 likely will make the trek.

The other film, produced by Aaron Rosenberg, will bring in about 100 actors and technicians. It's based on the book, "White King," but the title probably will be changed for fear people confuse it with a brand of soap.

10th Anni of Hebrew Theatre

Tel-Aviv, April 5.

The Hebrew Chamber Theatre celebrated its 10th anni with the inauguration of a newly built theatre. "As You Like It" was staged in the Hebrew translation by Dan Gillad.

While playing daily (except Fridays) in its own new house, the Chamber Theatre will also continue in the building used before in Tel-Aviv, the Mograbi.

French Producers' Sharp Eye On 'Napoleon'; Peak $1,800,000 Cost

Paris, April 5.

Career of Sacha Guitry's high budgeted "Napoleon" brought in on a budget estimated at $1,800,000, is being watched by the film industry as the era of spectacle pix comes into full force here. The 50% admission increase (to $2 top) is also an important part of the release of the costliest film ever made in France. Audience reactions will be significant fodder to producers who have been clamoring for unfreezing of admish scales for some time. Prices were frozen at a $1.10 top with special dispensations allowed for certain large-scale films.

Spec-tinter cycle was started with the French-Italian coproduction movement some years ago to compete with the big Hollywood product. It seems to have gotten out of hand and made for a repetitious cycle. Guitry's "Versailles" was a culmination of the big film, though completely French, in racking up the biggest grosses since the war. This helped carry the hybrid French-Italian costumers.

The old bromide that the more national a film is the more international it is at the b.o., seems to ring true when art house grosses in the U.S. are examined. "Mr. Hulot's Holiday" was a completely Gallic film in feeling and execution while "Bread, Love And Fantasy" hued to Italo sentiments. Both did well at home also. Biggest U. S. films here last month were "On The Waterfront" (Col) and "White Christmas" (Par) which also score at the wickets in the U. S.

"Napoleon," with its grandiose theme, the history and glory of past France, and its long list of star names has all it needs for b.o. locally. Robert Amon, handling the pic for export, says it is breaking all records with a sensational $90,000 in its first five days at three big houses.

Clouzot's 'Diaboliques' French Hit

The biggest French hit so far this season is H. G. Clouzot's "Les Diaboliques," a shocker whodunit, which has already taken a terrific $471,000 in its first run. Another is a simple family pic "Papa, Maman, La Bonne Et Moi," and a melodrama entry, Eddie Constantine's "Votre Devoue Blake" (Your Devoted Blake). Marcel Pagnol's "Letters De Mon Moulin" (Letters From My Mill) as well as a Fernandel comedy, "Le Mouton A Cinq Pattes" (The Five Legged Sheep), are also on this list.

Big budgeted films are still popular here. Max Ophuls' "Lola Montes," being made in C'Scope and in three versions (French, English, German), has a budget of over $1,500,000. In the offing are such big ones as "The Hunchback of Notre Dame," "Michael Strogoff" and Sacha Guitry's "Si Paris M'Etait Conte" (If Paris Were Told To Me).

20TH-FOX ENDS LEASE ON ODEON IN LONDON

London, April 12.

As the 20th-Fox lease of the Odeon, Marble Arch, terminated last week, the company has made the Rialto, Coventry Street, into a firstrun theatre. New policy was inaugurated last weekend with the showing of "Black Widow."

Currently, 20th-Fox has two first run West End houses, the other being the Carlton Haymarket. It is understood that the Odeon deal was not renewed because the terms requested made it uneconomical. One 20th beef was that it was not even allowed a cut of the icecream concession, worth about $1,700 a week.

Ex-Assoc.-British Chief To New Post in Tokyo

London, April 5.

William Moffat, former head of Associated British-Pathe, has joined the board of the British Commonwealth Film Corp. and returned to Tokyo to assume his new duties.

At the beginning of the year, Moffat went on a special mission to Japan and recently came back here. Lewis Bush has resigned his post as the BCFC rep in Tokyo. The corporation represents British film makers in the Far East.

To Spend $800,000 For Bally on Mex Tourism

Mexico City, April 5.

Mexico's tourism is to be bigger this year with an $800,000 investment by the government, announced Gustavo Ortiz Hernan, chief of the government's tourist department. This will come via large ads for the most part in top U. S. and European dailies and mags.

Hernan stresses that this outlay is fully justified because of the $350,000,000 cash return visitors gave Mexico last year. The worst obstacle to increased tourism, the weak hotel accommodations, since there are only 3,854 rooms of all kinds in Mexico (only 854 are in Mexico City), will be corrected, he said.

BBC Plans Huge VE-Day Program

London, April 5.

The biggest outside broadcasting undertaking since the Coronation is to be launched by BBC radio in celebration of the 10th anni of VE-Day. Between May 2 and 8 special features to be aired on the local stations will also be transmitted on the Overseas Program and are being picked up as part of the domestic service for most of the European stations.

For the last few weeks a corps of BBC reporters, commentators and interviewers have been touring Europe recording special programs for the series. Field Marshal Lord Montgomery will sum up on the final day.

Among the special features will be a recording by Audrey Russell from Hitler's old home at Berchtesgaden. Other interviews will come from Paris, Cologne, Copenhagen, Norway and English cities.

Among the West European Networks who will be featuring the series in their domestic programs will be the North and West German outlets, Austria, Italy, Portugal, Greece and Switzerland. Others are still in the negotiation stage.

Peliculas Sees Distrib Of All Mex Films In Latin-Am Set by June

Mexico City, April 5.

Mexican film distribution in Central and South America will be totally controlled by June by Peliculas Mexicanas, the big indie which handles Mexican pix at home and abroad. It recently became a semi-official organization. Peliculas specified this control by June because it counts upon all Mexican producers interested in those markets in joining it via stock buying. Latter is figured to hike its working capital to $800,000 by midyear.

Peliculas explained that it will control Mexican film distribution in all Latin America as does Cinex, the original semi-official Mexican film distributor outfit, in the rest of the world.

Peliculas expects to have exchanges running by June in Puerto Rico, the Dominican Republic, Cuba, Brazil, Argentine, Colombia, Venezuela, Peru, Bolivia, Ecuador, Chile, Uruguay and Paraguay.

Bourvil's TV Series

Paris, April 5.

Bourvil, the French comic, has signed to make 26 tv films of 26 minutes each. They will be shot in French in France for his local following, then dubbed into English for England and America. Series is titled "The Tribulations of Monsieur Chou," and first episode has him cast as a tourist who gets a hotel room that is in process of redecoration by painters, plumbers, etc.

All Paris hotels are being dolled up at the moment for the coming influx of rich tourists, to the neglect of the regular customers.

2,100 Hardtops in Mex

Mexico City, April 5.

National cinema census taken by Samuel Goldschlag, a top local architect, shows 2,100 houses operating in 1,164 cities, towns, villages, hamlets and even on farms, with a combined capacity of 1,500,000 seats, and with a potential public of 9,000,000. Mexico's population is fast nearing 30,000,000.

This country also has 1,700 cinemas that exhibit 16m pix exclusively, the Goldschlag census reveals.

Film Biz Sees Brit. Election Slowing Relief

London, April 12.

With the prospects of a spring general election having been strengthened by the resignation of Sir Winston Churchill and the appointment of Sir Anthony Eden as the new Prime Minister, the British film industry may possibly have to wait until the fall before it knows for sure the outcome of its plea for admission tax reliefs. Feeling in political circles leans to the view that only a simple budget will be introduced when the House of Commons meets again April 19, and that a full financial statement may have to wait until October or thereabouts.

One thing is certain. If the forecasters are proved right and the election is held May 26, there will not be time for Parliament to give legislative effect to a complicated budget. Under the British Parliamentary procedure, the provisions of the budget statement are subsequently incorporated in a finance bill, which has to go through the complicated machinery of both Houses before it becomes an Act of Parliament and can receive Royal Assent.

This does not necessarily mean that no substantial reliefs can be introduced; the principal on which the Chancellor is expected to operate will be to confine himself to simple measures which can be rushed through before the desolution of Parliament.

Although this air of uncertainty remains, there has been no appreciable lessening of the industries mass agitation for a substantial concession. The claim lodged with the Chancellor earlier in the year demands a cut in admission duty worth almost $17,000,000, most of which would benefit smaller operators. Last year the industry asked for $20,000,000 and were granted relief to the tune of $9,800,000.

This year also, the Chancellor is faced with a powerful demand from legit interests and a claim has been made on behalf of managers and performers for the total abolition of the duty on the live theatre. This would cost the Exchequer around $8,000,000 in a full year. There have also been representations by sporting interests who are seeking a tax cut for football, cricket, racing and similar events.

EGK'S NEW OPERA PREEM

'Irish Legend' Opens at Salzburg Festival on July 17

Vienna, April 5.

World preem of Werner Egk's new opera, "Irish Legend," was set by the Salzburg Festival committee for July 17, with George Szell directing. Program has been completed meanwhile. As usual, Mozart dominates, this time with "Magic Flute" and "Abduction from Serail," beginning July 24 and ending August 30. Richard Strauss is represented with "Ariadne auf Naxos," Hans Pfitzner's "Palestrina" is rated a special event.

"Everyman" will be directed by Ernst Lothar, who will also be responsible for the production of Friedrich von Schiller's "Kabale und Liebe."

Among the famous guest stars and shows are the Paris Theatre National Populaire; Jean B. Moliere's "Don Juan," Margaret Wallman, in charge of the State Opera Ballet; Eugene Ormandy (Aug. 7) and Yehudi Menuhin on July 28.

New Gambling Law Promises to Make 'Tropical Monte Carlo' of Havana

Havana, April 5.

Hotel officials expect extension of Havana's gambling, under a recently enacted law, to provide a major boost to the city's tourist industry. H. Lindsay Gatty, manager of American-leased Hotel Sevilla Biltmore, predicted that Havana may become a "tropical Monte Carlo." The new law permits the establishment of gambling casinos in hotels whose value is over $1,000,000, "frontones" (where jai alai is played) and clubs and luxurious cabarets, deemed suitable for tourists by the Institute of Tourism.

At present gambling is permitted in Cuba only at the Big Three niteries (Tropicana, Sans Souci and Montmartre), Oriental Park (the horse track) and the Hotel Varadero Internacional, in Varadero, a town 100 miles from Havana. It's reported that three of Havana's hotels (Nacional de Cuba, Sevilla Biltmore and Comodoro) are planning to install casinos. At present, however, they are waiting for detailed regulations to be enacted.

The Habana Hilton Hotel, under construction, includes a gambling layout. Hotel is being built by the Cuban waiters' union, but will be run by the Hilton organization.

Tourist Experts Laud Law

Persons in the tourist industry have been almost unanimous in praising the new gambling law. The Sevilla's Gatty said: "It will bring a spurt to the tourist industry, giving a sizeable lift to the boom business already being enjoyed by hotels, airlines and nightclubs."

John Burke, veepee of the Kirkeby Hotel Co., which runs the Nacional, explained that it will be a good thing for Cuba as long as it is legal and run properly. He felt it would bring a lot more U. S. dollars to Cuba.

Tourism is already Cuba's second most important dollar source. According to the Tourist Institute, 234,000 tourists (95% of them Americans) visited Cuba in 1954. They spent over $55,000,000 during the year. Americans have long had interests on both sides of Cuba's gambling tables. Sans Souci is run by U. S. interests. The gambling manager at Tropicana is an American. The Varadero Internacional is owned by an American.

'Razzle-Dazzle' Kicked Out

In past years gambling in Cuba has not enjoyed the reputation that it has in Nevada and Puerto Rico. In 1952-1953, so many Americans were fleeced at a game known as "razzle-dazzle" that the Tourist Institute imported a U. S. expert to look into the situation and suggest remedies. Before the expert could get to work, he had to go into hiding and then flee the country because of official pressure.

"Razzle-dazzle" continued to dazzle tourists out of their money until, reportedly, President Fulgencio Batista himself quietly stepped in and ordered a cleanup. This included abolishing of "razzle" and the deportation of a dozen U. S. gamblers who had helped run it. Since then there has been no wholesale fleecing of the American visitors—but gambling hasn't always been 100% honest, either. With increased gambling facilities, Havana hopes to compete with Las Vegas.

'Earth' Released By Soviets in E. Berlin

Berlin, April 5.

For the first time in many years, East Berliners are being given a chance to see an American film in their (Russian) sector. However, it's the controversial "Salt of the Earth." Film, which was daydated in several East Berlin nabe theatres, has been synchronized into German by DEFA and released by Progress, sole film distributing outfit in Soviet-controlled Germany.

Papers here panned it when previewed, saying the film's message is clumsy and that the production had practically no entertainment value. "Salt" stars Mexican actress Rosaura Revueltas, who is fairly well known in West Berlin. She was a foreign pic personality during the First (West) Berlin Film Festival in 1951 and also attended last year's fete.

'Paris By Night' Scores in London

London, April 12.

"Paris By Night," the new Folies Bergere revue which opened at the Prince of Wales last Saturday (9), not only is latest but also the best edition of the Folies. Star of the production is Benny Hill, who makes a smash impact. He has come to the fore in the last year via tele.

In support is Tommy Cooper, comedy magician, who contributed sock comedy, and Claudine Cereda, singer from the Folies Bergere in Paris. The cast includes Ilona Adams, specialty dancer; Marqueez; Keoni, Hawaiian dancer; The Morlidor Trio; and Ganjou Brother and Juanita.

"Paris By Night" is assured an indefinite run.

British Prods. Decide To Set Up Committee In Fight Vs. Censors

London, April 12.

Concern over recent decisions of the British Board of Film Censors has led the British Film Producers Assn. to set up a committee to consider complaints from its members. Recently, Robert Clark, president, and Sir Henry French, director general, of the BFPA, had discussions with Sir Sidney Harris, president, and A. T. L. Watkins, secretary, of the BBFC. Out of that meeting, the producers have decided that they might aid supporting members who appeal against decisions of the censors.

British producers normally submit scripts to the censor board before production, and believe themselves in this way at a disadvantage with American companies. The censor, they feel, is more likely to refuse to approve a script or else to put it in the restricted "X" category, which debars children under 16 of seeing it at all, than to throw out a completed picture which may have cost $1,000,000 or more to produce.

The new committee will consider any grievance which a member may have and then decide whether or not to support his appeal to the censor for re-consideration of the decision.

The BBFC, once having handed out a verdict, has hitherto shown itself averse to reviewing any case.

Scots Hot for Icers

Glasgow, April 5.

Ice shows will be the vogue this spring and summer in three Scot locations. "White Horse Inn on Ice" is due for a short season at the Alhambra Theatre here while "Dancing Years on Ice," Novello musical on blades, tees off July 28 at Murrayfield Ice Rink, Edinburgh, running through the International Festival there to the end of September.

An "Ice Circus" production is pacted for Ayr, coast vacation center.

$4,146,000 INCOME FOR EADY FUND IN 30 WKS.

London, April 5.

Improved income for the Eady fund was continued during February, bringing the total for the first 30 weeks of the current financial year to $4,146,000. Advance in income is mainly attributed to the lower rate of levy in force during the first 12 weeks of the current year.

As a result of the improved financial situation, the dividend distribution for British films has been upped to 29% of the gross. It had fluctuated between 26% and 28% since last October, although it averaged over 33% during the whole of the previous year.

February returns show a slight decline in British film rentals at $1,480,000 as against $1,550,000 in the previous year. Total for the first 30 weeks, however, is running substantially in advance of the same period last year.

BATTLE CRY

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TAB HUNTER · DOROTHY MALONE · ANNE FRANCIS
Screen Play by LEON M. URIS · Directed by RAOUL WALSH
Original Music by Max Steiner
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

JOHN ST
"EAST
An ELIA KA
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with BURL IVES · RICHARD DAVALOS ·
Screen Play by PAUL OSBOR
Music by Leonard Rosenm
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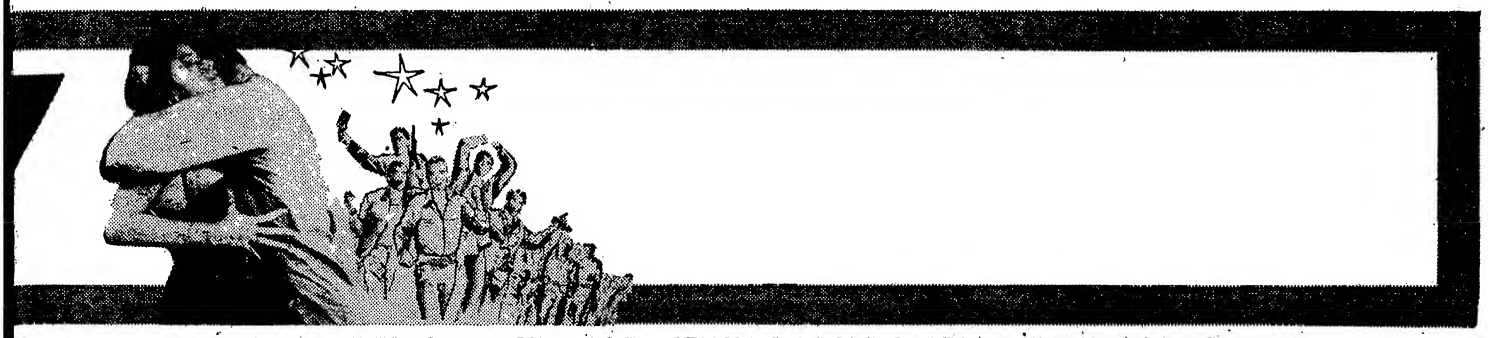

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VIEW A RAVE! NORTH, SOUTH, WEST AND EAST—'EAST OF EDEN' WILL BE THE SENSATION-PICTURE THIS YEAR!

GREAT PICTURE GREATER! AUSTIN, SAN ANTONIO, HOUSTON, DALLAS, FORT WORTH, THIS WEEK!

URNER—WAVE AFTER WAVE OF EXCITEMENT! SEARCH THE SEVEN SEAS—YOU WON'T FIND THE LIKE OF IT!

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• Directed by ELIA KAZAN
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"STRANGE LADY IN TOWN"
Starring
GREER GARSON • DANA ANDREWS
Produced and Directed by MERVYN LeROY
Co-Starring CAMERON MITCHELL LOIS SMITH with WALTER HAMPDEN
GONZALEZ GONZALEZ • Story and Screen Play by Frank Butler
Music Composed and Conducted by Dimitri Tiomkin
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JOHN WAYNE • LANA TURNER
in "THE SEA CHASE"
Also Starring
DAVID FARRAR • LYLE BETTGER • TAB HUNTER
with James Arness • Dick Davalos
Screen Play by James Warner Bellah and John Twist
DIRECTED BY JOHN FARROW
WARNERCOLOR • STEREOPHONIC SOUND
CINEMASCOPE

WHO-PAYS-WHAT ISSUE STALLS ACTION; KID LIBRARY UP TO FILM PRESIDENTS

Film companies' sales managers last week took up the question of the Motion Picture Assn. of America's Children's Film Library and it soon developed that the problem was by no means as simple as just forking over the required $200,000 for new prints.

Among other things, the question arose of who should pay the freight for the new prints needed by the Library. It was suggested that it wasn't fair to saddle individual companies with the expense and the thought was advanced to let the money come out of the MPAA budget.

MPAA, it appears, doesn't have that kind of coin to spend, particularly not on children's films, even though the Association is thoroughly aware of the p.r. aspects of the matter.

Inconclusive upshot of the discussion was the appointment of a two-man committee consisting of Bernard Goodman of Warner Bros. and Monroe Goodman of Paramount. They'll prepare a report on what's needed to increase the effectiveness of the Library.

Latter is understood to be in need of prints on some 20 titles on which are no longer available through the branches of the companies. A number of film classics, used by exhibs for years in building kid shows, are now no longer in stock and can't be booked. If the companies should agree to print up 20 films as per Library recommendations, that would bring the Library's supply to 52 films.

Library's Print Supply

It's pointed out that, unless something is done to replenish the Library's print supply (pix are booked by the individual companies; the Library just recommends titles), the Library may sooner or later have to close shop.

Exhib interest in kid shows has revived this year as theatres recognize the need to attract juve audiences. Library is anxious to bolster the print supply on kid pix before the summer when theatres frequently bill juve shows. In the light of the lack of prints, exhib requests for children's films have dropped sharply in the past year.

It's felt among exhibs, and also at the MPAA, that the final solution to the Library's problems lies with the company presidents. Efforts are under way to present the problem to them.

Sales managers meet last week produced a variety of "commercial" viewpoints. Question was raised of just where exhibs stand on the matter, how often the prints would be used and the type of rentals that would be paid for them to allow reasonable amortization of costs. There was discussion on the fairness of having each company shoulder its own burden rather than throw everything into a pot and raise the money that way.

While some companies are more aware of the public relations values of the Library, others feel that the Library should draw on the current print run, i.e. current pix, rather than force the distribs to make new prints. It's been argued for some time that the Library could get along on current releases which are deemed suitable for children. Counter position is that while some current releases are indeed of a type that would please youngsters, they inevitably contain scenes that are unsuitable for an audience ranging from 8 to 12.

Library lost quite a few prints due to the switch from nitrate to acetate safety films, with the distribs failing to make new copies. It costs about $500 to make a new color print on a feature and between $120 and $150 for a new black-and-white edition. Some of the companies last week were asking if and in what period of time they could recoup this new print cost, implication being that they didn't see the p.r. aspects balancing a possible loss.

Several of the distribs, notably 20th-Fox, Metro and Republic, have come through with the required new prints. Republic recently supplied color copies on three of its features. Gradual decline of the Library is being followed with interest abroad, and particularly in Britain, where interest in kid pix is strong and Library recommendations command a good deal of attention.

Texas Pressing Criminal Negligence, Says Azteca Shipped Film Unmarked

San Antonio, April 12.

Seven criminal charges were on file here in U. S. District Court against Azteca Films, Inc., local Spanish language film exchange. Charges of violating interstate commerce shipping rules grew out of a July 15, 1954, fire which destroyed a truck terminal in Dallas. It involves an alleged failure to mark as inflammable a shipment of inflammable film scraps.

Each count carries up to a $1,000 fine and/or a year's penitentiary sentence.

The film scraps which the company allegedly shipped without danger markings were left on the Dallas dock in the sun. They ignited and burned down the dock. Several civil law suits have been filed as a result.

In the event a penitentiary sentence were assessed against the corporation, its officers would be liable, according to the U. S. Assistant District Attorney Harman Parrott.

Briefs From the Lots

Hollywood, April 12.

Audrey Hapburn will play the femme lead of Natasha in Ponti-de Laurentiis' production of Tolstoy's "War and Peace," for Paramount release...**Dino de Laurenti** is due in this week from Rome to sign up a male star for production to roll in June...**Robert Aldrich** cast **Wesley Addy**, whom he brought to coast last year from N. Y., for a featured role in "The Big Knife"...**Fred MacMurray's** leading lady in Allied Artists' "Gun Point" will be **Dorothy Malone**...**Richard Boone** is off to the Virgin Islands to join U's "Away All Boats" location troupe ...Warwick's "Cockleshell Heroes" was launched last Friday (8) in Lisbon, with **Jose Ferrer** directing and co-starring with **Trevor Howard.**

Morris Stoloff signed a six-year contract as head of Columbia's music department . . . **Web Overlander** doubles as actor-makeup artist in Batjac's "The Lock and the Key" . . . **Archer MacDonald** signed for a comedy role in Paramount's "Anything Goes" . . . **Maureen O'Hara** inked a multiple-picture contract with Columbia . . . **Paul Douglas** will star for Warwick Productions in "The Gamma People," to be filmed in Europe . . . All of **Edmund Grainger's** six upcoming productions will be made in the Superscope wide-screen process . . . **Jean Yarbrough** will direct "Night Freight," which **Ace Herman** will produce for William F. Broidy Pictures, with Allied Artists releasing . . . **Fay Wray** will play a former star in Jaguar's "The Darkest Hour" at Warners . . . Second Holt-Rosen production for RKO release will be "Trumpets of Company K," with **Nat Holt** producing.

New So. Dakota Drive-In

Watertown, S.D., April 12.

Here in Watertown, population 12,000, Al Fritz is building a 600-car drive-in theatre in competition with one already operating there.

Additionally Watertown has two four-wall showhouses, one of them owned by Fritz and the other by United Paramount.

In this territory the outdoor theatre season is exceptionally short and even during the brief operation the weather is unpredictable. That, however, seemingly doesn't deter investment in the ozoners.

Hope Metal Products Jams; Comic Aids Frere Ivor

Cleveland, April 12.

Comedian Bob Hope isn't making any wisecracks about the jumbled state of affairs in one of his investments, the Hope Metal Products Co., a Cleveland business headed by his brother Ivor H. Hope. Company was in a financial jam up to last week when the Hollywood star came to the rescue with $100,000 to stave off more than 100 creditors.

Comic is chairman of board of directors of factory which he helped organize in 1939. Although its sales have hit more than $1,000,000 per year since end of World War II, antiquated equipment, heavy expenses and need for expansion into new lines piled up headaches for his brother.

Company recently filed petition in U. S. Federal Court asking for permission to settle $132,000 in overdue debts for 30 cents on the dollar. Ivor H., the prez, also offered to pay off $12,000 in federal tax claims and to pay back wages of $2,000 to his 100 employees, still working under federal bankruptcy referee's orders.

Creditors have agreed to accept offer from firm which listed assets of about $75,000. With the comedian breathing new life into it with $100,000 donation, and promises of additional funds for expansion plans.

ILL. UTO MAPS CONCILIATION & TOLL TV

Springfield, Ill., April 12.

Organization of a "conciliation service" aimed toward aiding smaller film exhibitors settle difficulties with distributors has been approved by the United Theatre Owners of Illinois, TOA affiliate.

Setup of the conciliation plan would work thus: an exhibitor, who believed he had a grievance, would submit same in writing to the president of UTO, who in turn would appoint a committee of exhibitors, not connected with the complainant in any business affliation. Following a preliminary probe to see if the complaint was bona fide, the committee would attempt to resolve the exhib-distrib problem by conciliation.

UTOI board of directors at the same meeting at upstate Illinois Starved Rock Park Lodge also voted to endorse the EFFG film financing plan being promoted by TOA. The Illinois exhibitors group also gave its support to the joint committee in its fight against "pay-as-you-see" tv. It set a statewide rally for April 18 at Peoria to acquaint exhibs with the Zenith proposal for subscription tv as filed with the Federal Communications Commission. Alfred Starr, a member of the joint committee, will be the Peoria briefer.

State exhibitors also voiced their opposition to two bills now before the Illinois Legislature. One bill would prohibit any drive-in screen that was visible from the highway, the other would give county authorities police powers of censorship. Both measures are in committee stage at the capitol. Similar legislative moves of the past have died aborning.

George Kerasotes, Springfield exhibitor and vice president of TOA, was elected president of UTOI; Edward Zorn, Pontiac, board chairman; Ralph Lawler, Peoria, v.p., and Joseph Sikes, Waukegan, sec.-treas.

Highway Control of Drive-Ins?

Concord, N. H., April 12.

House Bill 16 has been amended in the Legislature here so it would now require that anyone planning to construct a drive-in theatre with "direct access" to a Class I, II or III highway must first obtain a permit from the state commissioner of public works and highways.

This adds one more hurdle that outdoor theatres must surmount.

[MOTION PICTURE ASSN. REPORT]

Of Codes, Titles, Sources

Production Code Administration in 1954 issued Code seals to 303 feature films, a record low. Some 4,199 new titles were registered by the Motion Picture Assn. of America's Title Registration Bureau during the year. A high 13.5% of the 1954 features were based on miscellaneous source material, such as non-fiction, radio and tv shows, travelogues, poems, etc.

Data are part of the annual report of the Motion Picture Assn. of America out today. Figures have been reported in detail in earlier issues of VARIETY.

The 303 seals on features issued last year break down into 232 domestic films and 71 foreign ones. Of the domestic entries, 187 came from MPAA member companies (compared with 241 in 1953, 259 in 1952 and 282 in 1951) and 45 from indies (as against 49 in 1953, 58 in 1952 and 87 in 1951).

On the foreign films, member companies submitted a high 41 last year and the indies 30, which is about par for the course. VARIETY ran the story on Jan. 19.

Number of shorts that received Code seals ran to 673 last year, a drop of over 100 from the 769 okayed in 1953. Member companies submitted 368; nonmembers two and foreign companies none. In the case of either foreign features or foreign shorts, the Code figures are no adequate yardstick on what's been imported since a majority of the foreign lingualers don't bother to apply for a seal.

The MPAA's Title Registration Bureau, with 4,199 new titles registered during 1954, rejected only 33, the lowest number since 1947. A high 90 titles were accepted from non-members and there were 16 title arbitrations during the year. Story ran in this paper Feb. 23.

The MPAA breakdown of newsreel content in 1954, also carried in VARIETY two months ago, showed that the reels carried a total of 3,940 sequences, an increase of 10% over 1953. There was an increase of close to 30% (333 clips) in the clips covering foreign news.

The Advertising Code Administration reported that, in 1954, it had passed on 129,229 pieces of advertising and publicity materials, an increase of two per cent over 1953. The rise was due to an 8% increase in the number of stills submitted. All other categories dropped, reflecting the general slowdown of production. Of the 103,024 stills submitted, 2,191 were rejected or revised. There were 8,895 advertisements. Of these, 384 were rejected or revised. The ACA is under the direction of Gordon White, the Code's liaison contact in the East.

As detailed in VARIETY March 23, pix approved by the Code in 1954 for the first time tipped the scales in favor of color. Percentage was 58.4% tinters and 41.6% black-and-white. MPAA report called the Canadian Cooperation Project "a model of mutual cooperation in international trade" and said it had resulted in substantial economic gains to both parties. Detailed story on the Project's 1954 report was carried in VARIETY two months ago, on Feb. 9.

Code reported that, last year, 58.4% of all pix approved by it were based on original scripts. Plays accounted for 3.7%; novels for 20.1%; biogs for .3%; short stories for 4% and miscellaneous for 13.5%. Full story and table showing comparative figures were run in the VARIETY issue of March 2.

Making Lion Roar

Continued from page 1

ment which has operated practically as an independent corporation.

Just who will be moved or removed within the top echelon is not yet decided but there is no question that a number of key figures are undergoing a loss of some authority and some attendant prestige. Investigations of various in-company functions began immediately after the considerable embarrassment of the Loew stockholder meeting in New York. A series of awkward questions and accusations came out into the open.

From a banking standpoint the most telling were put by the industry attorney Saul Rogers and centered on the invidious comparisons of Columbia earnings on its gross as against Metro earnings on its gross.

Metro's Television Question

Trade circles speculated this week that Metro may hold a top-echelon huddle during the week of April 24 on the question of entering vidpix production. The stanza will find the company's top brass in New York at the same time.

Production chief Dore Schary, who's booked to address the New York Sales Executives Club on April 26, arrives on the 24th for a week's stay. Prexy Nicholas M. Schenck, who is vacationing in Florida, is due back in Gotham on April 28. Veepee and treasurer Charles C. Moskowitz, who has been keeping close tabs on the tv situation, is scheduled to leave on a vacation on April 30, leaving two days for possible confabs on the vidpix question. In addition, Arthur M. Loew, International chief and studio "trouble shooter," usually returns from his Coast duties at the latter part of the week and would be available for a confer.

A topflight N. Y. executive said no timetable had been set for a meeting on the survey Les Petersen, in charge of the company's radio-tv department, is currently making. "We've been talking about television for a long time," he said, "and of course there'll be discussion when the Petersen report is completed. We'll make our decision after we study the survey."

Lichtman's Illness Seen As Factor Which Doused Fuse of Pronto Roundtable

A simple solution toward ending the delay in calling the industry roundtable conference came last week from a sales chief who is a member of the Motion Picture Assn. of America's general sales manager's committee.

"Why don't the exhibitor organizations write directly to the company presidents and put their answers on the record?" he asked. "There isn't too much the sales-manager can do at this time. It's Lichtman's (20th-Fox distribution chief Al Lichtman) baby and he's been away for some time now." (Lichtman is on the Coast recuperating from a recent illness).

In expanding his views on arbitration and the roundtable meeting, the sales topper said: "I can't honestly give a reason for the delay. Lichtman really believed that arbitration would be out of the way shortly. He didn't realize all the comma and period trouble it would run into. But if the exhibitors want the roundtable, why don't they go to the company presidents?

"As for me and my company, we're ready to arbitrate any question, including film rentals. However, I'm not in a position to say so officially. The situation at my company is lot different than the others on the subject of film rentals. Also the president of my company is ready to sit down and talk to exhibitors any time they want to."

Ozoner C'Scope Data

St. Louis, April 12.

Approximately 300 motion picture theatres and ozoners in the St. Louis film trade territory have installed wide screen apparatus for the presentation of CinemaScope and other wide screen films and the number is expected to reach 400 by Sept. 1 when the 1955-56 season for the indoor houses begins.

The St. Louis area includes Missouri, east from Jefferson City; Illinois south from Springfield and Quincy; smaller portions of southeastern Iowa; northeastern Kentucky and a small area in southwestern Indiana.

Mickey Spillane's
latest sizzler
is his greatest!
TOPS IN
THRILLS!
TOPS IN
SUSPENSE!
AND TOPS IN
BOXOFFICE!
PARKLANE PICTURES, Inc. Presents
KISS ME
DEADLY
starring
RALPH MEEKER
with
Albert DEKKER • Paul STEWART • Juano HERNANDEZ
PRODUCED AND DIRECTED BY
ROBERT ALDRICH
Screenplay by
A. I. BEZZERIDES
thru
UA

Theatre Owners' Cry for Action; Industry Roundtable Need Acute; Can't Wait on New Arbitration

Theatre Owners of America, in a blast at distribution described by a spokesman as the "strongest" ever issued by the exhibitor org, demanded that an industry roundtable conference be held immediately "with the express intention in distribution to evolve formulae for substantial relief" from "unreasonable and unbearable film rentals and the inequitable conditions of licensing" pictures.

The TOA clarion call for the meeting coupled with the sharp attack at distribution was released last week following an "emergency" meeting of TOA leaders in New York. It marks a departure from TOA's original position which was in agreement with that of distribution—that the roundtable conference be delayed until the establishment of an arbitration system had been completed.

"In all fairness to our membership and exhibitors everywhere," said TOA, "we can no longer hold the position that the completion of an arbitration system must precede the industry conference. It is now untenable. The crucial times and the crying need for relief dictate that the industry conference be held immediately and that a constructive program of relief result from it. We dare not sit idly by and permit the distributors to drive exhibitors and themselves out of business."

TOA is careful to note that its interest in arbitration is still high, "but first things come first," pointing out the exhibs need "immediate and substantial relief from "outrageous prohibitive" rental terms. While continuing its support for arbitration, TOA says it believes that it's "the purpose of distribution to keep the scope of arbitration and the avenues of relief as narrow as possible." There have been wide areas of agreement, TOA notes, but "the road ahead leading to completion is far and long, and due to no fault of exhibition."

The TOA "call to action" charges that exhibition was lulled into complacency by the statement of 20th-Fox distribution chief Al. Lichtman when he said at the 1954 TOA convention: "We should and must work together cooperatively and honestly and we should not seek to profit at each other's expense. Our profits should only be earned jointly from the public."

TOA's says that its decision to go along on a waiting period before the calling of a roundtable session was also based on a Lichtman statement that the arbitration negotiators were apart only on one point. "We have learned," said TOA, "that what Mr. Lichtman said was not so; that much more than one point separated the thinking of exhibition and distribution."

In listing its charges, TOA said "distributors profits are greater than ever. Yet they continue ruthlessly on their gouging ways. They either do not know, or do not care to know, that every successful revolution of importance was accomplished by a handful of men. That will be the story in this industry if the distributors do not awaken for their dream world and take heed of the justifiable complaints of their customers."

PRAISE FROM AN EXHIB YIPEED BY MALISOW

Minneapolis, April 12.

Pointing out in an accompanying letter that "it is good to hear from some exhibitor who is optimistic about the future of our business," Saul Malisow, 20th-Fox branch manager, has distributed to the trade press copies of a missive received by him from B. A. Bengtsson, owner of the Saturn Theatre, Pierpont, S. D., population 325.

"Just a note of thanks to 20th-Fox for C'Scope," wrote Bengtsson. "I've had C'Scope in my theatre since Feb. 4, 1955, although the population of my town is only 325. I want to say that it has done marvels for show business here in Pierpont.

"It hasn't skyrocketed my grosses or anything like that, but it has done one thing more important than big grosses right now.

ALL-CASH BIDS ONLY FOR GOLDWYN STUDIOS

Los Angeles, April 12.

Date for open-court bidding on the Samuel Goldwyn studios has been put at April 20 by Superior Judge Paul Nourse, who ordered Mary Pickford-Goldwyn-owned lot placed on the auction block in a January ruling. Only the two owners submitted sealed bids, Miss Pickford for $1,525,000 and Goldwyn for $1,501,000, in the first step of sale.

Both partners and others are expected to participate in the upcoming oral bidding. Owners need go only 5% over bids, but others must go 10%. Successful buyer must be ready to pay all-cash for property.

Terse Handout

Continued from page 4

haps the statement was not worded correctly.

In another attempt to clarify the situation, VARIETY asked another Republic executive for a post-meeting report of the meeting. He said that no official stenographic report had been made of the session. However, he said a secretary had taken notes merely for the purpose of compiling the minutes of the meeting. He said it had not been Republic's policy to send stockholders verbatim post-meeting reports. "We did the same thing as we did last year," he said.

Meanwhile, the dissident stockholders group, headed by Wall Streeter Bernard E. Smith and his son, Bernard E. Jr., a Rep director, met with their attorneys—Leon, Weill & Mahoney—to map plans for combating the Yates management. Also attending the confab was Baron E. Van Zuylen, a member of the dissident committee and described as a holder of a substantial amount of Rep shares.

In his most recently issued declaration, Yates said that the company's production policy remains unchanged. "In fact," he said, "we plan to complete and deliver to exhibitors during the first six months of 1955, 14 deluxe pictures and six special pictures, a total of 20 pictures, which exceeds the entire number of pictures we produced during 1954, and our branch managers were so informed as far back as March 22 in Chicago." He added that the company's Coast studio "has already started planning production for the second six months of 1955." He noted that additional information regarding titles and release dates could be obtained from the company's branch managers.

Jack Warner's 'Credit'

Continued from page 4

Both Warners and Disney will have complete creative control over their pictures for ABC. Kintner declared that "Mickey Mouse" is 80% sold and other deals are in negotiation.

Kintner said yesterday that American Broadcasting-Paramount Theatres would start its own record company rather than buy a going label. It would operate as a subsidiary of AB-PT and will start processing within a few months.

Daytime tv will be expanded one hour, Kintner said, and because of the adjacency value, the hour before "Mickey Mouse" to be opened up starting July 1. Radio, he said, would be confined to news and music from 7:30 to 10:30 at night with sales to be made on a saturation basis.

An hour live dramatic series from Television Center is planned for next season, similar to U.S. Steel Hour, for the 9-10 p.m. Saturday night slot.

Kintner said he is entirely satisfied with the Hollywood operations and that the only shifts in personnel would be additions to handle the increased and enlarged activity.

Producers' College Prizes

Hollywood, April 12.

Screen Producers Guild will present plaques to the winners of its second Annual Intercollegiate Film Competition April 24 at the Academy Award Theatre.

Guild's Gold Medallion Award goes to the University of California at Los Angeles for "A Time Out of War." Silver Medallion goes to the University of Minnesota for "One Victory." Bronze Medallion goes to the University of Miami for "Books Alive." "War" won the Academy Oscar for best two-reel subect of 1954.

Rita Hayworth Powders 'Joseph'

Los Angeles, April 12.

In a series of legal fireworks, Rita Hayworth (1) informed Columbia she would not appear in "Joseph and His Brethren," which was scheduled to roll yesterday (11); (2) notified the studio she was terminating her two-picture contract, on the grounds the company had "breached" the pact; and (3) filed suit in Federal Court asking declaratory relief on 11 separate counts in connection with her contract dated Dec. 28, 1954, which she wants voided.

Actress, via a telegram dispatched by her attorney, Sam Zagon, to B. B. Kahane, studio executive, on Thursday (7) stated that Columbia's failure to start principal photography on "Joseph" on March 8, 1955, constituted a "material breach" of the contract, and she had "elected to terminate" the agreement. She also said she would hold studio "liable for any damages sustained."

In her suit, Miss Hayworth claimed that it was expressly agreed upon in the contract that the film would start prior to March 8, and she had notified studio this date was a "very important provision."

Reason for the stipulated-date start of picture, according to Zagon, was so the actress could finish in time to take her daughter Jasmin to Europe to visit with the child's father, Aly Khan, under provisions of the Hayworth-Khan divorce. Miss Hayworth had asked studio for a stop-date of June 25, Zagon reported, but studio had failed to make any such commitment, indicating merely it would use "diligent efforts" to finish film in time.

Columbia straightway answered the Hayworth ultimatum of not being available for picture and termination of contract by threat of legal action to enforce "all its rights, legal and equitable" against actress.

"We consider the position being taken by Mrs. Rita Hayworth Haymes as not only having no legal or moral basis or justification," read the statement, "but as a flagrant disregard of her contractual obligations. Needless to say, Columbia will enforce all of its rights, legal and equitable, against Mrs. Haymes."

In her suit against Columbia seeking court release from her contract and freedom "to render services to anybody in any field of entertainment" without further litigation between plaintiff and defendant, Miss Hayworth made two money demands. First, that Columbia pay her her contracted salary of $150,000 for "Joseph," of which she acknowledged she already had received an advance of $75,000. Second, that the court release $100,000 in bonds she had deposited in escrow with the First National Bank of Reno as an evidence of good faith and to protect Columbia in the event she took a powder on her agreement to make a second picture for studio.

Miss Hayworth previously filed against Columbia after her marriage to Haymes, in N. Y. Federal Court, demanding a dissolution of her contract then in force and an accounting of monies being held by studio in escrow as profits from her Beckworth Pictures. Suit was withdrawn when she signed the new contract last Dec. 28, which was to supplant the old ticket, and studio turned over a sum said to total $1,000,000 to her.

Home-Toll: Fine With Advertising

That's Hays MacFarland's 'I'm-for-It' Pitch to FCC —New England 'Anti' Unit Forms

LEVEY SAYS GORMAN PROVES TOLL'S POINT

The argument that toll-tv must be fought because it threatens entrenched interests "is both foolish and a disservice to the American public," Arthur J. Levey, prez of Skiatron, said in N. Y. yesterday (Tues.).

Levey was commenting on a statement by Leon P. Gorman of Bangor, Me., chairman of the New England Broadcasters for Free-TV. In it, Gorman warned that tv as currently constituted would disappear if toll-tv came about "because pay-as-you-see tv simply has to have public acceptance — even more so than programs received free-of-charge."

"Gorman couldn't have cited a better argument for the FCC to authorize subscription-tv as soon as possible," Levey maintained. "There is poor logic in any argument that this new service should not come about because the public is going to want and accept it. If, as Mr. Gorman predicts, toll-tv is bound to have public acceptance, why fight it?"

Canadian Gripe

Continued from page 3

his company's net profit decreased to $3,384,825, or $1.95 a share for the 1954 operations, as compared with $3,611,005 or $2.08 a share for the previous year; this taking into account the current investment of $1,039,000 for tv outlet operations.

(Famous Players has been a persistent applicant for the past three years for a Toronto television license but, although it has all facilities set up, including the use of the shuttered Victoria Theatre for studio purposes, plus mobile equipment now mainly used for newsreel coverage of Canadian events, and also is willing to gamble plenty of funds on the outcome, company has been consistently blocked by the State-owned Canadian Broadcasting Corp. which controls the three Toronto-allocated channels but is using only one of them.)

Operating profit for 1954 was $6,241,121 as against $6,820,190 the previous year; but Fitzgibbons pointing out that associated companies are carried at a cost of $2,583,618 whereas value of these investments, as represented by net tangible assets, exceeds $6,650,000. Also cutting into operation costs—and profits—has been the installation of wide screens in most of the company's over 400 trans-Canada houses.

For year ending Jan. 1, 1955, total assets are $32,852,984 as against previous year's $32,395,827; earned surplus, $19,722,017, compared with $19,116,507. Current working capital is $8,712,836, with previous year totalling $9,751,888. Income taxes were $2,577,860 for '54; with previous year's figure at $2,857,256.

Metro Workshop Busy

Greensboro, N. C., April 12.

Over 400 theatre owners, managers and operating personnel from North and South Carolina attended Metro Ticket-Selling Workshop at Charlotte last week.

The day-long meeting, the 14th in a series of 24 being held in all parts of the country, was in charge of M. L. Simons, director of customer relations for MGM, assisted by Judson Moses, MGM's southern division press representative.

Panelists were Conrad Brady, publicity director of the Interstate Circuit of Houston; Vic Sicilia, city manager of Y&W Theatres of Muncie, Ind.; Joseph Jarvis, of the Gilbert Stuart Theatre of Riverside, R.I.; and David Cheatham, of the Moon-Glo Drive-In, Pulaski, Tenn.

General meeting of the Theatre Owners Assn., of North and South Carolina followed the workshop.

Special guest was Alfred Starr of Nashville, a past president of the Theatre Owners of America.

With the May 9 deadline for the filing of toll-tv briefs with the Federal Communications Commission drawing closer, the range of interested parties getting into the act is widening.

Last week, the argument was joined by the MacFarland, Aveyard & Co. ad agency on the "pro" side and the New England Broadcasters for Free-TV for the "antis." In addition, the CBS network indicated in a round-a-bout way how it felt about pay-as-you-see.

Each of these instances carries a certain significance in that neither the advertising agencies nor the networks have so far taken a clearcut stand on the issue. The American Assn. of Advertising Agencies, for instance, of which the MacFarland agency is a member, hasn't been heard from as an organization. Nor have individual broadcasters been very vocal to date on their views. The UHF operators, of course, are openly in favor of toll-tv. The National Assn. of Radio & TV Broadcasters is not.

Position of the MacFarland agency was outlined in a letter to the FCC by Hays MacFarland, chairman of the board, in which he stated flatly that subscription tv "is inevitable" and that this form of telecasting "will be a boon to television advertising."

"There are many areas in the U. S. where television reception is impossible for the simple reason that there are no broadcasting stations within range," he wrote. "Income from subscription television added to that derived from commercially sponsored programs will make it economically feasible for stations to operate in these areas which, heretofore, has been impossible as they had to rely solely on advertising revenue." MacFarland added that "the pursuit of obscure claims by minorities and special interests" shouldn't be permitted to delay toll-tv.

At the other side of the fence, Leon P. Gorman, general manager of WABI and WABI-TV in Bangor, Maine, has formed New England Broadcasters for Free-TV. Purpose of the group is to rally broadcasters in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut and to get them to demonstrate the toll-tv isn't in the public interest.

"Once the 'coinbox boys' get their foot in the door, you will see tv, as we know it today, disappear because pay-as-you-see tv simply has to have public acceptance—even more so then programs received free-of-charge," Gorman said.

CBS and the Zenith Corp. clashed last week on the subject of toll-tv as CBS refused to carry a Zenith-sponsored announcement re Phonevision on the "Omnibus" show. (See separate story in tv section.) Zenith, in retaliation, cancelled its sponsorship of the last two "Omnibus" shows, April 3 and 10. Only recently, "Omnibus" devoted a part of one of its programs to an exposition on toll-tv, what it was and the effects it was likely to have.

Yet to be heard from on the subject of pay-as-you-see are the film companies. Observers doubt that they'll elect to take any position at this time, with the 16m antitrust suit hanging over their heads. Exhibs are forcefully opposed to subscription-tv and are spearheading the fight aginst it.

ED SULLIVAN SET FOR ONE-NITERS THRU WEST

Ed Sullivan has been signed for a series of one-niters in the midwest and west, opening May 2 at Denver. Dates are being promoted by Arthur Goldsmith, out of Chicago.

Stands include Eugene, Ore., May 3; Spokane, May 4; Seattle, May 6; Oklahoma City, May 9, and engagements on consecutive nights at Austin, Tex.; Tucson, Phoenix and Kansas City. On May 24, he opens in San Francisco and follows with Berkeley, Sacramento and Fresno.

Acts on the show, so far, include Richard Hearne (Mr. Pastry), Three Rudells, June Valli, Joe Jackson Jr., Will Jordan and the Amin Bros.

M-G-M's NEXT BIG MOVIE THRILL TO FOLLOW "BLACKBOARD JUNGLE"

THE CAST:

ANNE BAXTER

Exotic in those gorgeous gowns!

STEVE FORREST

Watch this good-looking new star!

With

SIMONE RENANT
MAURICE TEYNAC
And
VICTOR FRANCEN

Story and Screen Play by
JO EISINGER

Photographed in
EASTMAN COLOR

Directed by
MITCHELL LEISEN

Produced by
HENRY BERMAN

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

THE THEME: An innocent visitor to Paris falls in love with a woman of the world who turns out to be a killer!

THE LOCATION: "BEDEVILLED" is the first motion picture to be photographed in Paris in CINEMASCOPE and COLOR.

20th Nose-Counts Outdoor Spots, Finds 50% Wired for CinemaScope

With close to half of the nation's some 4,400 drive-ins equipped, the ozoner season just now getting under way will be the first one to feel the real impact of CinemaScope. As a result, 20th-Fox expects to hike its take from the outdoorers from last year's $3,500,000 to $13,000,000 or better. If that figure is reached, it'd rep about 18% of 20th's total domestic rental take.

Sales execs at 20th, which due to C'Scope and stereophonic sound more or less lost out on one drive-in season last year, say the b.o. improvement in 'Scope-equipped ozoners is "phenomenal" in almost every instance.

This summer, with more than 2,000 of the top situations ready to show 'Scope films, 20th confidently expects to garner record coin from the drive-ins which, every summer, seem to enjoy an increasing degree of popularity. In '53, 20th got about $8,000,000 from the ozoners.

The drive-in season is growing longer every year. According to 20th, the company last year got 80% of its ozoner revenue between April and October. This year it's expected that most of the northern drive-ins will continue to operate through Thanksgiving Week in November. The number of year 'round situations in the west and south is growing.

Confusion arising mostly out of 20th's original insistence on stereophonic sound on all of its CinemaScopers seriously affected its drive-in revenue last year. In July, the middle of the season, equipped situations only amounted to 748. By December, 1,362 had converted. By the end of this month, the total of equipped drive-ins should run to around 2,200.

As of the middle of last month, the areas with the largest 'Scope installations in drive-ins were Dallas with 268 out of a total of 487 ozoners in the exchange; Charlotte with 241 out of a potential 432; Atlanta with 211 out of 333; Jacksonville with 114 out of 170 and New Orleans with 102 out of 177.

Action Contradicts Words

Minneapolis, April 12.

Minnesota Entertainment Enterprises, comprising prominent Twin Cities' conventional theatre owners and operating five of the 10 drive-ins in the Minneapolis-St. Paul area, all of them large, de luxe affairs, is making a partial last-minute surrender to C'Scope.

After announcing a few weeks ago that it wouldn't equip any of its ozoners for the wide screen projection because of the high rental terms for Scope pictures' subsequent run and pointing out it has a sufficient supply of product to last it for at least this season and perhaps another, the circuit has experienced a change of heart apparently.

It's equipping two of the five outdoor theatres, the Rose and Bloomington, its newest and finest stands, with the necessary large screens and other equipment for the Scope releases and they'll be ready when the season opens a few weeks hence.

The other five ozoners in the area, not owned by MEE, will all have C-Scope equipment, four of them for the first time. One installed it late last season.

Sell VistaVision

Continued from page 5

skedded to be ready for "SAC" in the kingsie process are these: Saenger, New Orleans; Warner Beverly, L. A.; Loew's Penn, Pittsburgh; Capitol, Washington; Stanley, Philadelphia, and the State Lake, Chicago. Installations of the projectors (which are manufactured by Century Projectors, incidentally) also are headed for the Imperial Theatre, Toronto, and the Plaza, London.

As the houses relinquish the equipment following "SAC," it will be used by Par for subsequent similar deals. One condition is that the theatres must seat at least 3,000 to qualify.

The Par Theatre in N.Y. shelled out its own coin, reportedly around $100,000, for the equipment, which will be held permanently. This includes a new curved screen in addition to the booth machines.

MINNESOTA PROPOSAL ON TAX WORRIES NCA

Minneapolis, April 12.

Current North Central Allied bulletin expresses great concern over a bill pending in the Minnesota state legislature enabling all municipalities of 20,000 population and over to impose local taxes on all "transactions," including theatre admissions.

Pointing out that the measure has "strong support" and that municipality people "make no bones of the fact that theatre admissions are their first objective, the bulletin urges every exhibitor to line up opposition against it.

The bulletin suggests that the exhibitor call attention to the fact that Congress repealed the tax on lower priced admissions, not to give new tax sources, but to relieve a distressed industry. It says "tell everybody, including your representatives and senators, what happens to a town and the town's other businesses when a theatre closes."

Allied is especially irked because the bill would knock out referendums on such taxes where now permitted by local charter.

Critics Circle

Continued from page 1

(3), "Bad Seed" (1) and "Rainmaker" (1).

"Saint" got the nod from 11 critics after the Circle voted in favor of including the opera in the musical category. Other tuners in the running with votes in parenthesis were "Pajama Game" (6), "Plain and Fancy" (3), "Fanny" (1) and "Silk Stockings" (1).

"Witness" led the best foreign play race with 10 votes. "Dark is Light Enough" and the off-Broadway production of "Thieves' Carnival" followed with four votes each, while "Living Room" and "Anastasia" got two votes apiece. This is the second consecutive season that off-Broadway has been represented in the critics selections.

TEXAS INDIE MAKES FEATURE, NOW SCORING

Dallas, April 12.

Shooting has been completed on "Hung Jury," first full length production by a new local film company. The pic was produced jointly by Norwanda Productions Inc. and Universal Productions Inc., headed by Mrs. Ollie M. Jones and Bill Locklin.

A local premiere has been scheduled for May 1, after it has been edited and a musical score added in Hollywood.

Liberal Censors

Continued from page 5

or will be limited in their functions to a system of classifying pictures for moppet and adult patronage. The latter has been long advocated by N. Y.'s Dr. Hugh Flick. At any rate, the trend points to this.

Hoped for, of course, is a U. S. Supreme Court verdict holding the basic principle of pre-censorship unconstitutional. But the highest tribunal has dodged this issue in all previous cases and there hasn't been any hint that it will be tackled head on in the future.

When Kansas Gov. Fred Hall signed the bill repealing the state's censor law last Thursday (7), it put an end to a considerable uncertainty in the trade. The unrest was due to suspicion that a veto was forthcoming. However, Hall finally agreed to side with the state legislature and the Kansas Board of Review is set for official collapse June 30 after a reign of 38 years.

This left five states with full-time censorship still on the books but where its adversaries, encouraged by the court decisions so far and now the action in Kansas, are opening fire that could be meaningful.

The statute in N. Y. and Massachusetts' blue law (Sundays only) are under court attack. Ohio's board of censors has been deactivated by the courts but here and in Pennsylvania some state legislators are trying to ram across new laws strengthening the censors' grip on pix. In Virginia and Maryland newsreels have been exempt and anti-all-censorship sentiment is noticeably on the upswing.

Cities with censorship authority include Memphis, Chicago, Detroit, San Diego and Atlanta.

TOA Press Liaison Still Blowzy

Fail to Make Leaders Available—Stale Handouts Explain Little of What's Going On

Industry newsmen are becoming confused by the recent turn in the public relations policy of Theatre Owners of America. The most recent example of a snafu was last week's meeting of TOA's Exhibitors Film Financial Group.

After giving the meeting a big buildup by sending out a release that the officers and directors of EFFG would confer to activate the film financing unit, TOA called a press conference for 5 p.m. Thursday (7) at its New York headquarters. When the tradepaper reporter showed up, they were told the confab had been called off and were handed instead an innocuous statement quoting Sam Pinanski, EFFG president, saying "we are very pleased with the progress of subscriptions to the stock of our company." None of the officers of EFFG or TOA were available to comment on the film financing project or on other exhibitor problems. At the same time, the reporters were given another handout relating to TOA's position on Republic's contemplated move to quit theatrical production.

The next morning (8) TOA came through with another handout blasting distribution and calling for an immediate roundtable confab. The questions discussed in all the releases were obviously based on the talks held at Thursday's meeting. However, by the time the releases were issued, all the exhibitor leaders involved had left the city.

According to a TOA spokesman, the exhibitor organization will be no longer plan press conferences or the issuance of releases in advance. He said press confabs would be set at the last minute. By setting them up in advance, he said, "we found that we had to interrupt our sessions to meet the press." He also noted that releases would be issued at TOA's convenience and that newsmen would not be notified to stand by for them.

Dealing with the press has not been one of TOA's strong assets. At one of its annual conventions, it notified reporters that all sessions, excepting one, would be open to the press. As it turned, all sessions, excepting one, were closed. Another example was the denial last week that prexy E. D. Martin had notified TOA leaders that an "emergency" meeting would be held following the EFFG discussion, although there was evidence that Martin had sent out a wire to that effect.

Exactly who heads TOA's public relations at this moment is not clear. Since the exit of Dick Pitts, former director of public relations, followed by a clean sweep of the office staff down to secretaries and clerks, the TOA office has been headed by Joseph Alterman, a former New England businessman with no former film industry ties. Whether Alterman can act as a spokesman for TOA when none of the officers is available has not been made clear. The TOA handouts, it's believed, are prepared by general counsel Herman M. Levy, with Alterman supervising the physical preparation and distribution. Levy spends about one or two days a week at TOA headquarters, coming down from New Haven where he maintains his law office.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 9
This Date, Last Year..... 5

"THE BODY SNATCHERS"
Prod.—Walter Wanger
Dir.—Don Siegel
Kevin McCarthy, Dana Wynter, Carolyn Jones
(Started March 23)

"PHENIX CITY"
(Shooting in Phenix, Ala.)
Prod.—Samuel Bischoff, David Diamond
Dir.—Phil Karlson
Richard Kiley, John McIntire, Lenka Peterson, Edward Andrews, James Edwards, John Larch, Biff McGuire, Kathryn Grant
(Started April 1)

COLUMBIA

Starts, This Year.....10
This Date, Last Year.....11

"LAST FRONTIER"
Prod.—William Fadiman
Dir.—Anthony Mann
Victor Mature, Guy Madison, Robert Preston, Anne Bancroft, James Whitmore, Russell Collins, Peter Whitney, Pat Hogan, Guy Williams
(Started March 21)

"QUEEN BEE"
Prod.—Jerry Wald
Dir.—Ranald MacDougal
Joan Crawford, Barry Sullivan, John Ireland, Betsy Palmer, Lucy Marlow, Bill Leslie, Fay Wray, Linda Bennett, Willa Pearl Curtis
(Started March 22)

"THE BIG SHOCK"
Prod.—Sam Katzman
Dir.—Jerry Juran
Frank Lovejoy, Mari Blanchard, Richard Denning.
(Started April 4)

METRO

Starts, This Year..... 4
This Date, This Year..... 3

"BAR SINISTER"
Prod.—Henry Berman
Dir.—Herman Hoffman
Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, Roger Moore, Willard Sage, Sally Fraser
(Started Feb. 28)

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

"TRIAL"
Prod.—Charles Schnee
Dir.—Mark Robson
Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Robert Middleton, Juano Hernandez, Rafael Compos, John Hoyt
(Started April 2)

PARAMOUNT

Starts, This Year..... 2
This Date, Last Year..... 5

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye
(Started Oct. 14)

"ARTISTS AND MODELS"
(Hal Wallis Productions)
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin and Jerry Lewis, Shirley MacLaine, Eddie Mayehof, Eva Gabor, Dorothy Malone, George Winslow
(Started Feb. 28).

"ANYTHING GOES"
Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jeanmarie, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Sande
(Started April 7)

RKO

Starts, This Year..... 2
This Date, Last Year..... 0

"THE BOY AND THE BULL"
(King Bros. Productions)
(Shooting in Mexico)
Prod.—Frank and Maurice King
Dir.—Irving Rapper
Michel Ray, Fermin Rivera, Rudolph Hoyos, Joi Lansing
(Started March 4)

REPUBLIC

Starts, This Year..... 8
This Date, Last Year..... 1

"THE TEXAS LEGIONNAIRES"
Assoc. Prod.-Dir.—Frank Lloyd
Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt, Ernest Borgnine, J. Carrol Naish
(Started March 1)

"THE GUNMAN"
(Shooting in St. George, Utah)
Dir.—Ray Milland
Ray Milland, Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Douglas Spencer, Alan Hale
(Started March 30)

"JAGUAR"
(Mickey Rooney-Maurice Duke Prod.)
Dir.—George Blair
Sabu, Chiquita, Jonathan Hale, Barton MacLane, Touch Connors
(Started April 4)

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 2

"HOW TO BE VERY, VERY POPULAR"
Prod.-Dir.—Nunnally Johnson
Betty Grable, Robert Cummings, Sheree North, Charles Coburn, Fred Clark, Charlotte Austin, Orson Bean, Tommy Noonan, Andrew Tombes, Rhys Williams, Alice Pearle
(Started Feb. 21)

"THE LEFT HAND OF GOD"
Prod.—Buddy Adler
Dir.—Edward Dmytryk
Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead, E. G. Marshall, Jean Porter, Philip Ahn
(Started March 7)

"A MANY SPLENDORED THING"
Prod.—Buddy Adler
Dir.—Henry King
William Holden, Jennifer Jones, Jorja Curtright, Torin Thatcher, Virginia Gregg
(Started March 14)

"SEVEN CITIES OF GOLD"
Prod.—Robert Webb, Barbara McLean
Dir.—Robert Webb
Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter
(Started March 22)

"THE TALL MEN"
Prod.—William Bacher, William Hawks
Dir.—Raoul Walsh
Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler
(Started April 8)

UNIVERSAL

Starts, This Year..... 9
This Date, Last Year..... 9

"THE SECOND GREATEST SEX"
Prod.—Albert J. Cohen
Dir.—George Marshall
Jeanne Crain, George Nader, Bert Lahr, Paul Gilbert, Mamie Van Doren, Keith Andes, Kathleen Case, Tommy Rall, Edna Skinner, Kitty Kallen, Cousin Emmy, The Midwesterners, Ward Ellis, Mary Marlo
(Started Feb. 25)

"A TIME REMEMBERED"
Pred.—Albert J. Cohen
Dir.—Jerry Hopper
Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares
(Started April 9)

"THE KETTLES IN THE OZARKS"
Prod.—Richard Wilson
Dir.—Charles Lamont
Marjorie Main, Arthur Hunnicutt, Una Merkel, Olive Sturgess, Ted de Corsja, Richard Eyre
(Started April 6)

WARNER BROS.

Starts, This Year..... 8
This Date, Last Year..... 3

"THE ANIMAL WORLD"
Prod.-Dir.—Irwin Allen
(Started Feb. 14)

"PETE KELLY'S BLUES"
Dir.—Jack Webb
Jack Webb, Janet Leigh, Peggy Lee, Edmond O'Brien, Andy Devine, Lee Marvin, Ella Fitzgerald
(Started March 28)

"REBEL WITHOUT A CAUSE"
Prod.—David Weisbart
Dir.—Nicholas Ray
James Dean, Natalie Wood, Jim Backus, William Hopper, Marsha Hunt, Dennis Hopper
(Started March 30)

"THE DARKEST HOUR"
(Shooting in San Francisco)
Dir.—Frank Tuttle
Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez
(Started April 5)

INDEPENDENT

"ALEXANDER THE GREAT"
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

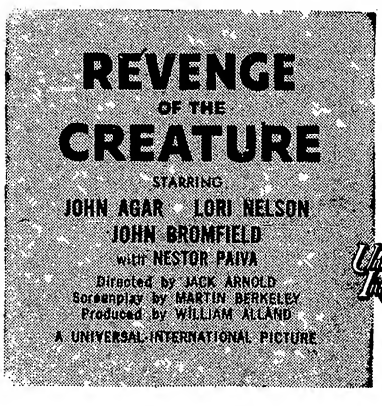
"GUYS AND DOLLS"
(MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey
(Started March 14)

"CHARGE OF THE RURALES"
(Montezuma Productions)
(Shooting in Mexico)
Prod.—Robert L. Lippert, Jr.
Dir.—Louis King
Dane Clark, James Craig, Martha Roth, James Fernandez
(Started March 22)

IT'S BACK TO BASIC "SHOWMANSHIP" FOR THAT NEW BOXOFFICE BOOM!

is doing BIG business all over the country . . .

BIG in Detroit, Broadway-Capitol; . . . **BIG** in Cleveland, Hippodrome; . . . **BIG** in Denver, Paramount; . . . **BIG** in Youngstown, Paramount; . . . **BIG** in New Britain, Conn., Palace; . . . **BIG** in Mansfield, O., Madison; . . . **BIG** in Minneapolis, State; . . . **BIG** in Grand Rapids, Regent; . . . **BIG** in Jacksonville, St. Johns; . . . **BIG** in Flint, Palace; . . . **BIG** in Columbus, O., Broad; . . . **BIG** in Jackson, Mich., Capitol; . . . **BIG** in Port Huron, Family; . . . **BIG** in Saginaw, Franklin; . . . **BIG** everywhere!



from **UNIVERSAL**, *of course!*

Clips From Film Row

LOS ANGELES

Manhattan Films closed deal for theatrical release of the "Medic" vidpix series, starting with "Flash of Darkness," dealing with an A-bomb blast.

RKO acquired distribution rights to "Wakamba," documentary feature pic about an African tribe, produced by Edgar M. Queeny in cooperation with American Museum of Natural History.

DENVER

Atoz Theatres will build an 800-seat house in a new shopping center to be built at Littleton, Colo., near here. All seats will be on one floor. C. U. Yaeger, president, is aiming for an early fall opening.

Alberta Pike, who operated the Vogue for seven years as an art house, gave up her lease and returned house to owner Fred Brown. He'll continue art policy and named Merf Evans, recently manager of the Lakewood, as manager. Miss Pike joined Fox Inter-Mountain Theatres.

Sam Dunevitz, independent booker and buyer, sold his Park to Duane Stadler.

Robert Lotito resigned as manager of the Denham to devote his full time to publicity. Wm. Fitzgerald, publicity manager, is adding the managerial duties to his present job.

Harold Cunyas is closing the Uptown, nabe house, excepting for Sundays.

The Monaco and Wadsworth drive-ins, owned by Lem Lee, are going on a day date firstrun basis.

Hugh Braly, formerly district manager here for Paramount, now with Distributors Corp. of America in similar position, here with Irving Wormser, general sales manager, making a deal with Hal Fuller to handle the product.

ST. LOUIS

Bloomer Amusement Co., Belleville, Ill., building an ozoner near Cahokia Downs race track and another near Scott Field Air Force base.

Adolph P. Meier, owner of the Cuba, Cuba, Mo., let a contract for an ozoner near Cuba.

Fred Cline, connected with radio station WEBQ, Harrisburg, Ill., leased a 500-car ozoner from J. D. and H. H. Barter and Fred Wilmoth at Pankeyville, Ill.

George Spencer, formerly manager of the Upton, Columbia, Mo., purchased an interest in an ozoner near St. Charles, Mo. In addition to managing the house he'll also book and buy films.

Pete Malek, associated in the management of the Madison, Madison, Ill., became sole owner of the house, having purchased interest of Mrs. Regina Steinberg.

Ray Conners, manager of the Ambassador, transferred to Washington, changing places with William S. Levine, who was manager of WB house in the capital city.

The Majestic, Jacksonville, Ill., recently sold by Fox Midwest Theatres to a Jacksonville merchant, who will convert it into a modern store.

PITTSBURGH

Arthur Burke, assistant at the Enright, upped to manager of Cathaum Theatre, State College, Pa., by SW circuit.

Louis Stuler and Durward Coe, partners in several theatres and drive-ins, leased the Lund in Carmichaels from John and Fuzzy Lund. Industry veterans, the Lunds, who operated eight houses at one time, are leaving the business.

Miami Theatre in Springdale leased by Joseph and Molly Mulone, owners and operators of the nearby Cheswick house.

Norbert Stern, who heads Associated Drive-Ins, planning city area's first twin-screen ozoner. He's negotiating for a large tract of land off Route 51 within the city limits. Car capacity would be between 1,800 and 2,000.

Ed Fahey will arrive May 1 from New Hampshire to take over the managership of Shea's Fulton following Bernie Hickey's elevation to the homeoffice.

Mervis Brothers, who own several houses here, taking over the Cameraphone in East Liberty. This former WB circuit house has been operated recently by Morris Finkel.

Mr. and Mrs. George Tice and their son, George, Jr., gave up their lease on the Park in Homestead Park.

Danny McKeona, a civilian again after two years in the service, returned to his job in SW publicity department.

Harry A. Doman, vet Harris circuit manager who remained as pilot of the Harris in DuBois when house was transferred to A. P. Way, resigned and is with Harris again.

Norbert Stern, head of Associated Drive-Ins, bought First National Bank in Miami on a recent trip South; also has wide realty interests here.

Mervis Brothers dropped their lease on West End Theatre; new proprietor is A. Fraulenheim. At the same time, the Mervises took over the Cameraphone, East Liberty, from Morris Finkel.

Sid Newman's successor in SW circuit office is Bob Banze, formerly an auditor. He'd been with WB and then SW for 25 years.

Bernie Potts left the Alpine circuit and E. T. Dormer, who heads it, will now license and book for theatres in some eight West Virginia spots and Orbisonia, Pa.

Arthur Newman, out of Air Force, rejoined his father, Danny Newman, in the SW art department.

OMAHA

Ralph D. Goldberg donated use of his Dundee Theatre and Universal-International the film, "Treasure of Lost Canyon," for benefit show for an Iowa family which lost its home in a recent fire.

Fred Teller opened his Hastings, Neb., Drive-In, Harrison Fergus returning as manager.

Dr. Abe Greenberg presented Big Brother award by National Conference of Christians and Jews (Nebraska and Iowa Motion Picture Industry Division).

REGINA, SASK.

Douglas Burke, manager of Cinema theatre and a drive-in at Swift Current, Sask., organized a company for purpose of operating a 250-watt radio station in that southwestern Saskatchewan city.

New theatre at Edson, Alta., is the 506-seat Nova. Abe Goldstick is prexy, Ewen Low, veepee; C. Matthews, secretary-treasurer, and Harry Bubel, manager.

PHILADELPHIA

William Goldman named to the Philadelphia Board of Education, first industryite ever to become member of board.

Herman Posner, director and actor with the Lubin Studies in 1915, now doorman at the Rittenhouse Savoy.

Allied Independent Theatre Owners of Eastern Pa., passed resolution to support the industry action against toll-tv.

Florence Weiner made a booker at Buena Vista.

Stanley Warner's Lane, in the wake of the SW Commodore, has discontinued its art policy.

Shep Bloom will succeed the late Herman Hirschhorn as branch manager of the 20th-Fox New Haven exchange. Bloom was company sales manager here.

Ralph Colavita, manager, foiled a robbery at the Dante Theatre, when he made a late night return visit to the house.

Murray Weiss, formerly with Allied Artists in Pittsburgh, has joined sales staff at Screen Guild here.

DALLAS

Earl W. Teaford joined Astor Pictures here in a sales and booking capacity. Until recently he was with Metro in Portland, Ore.

Charles E. Darden named executive director of a newly organized Amusement Industry Credit Assn. Each member of the organization will furnish the headquarters with a list of delinquent accounts, which will be distributed to members.

Sunset Drive-In reopened at Munday following widening of screen and installation of C'Scope, according to owners P. V. Williams and Clyde Williams.

MINNEAPOLIS

Loop firstrun Gopher being given facelift.

Bill Diehl, St. Paul Pioneer Press-Dispatch film editor-critic, covering the Las Vegas scene for his sheets.

Children's admissions being reduced to a dime in some smaller town theatres in this area.

Reel Fellows club of film salesmen holding annual dinner dance show at Hotel Nicollet April 21.

Dacron-base motion picture film being given three-week workout in this Minneapolis exchange area, considered "the coldest in the U.S." by DuPont, its manufacturer.

"Hy" Chapman, Columbia branch manager, appears as an extra in his company's "Chicago Syndicate" in sequence shot while he was attending a sales meeting in the Windy City.

After pinchhitting as Des Moines branch manager during last few months, Eph Rosen back here as Metro assistant branch manager-city salesman, his regular post.

United Paramount Theatres launching annual May-June "Attendance Drive" and Ed. Seibel, ad-publicity director, touring circuit for it.

Morrie Steinman, onetime Allied Artists branch manager here and now in plumbing supply biz, introduced at luncheon for AA toppers Steve Broidy and Morey Goldstein as "company's only alumnus present."

"Cinerama," at Century, starting its second year, celebrated completion of 12 months.

Academy Award brought b.o. spurt for "Country Girl" which is in its eighth week at both Minneapolis and St. Paul Worlds; also going big elsewhere in territory.

Reno Wilk, Triangle Outdoor Theatres circuit general manager, under observation at Mt. Sinai hospital.

Local indie firstrun World to close next month for four weeks to permit completion of $125,000 remodeling.

CHICAGO

Arthur Goldberg, Balaban & Katz legalite, vacationing in Miami with his wife.

Fifty-six prints of "On the Waterfront" on hand at the Columbia exchange to meet Academy Award re-run demand for the film.

Ed Wappler, Palace theatre manager, resigned last week and was replaced by M. B. ("Doc") Howe, who was formerly in the booking and legit biz.

Yates Told

Continued from page 4

Republic pictures whenever they were offered and "and far as I know, I've paid Republic the same price for a top picture that I've paid the other companies. When it had 'The Quiet Man,' it received as much as any of the top companies would have gotten for a comparable picture."

Yates, in making his announcement at last week's stockholders' meeting, said the only thing that could possibly change his mind would be if exhibitors bought Republic pictures, played them longer, and paid more for them.

Leonard Goldenson, United Paramount Theatres topper, said he had not been advised of any change of policy by Republic. He said his company had been giving a fair share of its playing time to Republic pictures and that he was not aware of any Republic beefs about scheduling.

Stanley Warner chief S. H. Fabian also said he had not been told of any change by Yates. He said it would be "deplorable" if Rep quit the theatrical field since there was no reason to be pessimistic with the industry on the threshold of its "greatest era." Perhaps a solution for Republic, said Fabian, would be a new approach to picture-making. Alfred Starr, Tennessee theatreowner and chairman of TOA's executive committee, said it would be a "dreadful calamity" if Rep withdrew from theatrical pix. It doesn't make sense in a short market," he said. "Give us some pictures and we'll revitalize Republic. We'll make a beaten path to the doors of Republic's exchanges."

Kefauver Committee

Continued from page 2

films when they are subsequently shown on television.

And third, are the films made exclusively for tv by Hollywood.

At the Senate Committee's tv hearings in Washington last October, most of the complaints about crime and violence programs on video centered around old motion pictures, shortened and re-edited for television. Some of this was indicated also at last week's sessions on video.

The committee is also interested in the scores of small and large producers of films for television. They want to know why most of them refuse to subscribe to the Television Code of good practice, of the National Association of Radio and Television Broadcasters.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Though Scully's Bedside Manor has signs all around, "Silence, Genius at Work," nobody pays the slightest attention, least of all the small fry whose cakes and cokes depend on giving me a measure of privacy so I can work my head off for them.

Not only do they ignore the signs but they freely barge in to my study and filch my paper and pencils. Often I can't find one pencil where a dozen once were. I have been pointing out to these magpies from heaven that he or she (it's usually a she) who steals my pencils, rifles her own hope chest. If that seems too far away I tell them that by swiping my tools of trade they are literally bilking themselves of those stiff petticoats they have their hearts set on for their spring frocks.

For years Nonny (named after Anon, the greatest poet who ever lived) has been the worst offender of the bunch. She has used reams of paper while working slowly up from the Thurber level of art to where her drawings now have a repulsive quality even to doting parents.

No one has ever given her any encouragement in this field, least of all me, since her art work was all at the expense of my paper and pencils.

Recently, however, she has turned to a new field. That is the art of interpretive reading. It began while reading a biography of Pavlova. I noticed she would stop and begin doing ballet steps in front of the mirror and then go back to reading. Then one night after dinner while we were sitting around a crackling open fire, she opened a book. To flatter me into giving her money to go horseback riding the next day, she began reading from my less perishable poems.

Case of Missing Fiddler

One night she dragged in Moreen (aged four) as a stooge. They squeaked horribly as Old King Cole's fiddlers. I couldn't say anything because the Bishop of San Diego was our dinner guest that night but I thought the ensuing laughter was, to say the least, unseemly even if His Excellency seemed to be leading it.

But today was the last straw. She came racing up the walk, crying "I got it! I got the part!" She was waving a script in her hand. I took it and looked at it. It was "Mother Was A Bachelor," a gay piece of fluff Irving W. Phillips tailored for Billie Burke out of a short story by Mina Lockwood. Miss Burke broke it in at the Pasadena Playhouse last November and has been frolicking around the country with it ever since. In Palm Springs Mike Ferrall directed it for Herb Rogers.

The setting is in Cedar Rapids, where the fastest thing around town are the falls themselves. The play takes place around 1903 when bustles made even beautiful women look like a dromedary standing on its hind legs. Miss Burke is a maiden aunt who has been chumped into raising her dead sister's family including a pair of brats who are twins.

"I'm playing one of the twins," Nonny explained. "They tried out a bunch of kids and picked me for the girl twin. And, Daddy, you'll get in free. They're giving us tickets!"

"Mighty white of them," I conceded.

I looked the script over. I soon saw that for her it was not a character part.

Home Work No Make-Believe

"You haven't got the part yet," I said. "Not until you can take direction better around this house than kids took around Cedar Rapids in 1903. Not until you can clear our table on the first order instead of the fifth. Not until you can pick your clothes off the floor. And stop stuffing them into drawers and cupboards when ordered to pick them up. Not until you can learn your around here, which though it may seem hard to believe, is just as real as a part at the Palm Springs Playhouse."

There was a long pause for station identification. I thought it was a pretty good speech myself, though after 20 years and five kids you could hardly call it completely unrehearsed or ad libbed. Her big brown eyes became limpid pools.

"You see, your Daddy believes that stage moppets are pests, per se," explained Mme. Scully gently. "It's nothing against you personally, Nonny. Besides, it certainly would not be doing the company a kindness if they could not depend on you to be on time, to be obedient to all orders, to take all scoldings in good grace, to give no fresh answers to cover your shortcomings. These things are particularly important if you're playing with Billie Burke, because she is a grand lady of the theatre and one of Daddy's life-long favorites. It would be better if you were not in the show at all than to come out as something less than perfect in her eyes. Now, for the fourth time, clear the table and wash the dishes."

Twenty years ago news of this sort would have scared me more than atomic radiation, but having seen all our kids and kids of others go through it, I now face calmly the thought of having ham for breakfast, dinner and supper for a while. It will pass.

Only the other day I saw Dierde Treacy, the most beautiful painter since the days of Neysa McMein. She had just come from Hawaii. I got to thinking back to 1937 about the time her brother wrote a play called "Don't Forget To Wash Behind Your Ears." He was about 12 at the time. Dierde played the Queen of Booglemania, and Bobby played the King. Our Skip, now a lieutenant of the Air Force and father of male twins, played Hitler. He was coming to Booglemania (which was on the hill behind Hollywood and Vine) to trade in some old planes for their spinach crop, and the king was at his wit's end for ways not to give him the crop and not get him sore. He thought of entertaining him at a local koshery store, but the queen explained they couldn't do that, he was too Aryan. So he decided to take the pest to the Legion fights.

Top Dough For 1937?

Hitler arrived on a Good Humor truck, having commandeered one for the trip up the hill. The playhouse was a two-car garage. The admission price was a dime. The play played to capacity for two weeks. Bobby Treacy made the most profit, being the author as well as the star, but two of our kids cleaned up $2.85 each and one of them, Patt (now 18, but then about two) made 88c just for walking on as a little doll from France.

The Good Humor man found biz so good he came by the garage each night. It demoralized the kids to see an audience of adults eating icecream cones while the kids themselves had to appear serious about a spinach crop. This, more than anything else, limited the run of "Ears."

Skip some years later got into a Shirley Temple picture wholly by mistake. They wanted teenagers, especially over 14. The casting director went to a school and asked those under 14 to step out. Skip stepped out. He was tall and looked 18 or 19.

"Listen, wise guy," said the c.d., "get back in the line. Anymore stuff like that and you will be out of the picture."

Those under 14 were sent home. All except Skip, who was so honest about his age no one would believe him.

I asked him if he said hello to Shirley Temple. He asked why he should say hello to her. "Well, you used to play with her when you were kids," I said.

He looked at me. "Listen, Daddy. Have you ever been in a studio? Why, they'd slug you if you ever went up to a star and said 'hello.' It's like the President and his Secret Service men."

After that his interest in stage and screen wore off very nicely. Nonny reminds me a lot of him. Of course she may develop into another Theresa Heartburn or something but I feel that, like Skip, she'll come to her senses in a few years. After all, she's only 10.

Canadian Blooper

April issue of RA News, Canadian civil service recreation association's widely-circulated newspaper in Ottawa, is a collector's item. In a full-page ad for blouses to be worn tucked into skirts appeared the past tense of the short, rude verb which got Lillian Smith's "Strange Fruit" banned in Boston a few years ago.

The department-store display man who in the press of work forgot to check the page proof was fired but almost immediately rehired because of his long, excellent record — and likely because business would, if anything, be helped by the buzz-buzz the blooper produced throughout the Canadian capital.

Gina, One-Girl Mag

First issue of a new mag, Personal Story, is completely devoted to a picture biog of Gina Lollobrigida. Series of articles on Gina, covering 66 pages and including some 200 pictures, was written by Eugene Tillinger, editor of the new mag, which sells for 35c.

Publisher is Modern Living Council of Connecticut, Inc., with Publishers Representatives handling the advertising.

Eileen Durning's $12,000 Post

Eileen Durning, associated with Time Inc. since 1943, assumed last week the post of director of the division of publicity in the N. Y. State Dept. of Commerce, Albany, at $12,000 annually. The first woman to hold the post, one of the choicest in the state publictiy field, she succeeded Robert Robischan of Westchester County, a Republican. It is exempt from civil service.

Miss Durning, 35, now directs a staff of 75, charged with publicizing the resources and products of the state, industrially and vacationally. A graduate of Bryn Mawr and holder of a master's degree from Columbia, she served as head researcher for Time magazine's Business & Finance Dept. 1944-47; reported commercial and industrial developments for Fortune in Europe, Africa, the Far East, Australia and the U. S. during the past two years. Miss Durning did economic research for the Federal Reserve Bank district before joining Time.

Lichty's Switch

An interesting situation is developing in San Francisco with the switch of cartoonist George Lichty's "Grin and Bear It" panel from the S. F. Chronicle, where it originated and where it has run on the editorial page for almost 20 years. The Chicago Sun Times Syndicate, which reps the panel, did not give the Chronicle a chance to renew it's contract but notified them instead it was transferring it to the Hearst Call-Bulletin, an evening paper.

So now the Sunday Lichty material will probably go to the Oakland Tribune as the Call has no Sunday edition. Although the switch has been announced for June 1, Lichty will continue to work in the Chronicle's art department where he had a chair all these years and according to the Chronicle management, he's free to stay right on despite the switch in his Frisco outlet. When the paper got the word from the syndicate, they ran a two-column notice to the readers outlining the whole story on the editorial page and terming the situation the sort of thing that is "virtually unheard of . . .distressing. . .novel." Although longtime Chronicle managing editor Larry Fanning resigned last winter and joined the Chicago Sun Times Syndicate, it is felt at the Chronicle he had nothing to do with the situation.

It's believed to have arisen due to deals in the past in which the Chronicle has dropped Chi-Sun features. Ann Landers, advice to the lovelorn column, a current Chronicle edit page feature, is scheduled to be dropped in retaliation.

Col. McCormick's Successors

Operation of the Chicago Tribune and its associated enterprises, the N. Y. Daily News and television stations WPIX in New York and WGN and WGN-TV in Chicago, will proceed under its same executives, under provisions of the will of Col. Robert R. McCormick, president of the Tribune Co., which controls them all. McCormick appointed Chesser M. Campbell, v.p. of the Tribune Co., to succeed him as president, and also provided for five close associates to succeed him as trustees of the McCormick-Patterson Trust, which holds the controlling interest in the Tribune Co.

McCormick-Patterson Trust was first administered jointly by McCormick and Joseph Medill Patterson, founder of the News. On Capt. Patterson's death, his sister, Eleanor, late publisher of the Washington Times-Herald, succeeded him. When she died two years later, in 1948, three News execs, Mary King Patterson (Patterson's widow and woman's editor of the News), president F. M. Flynn and executive editor Richard W. Clarke; became trustees. Now, succeeding Col. McCormick as trustee are his niece, Mrs. Ruth McCormick Tankersley; Arthur Schmon, president of Ontario Paper Co. Ltd. (McCormick had extensive holdings in lumber and paper pulp properties); Campbell, his Tribune Co. successor; J. Howard Weeks, treasurer of the Tribune Co. and business manager of the Tribune; and Tribune managing editor William D. Maxwell. The Trust will end 20 years from now, on the date of Col. McCormick's death.

His will also provided extensive philanthropic expenditures as well as $1,000,000 for his widow, Maryland McCormick, and $10,000 annuities for her two daughters. Series of charitable trusts were given the Chantigny Farm in Illinois with his library and memorabilia to be maintained as a public park and museum. Another trust was set up to support religious, charitable, scientific, literary and educational projects. This latter trust, the Robert R. McCormick Charitable Trust, will get all of Col. McCormick's stock in the Tribune and all beneficial interest from the McCormick-Patterson Trust. Specific bequests include free hospital beds, college tuition scholarships, help to needy widows and children of Army officers and ex-officers, and patriotic projects.

N. Y. Trib's Reshuffle

Resignation of Mrs. Helen Rodgers Reid as chairman of the board of the N. Y. Herald Tribune last week kicked off several shifts in the paper's administrative lineup. Her son, Whitelaw Reid, president and editor of the paper since 1953, succeeds as board chairman, while another son, Ogden Rodgers Reid, veepee since 1953, was elected president and publisher. He'll also keep his post as president of the N. Y. Herald Tribune S. A., which publishes the European edition of the paper in Paris.

Frank L. Taylor, former publisher of The Milwaukee Sentinel, a Hearst paper, was named exec veepee by the board. Stanley Brown resigned as paper's secretary, with A. V. Miller getting the appointment as secretary and treasurer. In shifting the officers there was no designation as to who would function as editor.

Eric Hawkins, managing editor of the Paris edition of the N. Y. Herald Tribune, marks his 40th anniversary on the sheet this month.

Joseph Pulitzer's Will

Group of trust funds, net income of which will go to the late Joseph Pulitzer's widow, was established in the St. Louis Post-Dispatch publisher's will, filed last week. After Mrs. Pulitzer's death, the estate will be divided equally among her two sons and two daughters.

When the estate is to be divided, the shares of the Pulitzer Publishing Co. will be distributed as far as possible as one-fourth shares of the sons, Joseph Pulitzer Jr., who succeeded his father as publisher, and Michael E. Pulitzer, a Massachusetts attorney. If in the course of execution of the estate it becomes necessary to sell shares in the company, the sons will get first refusal, with a priority list established if they turn down the offer. Those on the list are publisher Herbert Pulitzer of Palm Beach, brother of the late publisher; the Pulitzer Publishing Co. itself; the Joseph Pulitzer Pension Fund; and the directors of Pulitzer Publishing. Pulitzer's two daughters were eliminated by the will from sharing in the publishing company. Exact amount of the estate wasn't disclosed.

Ethel's 'Memories'

Ethel Barrymore, a most important lady of stage and screen, has produced an unimportant book of "Memories" (Harper; $4).

In addition to retelling most of the famous anecdotes about the Drew-Barrymore clan, the author takes much space to pay compliments to friends, relatives, colleagues, servants and patrons. There is a certain poignancy in her recollections of her father, Maurice Barrymore, whom she saw infrequently (to her great regret) during his lifetime; and she makes the observation that publicized quarrels between herself and her brothers, Lionel and John, during the filming of "Rasputin and the Empress," were scarcely possible, since the trio "didn't know each other well enough to quarrel."

Early part of Miss Barrymore's tome is the most fascinating, recalling as it does the Philadelphia days of Mrs. John Drew's Arch Street Theatre, and Ethel's own beginnings in the business: "nobody in our family ever taught me anything about acting except by absorption."

Miss Barrymore's book suggests that members of her family talked very little to one another about anything. Perhaps that is why her recollections say so little. The story of her marriage and divorce is half-told, from a reader's point of view. There is virtually no mention of the private lives of her brothers.

Coming at the climax of a distinguished career, Ethel Barrymore's "autobiography" is a major disappointment. *Down.*

Editor Purdy 'Explains'

Ken W. Purdy, former editor of Argosy, speaking for himself and three other resigning staff executives, Thomas J. Naughton, Len Leone, and Sy Sakin, explains:

"We weren't happy about our decision to resign, but since it had to be done, it was good to go while 'Argosy' was on the way up. Our differences with the publisher, however, were irreconcilable. We were attempting to improve the character of the magazine according to a plan, and at a pace, upon which there had been previous agreement. We were recently confronted by the publisher's objection that the change from the old to the new was too abrupt. As publisher, he had every right to insist that his belief prevail. But between his view and ours, we were convinced, lay the professional reputations of us all. Resignation was our only recourse.

Fred Woodress On Own

Birmingham VARIETY rep Fred Woodress has resigned from his job as columnist and entertainment editor for the Scripps-Howard Post-Herald to open a public relations office in the Bankhead Hotel. He's also working on film scripts for Ted and Vincent Saizis, freelance Birmingham cameramen who filmed the General Motors Motorama in New York and Miami and produced the Warners shorts, "Black Fury" and "Land of the Trembling Earth."

James L. Woodress, a brother, is the author of the first biography of Booth Tarkington to be published this month by Lippincott. Book deals with Tarkington as an actor in his boyhood and playwright, politician, traveler abroad, art collector, man of letters and Princeton undergraduate. The book tells how original farces produced in the loft over the family stable led to the bright lights of Broadway where the "Man From Home" was a boxoffice sensation. Tarkington wrote "Clarence," which made Alfred Lunt a star. Woodress is now a visiting professor at Duke University.

Bill Buckley's Added Chores

William E. Buckley, veepee of Henry Holt & Co., has been named special assistant to prexy Edgar T. Rigg but will continue to have supervisory responsibility over the trade book department. Howard S. Cady, who joined Holt as editor-in-chief just about a year ago, has been appointed manager of the department as well, and will of course continue as the chief ed.

Buckley's move is in line with Holt's expansion plans, which embrace new projects, a tv films department, along with the company's other operations and properties, which include its big school textbook business, Field & Stream mag, and other periodicals.

Mrs. Greenbie's Pitch

Marjorie Barstow Greenbie, an author who specializes in Lincolniana, has taken to the lecture circuit to outline what she calls disproportionate distribution of profits from literature. In a recent address before the American Assn. of University Women and the Haworth, Englewood and Tenafly Women's Clubs in New Jersey, she complained that the publisher gets 50%, the bookseller 40% and the author only 10%.

Mrs. Greenbie, whose feelings are shared by her writer-husband, Sydney Greenbie, said that the solution was a simple one. For the Greenbies set up their own publishing house, the Tampa University Press, in Penobscot, Me. Moreover, she added, other writers have done the same thing and specifically named Maxwell Anderson and T. S. Eliot as among publishing pioneers.

Published under the Tampa imprint are two tomes authored by the Greenbies. One is "Hoof Beats to Heaven (The Life and Wild Times of Peter Cartwright, Circuit Rider)" while the other is "Anna Ella Carroll and Abraham Lincoln." Latter work is a sequel to Mrs. Greenbie's "My Dear Lady," a biography of Miss Carroll, which Whittlesey House brought out some 10 years ago.

"Lady," incidentally, figures in an infringement suit brought by Mrs. Greenbie in N. Y. Federal Court last July against Doubleday & Co., The People's Book Club, E. I du Pont de Nemours & Co. ("Cavalcade of America"), Hallmark Hall of Fame and NBC. She charges that "Woman With a Sword," a novel by Hollister Noble which Doubleday published in 1948, was lifted from her story of Anna Ella Carroll ("the great unrecognized member of Lincoln's cabinet").

With trial of the action scheduled for next fall, observers feel that the question at issue is whether the mere fact that a character once alive precludes the protection of the author under copyright law. Suit seeks an accounting of profits and an injunction. Du Pont, Hallmark and NBC are named defendants for using dramatized versions of the Noble novel.

Production of a play may also hinge upon outcome of the case. At the suggestion of the late Brock Pemberton, the Greenbies wrote "The General Was a Lady" for the stage. Producers, however, have shied from the property in view of the litigation surrounding the Carroll theme.

Chotzinoff's 'Paradise'

Samuel Chotzinoff, NBC music consultant, is not a man to let his success in one field hamper his operation in another. He scatters his shots to all fields and, better than most place hitters, is batting just about 1.000.

First field is the NBC Opera Theatre, which he produces with great care and skill. Newest field is literati, in which the Russian-born Chotzinoff has hit a homerun. His book is "A Lost Paradise" (Knopf; $3.95), and the just-published 373-page tome is a heartwarming chronicle of the maestro's first 16 years of life, which takes the reader just past the turn of the century.

Chotzinoff looks back on his boyhood with a good helping of nostalgia and a heavier dose of good humor, all of which adds to a delightful recounting of a sensitive human being's young tour of life in Russia, short passage to England (and a meeting with a hometown benefactor, Mr. Harris, that is close to miraculous), emigration to the U. S., and a on-the-whole happy childhood on the lower East Side of New York; Waterbury, Conn.; East Harlem and the lower East Side again.

There's no blinking at the poverty and hardship facing the large family of a needy rabbi in Chotzinoff's book, but somehow the telling is not at all grim, but a happy recital of things that made life worth living for a youth with mind intent upon music and the theatre.

Writing, naturally, is not a new field for Chotzinoff, who had been music critic for the New York World and the New York Post. But this book, parts of which appeared in the New Yorker and Holiday magazines, is a new achievement for the music-minded scrivener who persuaded Arturo Toscanini to come out of retirement to lead the NBC Symphony Orchestra back in the late '30s. It is a totally charming re-creation of a young Jewish life in the middle of the great migration to America more than 50 years ago. As such, it will have interest for all who took part (as well as their descendants), and those who have curiosity about America, the recent past, music and/or the background and outlook of a decent, talented and admirable human being. *Horn.*

Critiques of Reich Copyright Law

In countries all over the world, the copyright law is now a topical problem. Everywhere, suggestions for a reform of the copyright laws are being worked on by experts, to be submitted to the parliaments of different countries. The copyright is the narrow path on which the science of law meets with the science of arts, a relation which has not grown old yet. In France, which has long been fighting for these rights, it is not much older than 100 years and in the West German Republic, where negotiations are being made with regard to a reform of the copyright law, this relation does not even exist half of this period.

In May, 1954 the German Ministry of Justice published drafts for the reform of the copyright law. Oddly enough, these drafts won the approval of everyone who is in some way connected with or interested in the use of copyrights. No wonder that simultaneously all authors and the majority of publishers showed their strict disapproval. However, no scientific examination of the proposal was made. It is therefore the special achievement of the company, C. H. Beck, Munich, which published a book coping with this problem, "Recht und Unrecht" (Justice and Injustice), a study of the reform of the copyright law.

This work was written by an expert on copyright law, Erich Schulze. The result of his extensive examination shows that the proposed draft of the law contains more regulations depriving the authors of their rights than the present law itself. It is interesting that Schulze not only points out the moral doubtfulnes of the restrictions which the authors will have to cope with in the exploitation of their rights, but he proves that these restrictions are contradictory to the basic law by representing an expropriation without any compensation.

Schulze has also written another book recently, entitled "Music and Law—Composers' Fees." The time limitation of the copyright law alone (for a period of 50 years), presents, according to the views of the author, an expropriation which is contradictory to the basic law. He also demands that a clear line be drawn between lawful and unlawful reproductions, since new technical achievements such as photostats and tape recordings have simply perforated the present law. Reproductions should only be admissible if they are hand or typewritten and if they are for personal use and not meant to gain profits.

The author strictly rejects the concept that "related protective rights," by which the executing artists and also the manufacturers of sound-carrying equipment, etc., are to be protected, should be made part of the copyright. The copyright law should remain a law for those who are to be protected and should not be undermined by regulations which are in no way connected with the protection of the owners of copyrights—however justified these regulations may be. Schulze also disapproves of the special regulations contained in the draft which would grant copyrights, among others to film producers. *Robert Stolz.*

CHATTER

Dwight Whitney's profile on Gary Cooper, "Judge Cooper's Boy, Gary," will be printed in next month's Pageant mag.

Gertrude Berg writing "The Molly Goldberg Cookbook" which Doubleday will bring out next October. Co-author is Myra Waldo.

"Paging Mr. Odets," by Bill Ornstein, Metro homeoffice trade liaison, is to be published in the American Jewish Times Outlook for May.

The publishers of Music Journal have appointed Sigmund Spaeth as editor-in-chief. Music Journal has been in existence for 12 years, with a large circulation concentrated chiefly in U. S. schools and colleges.

Victor Weybright, who's collaborating with Town & Country editor Henry Sell on a new "Buffalo Bill" book, is chairman and editor of New American Library, and not Popular Library (Ned Pines), which is NAL's No. 1 rival, as erratumed last week.

Wolfe Kaufman, ex-VARIETY, now a repatriated Parisian after a long stretch as a Broadway p.a., says he is indulging in a luxury of writing a novel but at the moment no publisher, no deadline, no contract, no advance, just writing and enjoying Paris as long as I can afford it."

Arthur Knight, film critic for the Saturday Review, will spend the summer in Switzerland writing a book on pix for Mentor (New American Library) paperbacks. It will be a popular account of films, with one-third history, the rest a discussion of widescreen, pix for kids, etc.

Tom Franklin, newscaster and performer at KING Radio and KING-TV, Seattle, has a book on newscasting coming out under Pageant Press imprint. Titled "Broadcasting the News," book is drawn from Franklin's 12 years of experience in the radio news field. He was news and program director at KYA, San Francisco; news editor of KGM and KEX, Portland, and news and program director of KXYZ, Houston.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

THANKS

On behalf of Allied Artists, I want to express my gratitude to exhibitors across the nation for the wonderful response to the meetings we have held during the past four weeks.

Your attendance and the interest you expressed reflects faith in the future of our company. I am particularly grateful to those showmen whose pledges of support to our vice-president in charge of sales, Morey R. Goldstein, provide a stimulant to Allied Artists' production plans.

I also would like to acknowledge the outstanding cooperation of the tradepaper press whose thorough coverage of the meetings has carried our message to the entire industry.

Allied Artists looks ahead confident that its progress will be mutually profitable to its exhibitor friends.

Sincerely,

Steve Broidy

Picture Grosses

BROADWAY

(Continued from page 11)

(11) was terrific $14,000 after $13,000 in 16th week. Now in 18th week, new record for house. With end of 17th week, house hit biggest gross ever here, at $275,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"Long John Silver" DCA) (2d wk). Initial session ended last night (Tues.) was light $12,000 or less. Holds. In ahead, "Underwater!" (RKO) (8th wk), $6,000.

Normandie (Trans - Lux) (592; $1.15-$1.65)—"Camille" (M-G) (reissue) (11th wk). The 10th frame ended Monday (11) was smooth $4,400 after $4,500 for ninth week. "Chance Meeting" Indie) due in next.

Palace (RKO) (1,700; 50-$1.60)—"Annapolis Story" (Col) and vaudeville. Looks to get mighty $33,000 or close, new high under present policy here. Last week, "7 Angry Men" (AA) and vaude, $22,000.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (11th-final wk). The 10th stanza concluded last night (Tues.) was hotsy $30,000 after $27,000 for ninth week. "Strategic Air Command" (Par), first VistaVision pic to play here, opens the night of April 20, using the new huge screen.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (9th wk). The eighth week finished last night (Tues.) held with fine $6,500 after $7,000 for seventh session.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Glass Slipper" (M-G) with annual Easter stageshow (3d wk). Present stanza winding today (Wed.) is soaring to wow $201,000, new all-time record here. Had extra shows starting last Saturday. Second week was $150,000. Stays on. "Interrupted Melody" (M-G) comes in next but likely not until late in the month.

Roxy (Nat'l Th.) (5,717; 65-$2.40)—"Man Called Peter" (20th) (2d wk). Current round finishing tomorrow (Thurs.) is climbing to socko $72,000 after $46,000 opening week. Continues.

State (Loew's) (3,450; 78-$1.75)—"Blackboard Jungle" (M-G) (4th wk). Present session winding up Friday (15) is soaring to terrific $55,000 after $38,000 for third week. Stays on.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA). Opened Monday (11). In ahead, "Romeo and Juliet" (UA) (16th wk-6 days), $4,000.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (8th wk). Current frame winding up today (Wed.) looks to climb up to fancy $8,500 after $7,500 in seventh week. Holds on.

Victoria (City Inv.) (1,060; 50-$1.75)—"Man Without a Star" (U) (3d wk). Current stanza ending today (Wed.) probably will push to solid $19,000 after $17,000 in second week. Holds again.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (10th wk). The ninth session ended Saturday (9) was wham $50,300 after $48,700 in eighth week. Current (10th) week likely will climb back into old stride with extra shows sure to boost total.

BOSTON

(Continued from page 10)

"Wyoming Renegades" (Col) (3d wk). Continues big at $18,000. Last week, $19,000.

Paramount (NET) (1,700; 60-$1)—"Run For Cover" (Par) and "Port of Hell" (AA). Tall $17,500. Last week, "Big Combo" (AA) and "High Society" (AA), $10,000.

Pilgrim (ATC) (1,800; 65-95)—"Tight Spot" (Col) and "New Orleans Uncensored" (WB). Oke $14,000. Last week, sub-run.

State (Loew's) (3,500; 60-$1)—"Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col) (3d wk). Hep $10,500 following $12,000 in second.

WASHINGTON

(Continued from page 10)

$18,000 or near. Last week, "Unchained" (WB), $6,500 in 9 days.

Palace (Loew's) (2,360; 70-95)—"Man Called Peter" (20th). Big $24,000. Holds. Last week, "Capt. Lightfoot" (U), $12,000 for 8 days.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (2d wk). Big $9,500 for second consecutive round. Stays on.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (10th). Socko $12,000 after $13,000 last week.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" Indie) (74th wk). May reach dazzling $20,000 after $18,000 last week, which topped 1954 Holy Week.

'Star' Denver Sparkler, 15G; 'Untamed' Big 22G

Denver, April 12.

"Untamed" is taking top money here this stanza at the Denver, and will hold. "Man Called Peter" is edging ahead of opening week to a big take in second round. "Conquest of Space" is jamming the Denham with kids, and will stay over. "Man Without Star" looms socko at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Man Called Peter" (20th) (2d wk). Big $19,000. Stays on. Last week, $18,000.

Denham (Cockrill) (1,750; 50-85)—"Conquest of Space" (Par). Fine $12,000. Holding. Last week, "Country Girl" (Par) (5th wk), $8,000 in 5 days.

Denver (Fox) (2,525; 50-85)—"Untamed" (20th) and "Big Tipoff" (AA). Great $22,000, and stays over. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue), $24,500.

Esquire (Fox) (742; 75-$1)—"To Paris With Love" (Indie). Big $4,500. Last week, "Gate of Hell" (Indie) (3d wk), $2,500.

Monaco Drive-In (Lee) (800 cars; 85) — "Stranger on Horseback" (UA) and "Killer Leopard" (AA). Good $4,000. Last week, on subsequent run.

Orpheum (RKO) (2,600; 50-85)—"Hit Deck" (M-G) and "Murder Is My Beat" (AA) (2d wk). Fair $7,000. Last week, $15,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Man Without Star" (U). Rousing $15,000. Last week, "Abbott and Costello Meet the Keystone Kops" (U) and "West of Zanzibar" (U), $8,500.

Tabor (Fox) (1,967; 50-75)—"Bowery to Bagdad" (AA) and "Cry Vengeance" (AA). Fair $3,000. Last week, "Tarzan's Hidden Jungle" (RKO) and "Sealed Cargo" (RKO), $3,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins; 85)—"Stranger on Horseback" (UA) and "Killer Leopard" (AA). Good $2,500. Last week subsequent run.

ST. LOUIS

(Continued from page 11)

laurels among regular runs although in second weeks. St. Louis Amus. Co. added the Hi-Pointe as another arty house.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (8th wk). Socko $19,000 or near. Last week, $17,500.

Fox (F&M) 5,000; 51-75)—"White Xmas" (Par). Opened today (Tues.). Last week, "Man Without Star" (U) and "Atomic Kid" (Rep). Good $14,000.

Hi-Pointe (St. L. Amus.) (850; 90—"3 Cases of Murder" (Indie). Okay $2,500. Just opened as first-run operation.

Loew's (Loew's) (3,172; 75-$1)—"Hit Deck" (M-G) and "Golden Mistress" (UA) (2d wk). Fine $14,000 after $18,500 first session.

Orpheum (Loew's) (1,400; 50-85)—"Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (2d wk). Good $8,500 following $12,500 initial frame.

Pageant (St. L. Amus.) (1,000; 51-90)—"3 Cases of Murder" (Indie). Fine $3,000. Last week, "Seven Angry Men" (AA), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Aida" (IFE). Fancy $2,500. Last week, "Fingers of Dr. T" (Col), $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Rear Window" Par) (2d wk). Fine $14,000. Last week, $18,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Aida" (IFE). Solid $3,000. Last week, "Fingers of Dr. T" (Col), $2,500.

BUFFALO

(Continued from page 11)

week, "Hit Deck" (M-G) (2d wk), $11,500.

Paramount (Par) (3,000; 50-80)—"Man Called Peter" (20th). Looks to top fair $12,000. Last week, "Crashout" (FM) and "Green Scarf" (Indie), $9,500 in 9 days.

Center (Par) (2,000; 50-80)—"East of Eden" (WB). Smash $18,000 or better. Last week, "Untamed" (20th) (2d wk), $9,000 in 8 days.

Lafayette (Basil) (3,000; 50-80)—"Capt. Lightfoot" (U) and "The Looters" (Indie). Brisk $11,000. Last week, "Chief Crazy Horse" (U), ditto.

Century (Buhawk) (3,000; 60-85)—"Long John Silver" (DCA). Neat $14,000. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (11 days), $20,000.

'PETER' GIANT 10½G, OMAHA; 'LINE' BIG 10G

Omaha, April 12.

Biz hit its expected Easter peak this session, "Man Called Peter" looms giant at the State, while "Long Gray Line" is lusty at the Brandeis. "Untamed" looks spotty at the Orpheum. "Country Girl" is still stout on moveover at the Omaha, for third downtown week.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Long Gray Line" (Col). Hearty $10,000. Last week, "Americano" (RKO) and "Utopia" (Indie), $4,000 at 75c top.

Omaha (Tristates) (2,000; 75-$1)—"Country Girl" (Par) (3d wk). Moved over from Orpheum. Fairish $7,000. Last week, "Ma, Pa Kettle at Waikiki" (U) and "Mighty Fortress" (Indie), $6,000 at 85c top.

Orpheum (Tristates) (2,890; 70-90)—"Untamed" (20th). Unpromising $10,500. Last week, "Country Girl" (Par) (2d wk), $10,000 in 6 days.

State (Goldberg) (875; 65-90)—"Man Called Peter" (20th). High $10,500, thanks to church exploitation and excellent reviews. Last week, "Big House, U. S. A." (UA) and "Murder on Monday" (Indie), $5,000 at 50c-85c scale.

BALTIMORE

(Continued from page 10)

(2d wk). Nice $3,300 after $3,500 opener.

Film Centre (Rappaport) (960; 50-$1)—"Glass Slipper" (M-G) (2d wk). Trim $6,500. Last week, $7,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par). (5th wk). Potent $10,500. Last week, $9,000.

Keith's (Fruchtman) (2,400; 25-$1)—"Conquest of Space" (Par). Pleasing $9,000. Last week, "Bridges At Toko-ri" (Par) (5th wk), $5,000.

Mayfair (Hicks) (900; 20-70) — "Chief Crazy Horse" (U). Mild $4,000. Last week, "Battle Taxi" (U), $3,000.

New (Fruchtman) (1,800; 35-$1)—"Man Called Peter" (20th). Tall $14,000. Last week. "Untamed" (20th) (4th wk), $4,000.

Stanley (WB) (3,200; 35-$1) — "East of Eden" (WB). Solid $15,000 or near. Last week, "N. Y. Confidential" (WB), $6,000.

Town (Rappaport) (1,600; 50-$1)—"Long Gray Line" (Col) (6th wk). Moderate $7,000. Last week, $6,000.

—T—tao

SAN FRANCISCO

(Continued from page 11)

"Conquest of Space" (Par) and "Fast and Furious" (Indie). Nice $15,000. Last week, "Country Girl" (Par) (4th wk), $14,500.

St. Francis (Par) (1,400; $1-$1.25)—"East of Eden" (WB) (4th wk). Smash $10,000 or near. Last week, $12,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (67th wk). Soaring to great $23,000. Last week, $15,800.

United Artists (No. Coast) (1,207; 70-$1)—"Purple Plain" (UA). Big $13,000. Holds. Last week, "Long John Silver" (DAC) and "Hunters of Deep" (DAC), $6,500.

Stagedoor (A-R) (400; $1-$1.25)—"Gate of Hell" (Indie) (6th wk). Good $4,500. Last week, $5,500.

Bridge (Reade-Schwartz) (349; $1.10-$1.25) — "Doctor in the House" (Rep) (4th wk). Fine $3,000. Last week, $3,500.

Rio (Schwartz) (397; $1)—"Camille" (M-G) (reissue) (3d wk). Big $4,000. Last week, $4,500.

TORONTO

(Continued from page 11)

Last week, "Big Combo" (AA) and "Murder Is My Beat" (AA), $15,000.

Eglinton, University (FP) (1,088; 1,588; 60-$1)—"Long John Silver" (IFD). Sock $16,500. Last week, "Racers" (20th) (2d wk), $10,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Man Called Peter" (20th). Wham $21,000. Last week, "On Waterfront" (Col) (2d run), $14,000.

Imperial (FP) (3,373; 60-$1—"White Feather" (20th). Socko $20,000. Last week, "Bridges at Toko-ri" (Par (4th wk-5 days), $8,500.

Loew's (Loew's) (2,090; 60-$1)—"Hit Deck" (M-C) (3d wk). Hefty $15,000. Last week, $14,000.

Shea's (FP) (2,386; 60-$1)—"Country Girl" (Par) (2d wk). Smash $27,500, for turnaway biz. Last week, same.

Towne (Taylor) (693; 75-$1)—"Aida" (IFD). Very big $9,000. Last week, "Farmer's Daughter" (IFD) and "Notorious" (IFD) (reissues), $4,500.

Uptown (Loew's) (2,745; 60-$1)—"Ma, Pa Kettle at Waikiki" (U). Fine $10,000. Last week, "Captain Lightfoot" (U) (2d wk), $6,000.

British Customs Rules Separate Tax Applies to Flat, Anamorphic Prints of Same WB Feature

Double-Daring

London, April 5.

Current double bill, playing the Associated British circuit in London:

"A Lion in the Streets" and "Unchained."

Zanuck's TV Credo

Continued from page 3

juncture was hardly a profitable venture for any studio. "No one is going to break even, not for the first year and a half anyway," he said. "As a matter of fact, we stand to lose a lot of money. But it's worth it from the point of view of industry welfare. It's a wonderful chance to get our product advertised nationally."

Zanuck stressed that no definite decisions had been made so far as to what would be remade for tv and he acknowledged that thought had been given to editing older films to suit tv's needs. He pointed to Irving S. Cobb's Judge Priest character, and characters and situations in the Charlie Chan and Jones Family series, as being adaptable to television.

Sid Rogell will be the supervisor for 20th's tv production activities. Zanuck said he would overlook the entire operation "just to see they (the tv subsid) don't start off in a direction where they might hurt us or the exhibitors." The 20th production topper stressed again and again that, in adopting the themes or character of old films the theatres had no complaint coming. "They wouldn't give us $5 for playing one of those old releases," he noted.

At an earlier press confab, Zanuck rejected the argument that the tv activities of 20th or the other companies would hurt theatre boxoffice. "Whatever deal we make will embody a clause to make certain that a portion of every program will be devoted to current and forthcoming releases from our company," he declared. "If the General Electric show goes through we may have as much as six minutes to advertise our films. We want to get the news about our present and future product into the homes of America—now! That is our only objective at the moment."

If We Don't We Lose

Zanuck made the point that, unless Hollywood moved into tv, the programs would be supplied by someone else, only without any film loyalties or concurrent exploitation plugs. "We are confident that we can come up with the kind of shows that will sell the advertiser's product, the network and our films," he stated. As I see it, a good deal of the advertising will have to be of the institutional variety, selling pictures per se and not necessarily individual titles."

As the 20th production topper saw it, 20th would seek to copy on tv the type of location feature stories that newspapers have been carrying for a long time. "One time I may be interviewing a star or a director in my office. Another time we may take the cameras down to some place where we are on location and do a feature-type piece there. These plugs will have to be newsy so as to attract maximum attention."

Zanuck made repeated reference to Walt Disney's "Disneyland" show which, he noted, embodied clever plugs for the Disney pix. Also, he said, he was impressed with the way the show had helped "20,000 Leagues Under the Sea" at the b.o. He didn't think that the accumulation of shows resulting from a number of major companies entering tv would hurt the theatres.

"As we see it, this will be a unique opportunity for the industry to sell itself and its films to an unprecedented number of people. This is really using tv the way we should use it," he maintained.

As far as British Customs is concerned, anamorphic and flat prints of the same picture constitute two different subjects and must be taxed accordingly.

Ruling came down recently when Warner Bros. wrote a letter to the Customs office, pointing out that anamorphic and standard prints of the same subject should be treated identically. Under the interpretation of the British authorities, the U. S. companies will have to pay 5d per foot duty on the first print of each version.

Warner Bros., acting for the rest of the American distribs, held that, the standard and CinemaScope version of a picture being identical, only the first print of the subject imported should be taxed at 5d per foot and the rest the usual 1d per foot.

The WB film which raised the issue is "Drum Beat," for which the company intends to import into Britain standard prints on a 1.85 to 1 ratio. Original was shot in C'Scope. Warners pointed out that no second camera was used in arriving at the 1.85 to 1 version and that it was made from a duplicate negative (reduced) of the original anamorphic version.

White's 46th Ozoner; Reading Park Includes Snack, Dance Patio, Lawn

Reading, Pa., April 12.

Ground was broken Monday (11) for a $250,000 drive-in theater with the largest screen in the United States to be constructed along Route 422, five miles west of here. Gordon F. White is president. He believes screen 140 feet wide and 74 feet high will make ozoner largest in the country screen-wise. Room for 1,054 cars will include a snack bar, dance patio, lawn tables and chairs.

Aimed to open July 1, White added that a swimming pool will be constructed on the 22-acre tract next year. A drivng range and miniature golf course are being constructed by two Reading golf pros, John Yocum and Bill Eben, adjacent to the theatre site.

White, a Buffalo engineer, has particpated in the construction of 46 other drive-ins in the U.S. He said the local layout will operate during 40 weeks of the year and will have a permanent staff of 17. Concessions will be operated by Western Auto Vending Corp.

Two other outdoor theatres here are the Reading Drive-In on Route 222 and the Mount Penn Drive east of here on Route 422.

MUSIC IN AMERICA ON DISPLAY FOR SCOTS

Edinburgh, April 5.

A 20-panel exhibition, "Music in America," representing the whole range from folkmusic to opera and from religious music to jazz, has opened a two weeks' run in the main city-center library at Edinburgh.

Panels represent different aspects of musical activity in the U. S. One shows a mountain boy with a homemade guitar, the recording of folkmusic in the Ozarks, and Aunt Samantha Bumgardner and her banjo. Other subjects illustrated include elementary schools, camps, music in industry, opera workshops, chamber music, radio and tv.

One panel consists of a large map showing the locations of most of America's symphony orchs and opera companies and of the principal music libraries and festival cities. The exhibition, after its run at Edinburgh, will be switched to Stockholm.

17th 'Lest We Forget'

Paul E. Glase, manager of Fabian's Embassy Theatre, Reading, Pa., has compiled the 17th edition of "Lest We Forget," a booklet listing show biz'ites who have died during the year.

Embassy, for many years, has kept records of theatrical events as a service to patrons. Booklet is an outgrowth of this function.

Golfers, Fishers and Union Labor Seek Minnesota DST; Drive-Ins Fear Big Dent in Boxoffice

Minneapolis, April 12.

Theatre interests here are fighting a daylight savings' measure in the Minnesota state legislature. This state hasn't had daylight savings (which is opposed by most ruralities, but present bill boasts strong organized labor and other support and is conceded a good chance of passage. It already has won a senate committee's approval.

Film industry fears that daylight savings would be a serious blow for all exhibition, but especially for drive-in theatres. It's pointed out that ozoners wouldn't be able to start their first shows until about 9:30 p.m. and the operation accordingly would run into the wee small hours of the morning, with attendance affected injuriously.

Because of weather vagaries, the drive-in theatre season in this state and throughout the territory is shorter than anywhere else in the nation, usually running less than 20 weeks. Also, even during the season, many of the nights are cold and windy and rainy.

S. D. Kane, North Central Allied executive counsel, appeared at a public hearing in the Senate to argue against the bill. The only other opponent was an attorney for a farm group. Union leaders and individuals describing themselves as golf and fishing addicts spoke in the measure's behalf.

Nat Rosen, new Pittsburgh manager for 20th Century-Fox and former Albany branch chief, will be given a farewell testimonial dinner at De Witt Clinton Hotel, Albany, this Friday (15). Norman Jacker, Columbia manager, and Norman Weitman, Universal manager, are arranging the affair.

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Kelmar's Boston Action

Boston, April 12.

A suit seeking damages of $1,500,000 against the New England Theatres Corp., American Theatres Corp., Loew's Boston Theatres, Keith Massachusetts Corp., Keith Theatres and eight major distribs was filed in U. S. District Court here last week by the Kelmar Theatre Corp.

Suit charges "restraint of trade, monopoly, conspiracy and improper clearances." Attorneys George S. and W. Bradley Ryan are representing the plaintiff.

Israel Free Of Pix Biz Red Tape

Hollywood, April 12.

Heads of film studios here have manifested "considerable interest" in making pix in Israel, Moishe Pearlman, Director General of Information Services for Israel, said following conversations with studio toppers. "I am hopeful the interest created will eventually result in American pictures being made in Israel," the executive told a press conference.

"Because we are a country of grim need, we can't help finance such pictures, but we will give full Government cooperation at all levels. There will be no red tape, and there are no tax restrictions, said Pearlman, who left Thursday night for N. Y. enroute home to Jerusalem.

"We can offer great background authenticity for Biblical films," Pearlman opined, enumerating some of the religious landmarks in Israel which could be untilized for such pix.

"The creative force largely confined in Hollywood should not overlook the vital, dynamic creation of democracy in Israel now taking place. Border incidents and economic difficulties notwithstanding, there is in Israel not only a tough, grim pioneering, but also a kind of gaiety which picture makers should want to capture.

Israel has one studio with two stages, also has black-and-white lab facilities. Pearlman advised it would be better for an American company planning production in Israel to shoot its interiors here rather than at the Israel Motion Picture Studios in Herzlah. There are three pix companies in Israel, turning out documentary and newsreel product, he stated.

Pearlman said Israel has some skilled workers, but advised pix companies to bring over their own key personnel. He said housing conditions are much improved, and there are adequate accommodations for U. S. pix companies there.

Variety Clubs' Ladies In Record Numbers At Los Angeles May 4

Los Angeles, April 12.

Ladies Auxiliary, Tent 25, is making extensive plans to entertain the anticipated record number of wives and family members who will accompany delegates to the 19th Annual Variety Clubs, International, convention in L.A. starting May 4.

Plans were put in work with the election last week of officers. Slate includes Mrs. Morton Scott, prexy; Mrs. M. J. E. McCarthy, veepee; Mrs. Ezra Stern, veepee; Mrs. W. H. Lollier, property mistress; and Mrs. Fred Stein, dough girl.

Named to the advisory board of the Auxiliary as Canvass-ladies were Mrs. Bernard Wolf, Mrs. Stan Brown, Mrs. Al Hanson, Mrs. Ben Peskay, Mrs. Robert Kronenburg, Mrs. Dick Dickson and Mrs. Bill Srere.

Kelly Base Full-'Scoped

San Antonio, April 12.

Kelly Air Force Base's Theatre No. 1 has become one of the first theatres in the Air Force to be equipped with a new widescreen for CinemaScope, SuperScope and VistaVision.

A new wide angle screen 28 by 69 feet has been installed along with a new sound system and projection lenses.

Other Air Force bases theatres throughout the country will also have similar installations.

Paramount Shares Pace Amusements

By MIKE WEAR

Film shares, which have been backward to lower during the last few weeks, came alive last Thursday (7) and staged a smart rally. Led by Paramount Pictures, which also was much stronger earlier in the week, this increased interest in films helped the whole Amusement Group. The stock market generally was a bit higher much of the past week which was limited to four trading sessions (Wall Street was shuttered Good Friday).

Paramount Pic moved up near its 1954-55 peak, going as high as 40, for a net gain of 2⅞ on the week. Improved earnings and hope for a long-overdue hike in the dividend rate sparked this advance. Par has had a long string of whopping film grossers, and the public apparently is finally gaining knowledge of this.

Eastman Kodak, also showed marked strides in last week's market, soared 2½ to a new high of 75½. Republic preferred also went into fresh high ground at 15 following the stockholders' meeting when the plan to abandon making pix for theatrical distribution was disclosed.

Skiatron also soared to a new peak for 1954-55 at 5½ (bid price), move apparently being based on expectation of a constructive company move in the near future. This makes three new highs for the Amusement Group last week.

ABC-Paramount Theatres, RCA, Warner Bros. and Zenith all advanced, last-named climbing a point to 106 where it was less than three points from the year's high. RCA was up to 43¼, where this stock was only two points below the year's best quotations.

The Thursday rally in film and cinema shares failed to erase earlier weakness so that losses were shown on the week. Columbia Pix was down 75c at 32¾. General Precision Equipment lost nearly a point but still displayed amazing steadiness at 63, high for a stock paying $2.40 annual divvy.

National Theatres was off 25c at 9⅛ while RKO Theatres lost 37½c, with a closing price of 9. Stanley Warner slipped 62½ to 19⅝. Columbia Broadcasting issues were steady around 93¼ or near the year's peak.

20th-Fox continued quite static, winding at 27¼, for a minor fractional loss on the week. Current crop of the company's films, outside of "Man Called Peter," were not rated in financial circles as calculated to encourage much bullish enthusiasm. Failure to lift the dividend also was mentioned as partly responsible for recent showing by the shares. Loew's held even at 18½ or 3½ points from the peak.

Foreign Footage Alone Keep Newsreels Away From Both C'Scope and Color

Volume of foreign film footage being used by the American newsreels is one of the reasons why they wouldn't switch to black-and-white CinemaScope, a newsreel editor explained this week.

"Color versions would be too expensive and black-and-white editions would mean we'd have to equip every cameraman in the world with CinemaScope lenses. Obviously, that's impossible now. For the newsreels it's literally a case of wider screens and narrower coverage. And that doesn't pay."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (12)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Chang for week
28⅛	22⅛	Am Br-Par Th	238	25⅝	25	25¼	+ ⅛
97	79	CBS, "A"	8	97	93¼	97	+3¾
96¼	80	CBS, "B"	5	96¼	93½	96¼	+3¼
39¼	31	Col. Pix	46	33½	31¾	31¾	+ ½
16½	14⅝	Decca	133	15¾	15	15¾	+ ⅝
78⅞	67	Eastman Kdk	121	78⅞	74⅜	78	+3¾
5⅜	3⅝	EMI	169	4¼	4	4¼	+ ½
21⅝	17½	Loew's	210	18⅝	18¼	18¼	— ¼
10⅜	9⅛	Nat. Thea.	216	9¼	9	9¼	+ ⅜
40	36	Paramount	190	40	37⅛	39½	+2½
40⅞	35¾	Philco	95	37¾	36¾	37¼	+ ½
45¼	36¾	RCA	210	43¾	42⅝	43¼	— ⅛
8⅞	7	RKO Picts.	24	8	7⅞	7⅞	— ⅛
9⅞	7½	RKO Thea.	143	9¼	9	9	— ⅛
7⅝	5⅞	Republic	100	6⅞	6½	6½	— ¼
15	13¾	Rep., pfd.	4	14¾	14¼	14¼	— ¾
22⅝	19⅛	Stanley War.	61	19¾	18¾	19½	— ½
31⅝	25⅛	20th-Fox	117	28	26⅞	27	— ⅛
30⅞	26¾	Univ. Pix	14	28⅞	28⅜	28⅞	+ ⅜
91	84	Univ., pfd	*120	87	86¼	87	+1½
20⅜	18¼	Warner Bros.	28	19	18½	18¾	— ⅜
108½	86	Zenith	25	107¼	105	106	+ ½

American Stock Exchange

5⅜	4	Allied Artists	32	4½	4⅜	4⅜	—
11⅝	9¾	All'd Art., pfd	13	10⅜	10	10	— ⅜
17⅛	13¼	Du Mont	91	14½	14	14¼	+ ¼
16⅜	14½	Technicolor	117	15⅞	15½	15¾	—
4½	3⅜	Trans-Lux	64	4⅛	3⅞	4⅛	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	12	....	—
Chesapeake Industries	4¼	4⅞	— ⅛
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4	4⅝	+ ⅛
Official Films	3½	4	+1
Polaroid	49	51	+3
Skiatron	5⅞	6⅜	+1⅛
U. A. Theatres	17¼	18¾	+1
Walt Disney	34½	36½	+ ½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

U.S. Film Exports (Including Gear) 33% Up In 1954 To $39,082,772

Washington, April 12.

U. S. motion picture industry and the motion picture equipment people had a big export year in 1954, with the $39,082,772 worth of exports about 33% more than the 1953 figure.

Biggest gains were in rawstock, theatre equipment and 8m equipment of all types, reports Nathan D. Golden, director of the Commerce Department's motion picture and photographic products division.

Exports of equipment—cameras, projectors, sound and studio—hit a fat $14,470,000 last year, up 23% from the preceding year. Exports of rawstock were close to 453,000,000 feet, with 35m raw film registering the largest gain. In addition, we exported 323,404,000 feet of actual motion pictures, both negative and print, about 20,000,000 feet more than the previous year.

Nat'l Theatres' Divvy

Los Angeles, April 12.

Quarterly dividend of 12½c per share on common stock outstanding was voted (April 7) by National Theatres' board of directors.

Dividend is payable May 5 to stockholders of record April 21.

Standby Firemen Fails to Pass

Albany, April 12.

The Marro bill authorizing the head of a municipal fire department to detail not more than two uniformed members to each place of amusement or entertainment whenever machinery or scenery were in use and one or more persons participated in the performance—such details to be paid by the theatres serviced—died in the Senate Cities Committee. It therefore did not come to a floor vote before the Legislature adjourned last week.

The measure, which theatre representatives had characterized as "worse than the Fino-Clancy bill" of 1949, also permitted the detailing of additional firemen if there were 6,000 or more persons in an audience for any 24-hour period.

EDITORIAL RAVE

'Man Called Peter' Gets Accolade of Philadelphia Daily News

In a rare plug for a picture, "A Man Called Peter" was the subject of the lead editorial in last Thursday's (7) issue of the Philadelphia Daily News (now edited by Louis Ruppel, ex CBS, ex-Collier's). It's prefaced with this note: "Of such significance is a new film in presenting an impressive case for practical religion that the Daily News assigned its motion picture editor, Charles Melin, to write an editorial about it."

Melin's piece is a rave, concluding with: "We heartily commend 'A Man Called Peter,' a motion picture that clasps all humanity to its heart."

DRIVE-IN EXPERIMENTS WITH FOREIGN FILMS

Pittsburgh, April 12.

Dependable Drive-In, operated by the Associated circuit here and located half a mile from the Greater Pittsburgh Airport, is going to try something new this season, an exclusive art policy. First ozoner known to go in for the foreign product of the sure-seat smaller indoor houses.

Management is opening with double bill of "Little Kidnappers" and "The Detective," with Alec Guinness, and has programs set for next few weeks. Of course, it can always change back to the regular bookings, but Associated execs feel if Dependable can make a go of it, other drive-ins are likely to follow suit and be a big boon to the overseas producers, who haven't heretofore made much of a dent in the outdoor field.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GLASS SLIPPER"
in radiant COLOR starring
LESLIE CARON • MICHAEL WILDING
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

22d ANNUAL VARIETY SURVEY OF SHOWMANAGEMENT

By GEORGE ROSEN

THE YEAR OF THE 'GEE WHIZ'

Television in '54-'55 was jumpin'. Call it, if you will, the year of the vision-with-fission as the spectrum was transformed into the industry's Yucca Flat and overnight became exposed to some mighty fancy explosives—from the more spectacular atoms of the major networks to the tiny but showmanly particles of the small station operation. It was the year of the "Peter Pan" spec, the year of "Disneyland," the year of the Gobelisms—and you just don't find them kind of years in a decade of television.

For nine previous years television had gotten into the habit of becoming just that—a habit; and all too frequently a pretty dull one. It was sorely in need of a zingy hotfoot and a flair for the unexpected. The conventional half-hour program formula, hangover from Madison Ave.'s radio thinking, was wearing itself thin. TV was on the verge of becoming inundated with the stereotyped 30-minute vidfilm, strictly out of the Hollywood B marts. The American public was faced with the prospects of uninspired and unexciting evenings "at home."

And along came a man named Weaver—the "Pat" who wouldn't stand pat, and with it came the era of the "gee whiz," a pyrotechnic display that lit up the video skies with tinted fireworks and sent tv on its merry way to becoming perhaps the most exciting facet of an exciting business called entertainment.

True, evils came in its wake. Prices for talent zoomed—and are still zooming—to fantastic highs as NBC and CBS, engaging in an intense no-holds-barred rivalry for supremacy, dug their own private tunnels into the gold-lined vaults of Fort Knox, Inc. Too frequently showmanship was sacrificed for the more crass and obvious exhibitions of coin splurging. ABC, with its enterprising "gotta get 'em young" credo, played it the safe way, parlaying its "Disneyland" into one of the more delightful and successful juve-and-adult attractions of the video semester.

Yet weighing the pros with the cons, '54-'55 was a season of excitement, studded with innovations and indoctrination of new patterns that hold forth promise for an even more exciting and rewarding tomorrow. There was the Pat Weaver sales concept of "magazine insertion" buying as applied to "Today," "Home" and "Tonight" (and extended into the spectaculars next season) designed to attract the one-shot or seasonal advertiser. There were the multiple variations of rotating sponsors and shows to eliminate week-to-week sameness. While revolutionary in terms of the Madison Ave. norm, they have brought new vitality to a medium that had too long thrived on a status quo trademark, and have helped generate a new respect for the electronics show biz.

It was a season which saw tv take a giant step forward when it gave due credit and acclaim to the creative writer. For by encouraging new writing talent and giving them free play and not stifling them with tabus and formats, video became the incubating area for young, alive and different ideas, dramatically projected and powerfuly presented. Thus a Paddy Chayefsky's "Marty," a quiet mood piece of a little man, provides Hollywood with a warm, tender film feature. Rod Serling's widely-heralded "Patterns" broke tradition for live tv with a month-after "demand performance" and will soon be film-bound for theatres. The season saw a Reginald Rose attain a unique niche as a top writer, not afraid to deal with issues, skirting no subject, yet above all bringing forth fine entertainment.

But imagination was not restricted to a network level. Down in Weslaco, Tex., the smallest town in the U. S. with a television station, an enterprising management bucked mighty big competition in a 6,000-square-mile area as it demonstrated that a one-camera operation, armed with ingenuity and keyed to the local population, can be hep, flexible and alive. Up in Providence a public-spirited and news-conscious station proved that resourcefulness can flourish outside the N. Y.-L. A. orbit.

Nor was imagination confined to television. For in '54-'55 local radio bounced back. Oblivious of the television ogre and completely unaware of their reported demise, there were a number of stations that refused to sell the medium short, demonstrating that confidence can bring forth hidden resources. Ideas—new ideas—kept them jumping. A KTFI in Twin Falls, Idaho, translated a "March of Dimes" promotion into an exciting event that involved and interested a major part of the community. Out in Santa Barbara a KIST tied its audience even tighter with a new and natural approach to free speech on all community problems. A WCRB in Waltham, Mass., proved that even the radio station bread-and-butter—the tried-and-true music formula—can be hypoed by new enthusiasm and spiraled into bigger profits.

Yes, there was plenty of "gee whiz" this past season, starting at the very bottom with the lowly indie and pushing the top even higher.

Citations: '54-'55 Showmanagement Review

Serving The Public Interest

WLW-T, Cincinnati

WLW-T, the Crosley station in Cincinnati, would have to be enshrined from any point of view for the work—noble in purpose—it accomplished last year on the community and global levels. In driving toward public service eminence, WLW put together a quintet of programs of sterling calibre, with "Let There Be Life" its magnum opus. This was a series of 10 half-hour shows covering application of modern medicine to personal health, produced with the cooperation of the Cincy Academy of Medicine, Montgomery County Medical Society (Dayton) and Blue Cross Hospital Care Plan for Southwestern Ohio. Its chief aims were to dissipate "popular fears and misconceptions" held by laymen in the medical field and at the same time "instill confidence through knowledge" in ability of modern medicine to protect and restore the health of the individual.

"Let There Be Life," authored by Frank Hart, ran the gamut—from the bitterly contested issue of fluoridation of water to such other subjects of singular latterday importance as brainsight and eyesight, the heart and polio, diabetes, old age and, if you please, the "Miracle of Birth" and "The Middle Years," latter about menopause, rarely exposed to the light of video.

The station's other foursome: "City Manager Reports," embracing the complex functions and services of the municipal government in discussion with the citizenry; "Quest for Tomorrow," engaged with the problems of world peace and international understanding in concert with the local United World Federalists; national defense in terms of recruiting young men for the Air Force during periods when enlistments decline, with popular Cincy personality Ruth Lyons encased in the "Ruth Lyons Flight" to work up steam calculated to give impetus to enlistments; and "Golden Gloves for Polio," station's annual event as a fund-raiser for the dread disease, tied up with amateur boxing bouts.

Radio Station Showmanship

WBZ, Boston

Westinghouse's WBZ in Boston (and WBZA, Springfield) had New Englanders turning handsprings all last year via a series of zany promotions and campaigns. Some of them came off quite accidentally, others by design, but Paul E. Mills' staff had the basic knowhow and showmanship to turn them to advantage. New England talked, read and wrote about WBZ-WBZA, and it's type of public relations or public reaction that's all too often associated with television these days and not with radio. Running a radio station is like running any other show biz enterprise—it's not just a matter of programming and selling. It calls for the creation of excitement in the station, and in what the station is doing. WBZ-WBZA created that excitement with a series of happenstances that ought to give new vigor to old radio managers.

First came the famous Lobster Cook-Off, a contest among the six New England governors to decide which state had the best lobsters. It started when deejay Carl deSuze said quite casually on the air, "Last night I had a Maine lobster and it was the best I ever tasted." Then came the deluge of mail and phone calls protesting the statement, and WBZ aired the controversy. Finally, the station ran a contest with the six governors cooking their own (Vermont won, using lobsters from each of the other states since it's got no seacoast of its own), and WBZ airexpressed two lobsters to the governors of each of the 42 other states and the President on behalf of the New England governors.

Then came the case of the mysterious Myrtle. Again it was the deSuze show that started the entire affair, with staffer Arthur Amadon, appearing on the show as a character named George LeBlanc, mentioning that he had lost his mythical horse, Myrtle. The mail and phone calls started from people claiming to know the whereabouts of Myrtle. In came letters from the Animal Rescue League, out went station horseblankets that read "This Is Not Myrtle" and on went the search. Myrtle, of course, was never found, but a lot of Bostonians tuned in to WBZ to find out what was going on.

In a more serious vein was the New England Vacationland campaign, pointing up the on-the-toes management at the station. The Vacationland campaign was not simply an agency pitch but a well-rounded campaign, on-the-air as well as off. For the listener, there was music, info on places to visit, where to fish, swim and golf, traffic information, descriptions of special weekend events, an AAA tiein on where to eat and where to sleep, forest fire info, etc. The sales campaign pointed up the fact that New England is a billion-dollar summer resort market and WBZ covers it all. This year, the campaign kicked off with a full-page institutional ad in Look, paid for by the station but simply stressing the virtues of New England as a vacationland.

Back in the let's-make-people-talk category was the WBZ Piano Roll Contest, and once again it was deSuze, aided by Nelson Bragg, another deejay who started a fight over how to play piano rolls. The resultant "feud" brought in 23,000 piano rolls to the station and created a new show, "Player Piano Playhouse." Again, WBZ made people talk by bringing back hometowners Bob & Ray in an early-evening show the team tapes in New York, backing it with an all-out promotion campaign.

This is the type of heads-up thinking and programming that makes radio enjoyable as well as profitable. Maybe the best moral of the WBZ-WBZA story is that a sense of humor pays off—some of the prophets of gloom have made radio a grim business, and nobody, especially the public, likes a grouch.

Outstanding News Station

WJAR AM & TV, Providence

When the now-famous "Hurricane Carol" struck New England last Aug. 31, WJAR AM & TV was, like the rest of the area, unprepared. But out of routine assignments and an indefatigable spirit of public service and enthusiastic reporting came the best example of news coverage of the year. In spite of power losses, floods, and everything Nature could throw at them, WJAR's radio and tv outlets kept all of Rhode Island informed of all hurricane developments and subsequently gave New England a permanent filmed record of the worst devastation to hit the area in years.

Story of the coverage starts with the film director, Bill Cooper, who early that morning was at Galilee, R. I., to cover the Tuna Tournament. At 9 a. m., he called news director Warren Walden to tell him the tourney was off, due to high winds. He began filming activities there, and suddenly found himself in the middle of a hurricane, with 100-miles-an-hour winds. In water almost to his neck, Cooper continued shooting until he ran out of film, then went back to Providence. Meanwhile, at 9:44, WJAR-TV lost its power, with phones gone dead and wire services out of order. Walden ordered his news staff out on the beat to find out what was happening.

Walden himself and photographer George Clarke started for the Rhode Island Yacht Club in Edgewood, getting the last pictures of the Club before it was washed away. Then they returned to the station to develop the films. But on their return, via rowboat, they found the Outlet Co. Building, which houses the stations, surrounded by six-feet of water. Film was thrown to them from windows, since the doors were locked, and they rowed about downtown Providence, taking pictures of everything in sight. Other WJAR newsmen and photographers soon joined them.

At 11:35, WJAR Radio went off the air, but by 1:40 p. m., auxiliary equipment had it back on, with announcers reading bulletins by flashlight. After the storm had subsided, announcers, engineers and newsmen traveled back and forth between the studios and transmitter all afternoon and night to keep the flow of news going. Television came back on the air on emergency power the following night with network shows, and on the next morning renewed its schedule of local and network programming.

But though the worst was over, the real work had just begun for the WJAR news staff. On Wednesday, the day after the storm while television was still off the air, 20 teams were sent out all over the state and nearby Massachusetts. With power still off, the films were developed by a hand-operated machine at the Olneyville Boys' Club and at staffers' homes, where the copy was written. On Thursday, with tv back on the air, a Cessna 180 was hired to fly over the entire Rhode Island and Southern Massachusetts coastline, while a helicopter with announcer Ted Metcalf at the controls hovered over South County and the surrounding area while film was being shot.

Meanwhile, the engineers at the station got the Caterpillar Co. to non-stop its mobile electric generator from Dayton, where it was being demonstrated at the National Air Show, to Providence to furnish emergency power for tv. The unit was allowed to drive right through devastated areas in order to get the station back on the air with full facilities on Friday. That morning, the first hurricane films were shown, and in the five days that followed, the 4,000 feet of film and hundreds of stills were shown 27 times in half-hour and hour segments.

A week after all this had happened, on Sept. 10, Hurricane Edna started north, and the station prepared to start all over again. WJAR Radio stayed on all night with storm warnings, while the tv side put on a special "Hurricane Watch" from 1 to 4:30 a. m., comprising entertainment and storm bulletins. Luckily, the storm bypassed Rhode Island except for gale winds, and though these knocked off WJAR-TV's power for two hours the next morning, nothing else happened.

Showmanager Award

SYLVESTER L. WEAVER

If any one man is to be singled out for bringing imaginative qualities and a new kind of excitement to television during the past year, that man, beyond any question of doubt, is Sylvester L. (Pat) Weaver, president of NBC. Virtually from the start of commercial telecasting, Weaver has been a dedicated man—to convince the advertiser and the agency, not to mention the viewer, that this dynamic new video medium can be something more than "radio with eyes" and that the horizons are practically unlimited.

Pat Weaver

That the NBC prexy, often against what seemed like insurmountable odds and conflicts from within, succeeded in giving the television industry an expanded dimension, there can be no doubt. Never one to underestimate the intelligence of his audience, it has been the Weaver credo that "we must program up, not down, to get the big audience; we must program for the light viewer and the heavy viewer so that television will have for its circulation all members of all families."

It was rough going—not always successful and often inviting brickbats. But for Weaver there was no retreat. The conventional, cliche patterns that applied to yesterday's radio were not enough if television was to succeed in attracting mass audiences as well as new sponsors, including the small-budget advertisers. In terms of Madison Ave. agency thinking it meant disrupting a way of life and a way of thinking. It was the gamble of the decade—not only with one man's career, but with an entire network.

Out of it came "Today," "Home," "Tonight," with the inauguration of the "magazine" concept of insertion advertising bringing a new-to-tv parade of clients into the "T-H-T" sponsor family. Out of it, too, came the era of the 90-minute spectacular in RCA's brightest compatible hues and tints to generate a new kind of excitement in helping to stem the advance of the conventional half-hour B films that threatened to inundate the networks—specs that ranged from bad to the superlative quality of a "Peter Pan." Out of it, too, came cultural advances in programming, the telementaries and one-shot presentations designed for enlightenment; the pattern of rotating comics and an upbeat in hour-long programming. Some good, some poor, but all of it reflecting a type of imaginative leadership that even now seems destined to make today's pioneering in new patterns the accepted and established television of five years hence.

Education With Showmanship

WCBS-TV, New York

Not bored of education but board of education; culture with showmanship built in. In a word—or a call letter—WCBS-TV, the CBS flagship in New York. "Camera Three" rules the roost at a station where Public Affairs means what it says and says what it means with fidelity to the facts mated to sure dramatic instinct that is not mere pap to make educational values more palatable.

Whether it's tackling a John Brown or multiple-part "Moby Dick" and "Hamlet," or engaging in an analysis of a Poe, "Camera Three" carries out its mission with rare distinction. Score this one up for the Education Dept. of the U. of the State of N. Y., for moderator James Macandrew of the N. Y. City Board of Education, and for the vigor with which the station's public affairs chieftain, Clarence Worden, goes about the task of presenting elaborate canvases embracing the greats or the works thereof in updated, socially significant terms. Also credit producer Robert Herridge, director Frank Moriarty and advisory consultant Dr. Ward C. Bowen.

"Camera Three" is one of a sturdy series of public service stanzas with which WCBS-TV impregnates its operation while at the same time maintaining its prime financial position through commercial facets. Its other major programs, produced as joint efforts wholly in the public interest, are Paul Tripp's "junior" Omnibus, "On the Carousel" (N. Y. City Board of Education), with direction by Ned Cramer; "America in the Making," piloted by NYU's Warren Kraetzer; "Our Goodly Heritage," Dr. William Bush Baer's (NYU) nonsectarian, literary-slanted interpretation of the Scriptures; "Give Us This Day," which starts the day and closes the night on inspirational notes from clerics of the three major faiths; the transformed "Eye on New York" under Bill Leonard; and the ex-"Here Is the Past" (NYU) a 13-week archeological series done with support from the Ford Foundation and with Dr. Casper Kraemer as the "tv goes underground" authority.

Showmanship In Promotion

KTFI, Twin Falls, Idaho

The KTFI Armed Forces March on Polio is one of the fascinating stories of the radio year. Not alone that it raised the greatest amount ever realized in any single fund-raising March of Dimes event in Magic Valley's history, but the real story that lies in the promotion idea behind it is one that could well be used by other broadcasters and telecasters throughout the country. It was a job KTFI could well afford to shout about.

Four Magic Valley Armed Forces Service Men marched from Twin Falls to Sun Valley, a trip of 84 miles, in the dead of winter, in exchange for contributions made to the local drive for March of Dimes. They marched at the rate of ½ cent per step. In easier terms, it took $43.80 to move the four men one mile. The march began at 8 a. m. on Saturday, Jan. 22, and the goal was Sun Valley by 10 a. m., on Jan. 29. Every step had to be paid for by contributions mailed, phoned or brought to KTFI. Motorists were urged to stop and give their contributions directly to the marching men along the route.

Before they were hardly under way, it was apparent that everyone within reach of KTFI's signal wanted to take part in the event. KTFI announcers, special events men, disk jockeys, engineers used their special talents, all coordinated for the cause . . . money for polio. Soon everyone was talking about the

(Continued on page 35)

VARIETY

Honor Roll of RADIO-TV Stations

PLAQUE AWARDS for 1954-55

WBZ, Boston
RADIO STATION SHOWMANSHIP

WLW-T, Cincinnati
SERVING THE PUBLIC INTEREST

WCBS-TV, New York
EDUCATION WITH SHOWMANSHIP

KTFI, Twin Falls, Idaho
SHOWMANSHIP IN PROMOTION

KTTV, Los Angeles
OUTSTANDING TV PROGRAMMING

KRGV-TV, Weslaco, Tex.
SMALL TV STATION OPERATION

WJAR AM-TV, Providence
OUTSTANDING NEWS STATION

KIST, Santa Barbara
IMAGINATION IN PROGRAMMING

WCRB, Waltham, Mass.
OUTSTANDING MUSIC STATION

Highlights: '54-'55 Showmanagement Review

WRCA & WRCA-TV, New York.—NBC's Gotham flagships operate on a broad base in programming, merchandising and exploitation under veepee Hamilton Shea. Overall accent is on service, which could mean anything from an elaborate remote in support of a sponsor's coin to a whole series of civic campaigns. On the WRCA radio side, the emphasis is on the personality parade, including live wake-up music (such as in the Allyn Edwards show); Al Collins' three platter-spinning shows (in a moveover from indie rival WNEW); Tex & Jinx McCrary, who, in a reshuffle, were launched on a new afternoon skein and had their nighttime series hiked by 30 minutes; and such other segments as the feature and news stanza, "Pulse"; Sydney Smith, the femme "By-Liner"; Fleetwood's "Music Through the Night"; Gabriel Pressman's roving reporter assignments.

WRCA-TV keeps humming under program topper Steve Krantz with Herb Sheldon, Steve Allen, Richard Willis, Norman Brokenshire (latter of recent premiering), Charity Bailey and numerous public service programs.

KQV, Pittsburgh.—Under the motto, "Something for Everyone," KQV, the CBS affiliate in Pittsburgh, branched out on a variety of local programming fronts in 1954. Included in the new shows under the public service category were "It Pays to Know," a weekly quiz on traffic safety; "On the Spot," a series giving the Junior Chamber of Commerce time to pinpoint issues affecting Western Pennsylvania; "Dateline Pittsburgh," a quarter-hour series reflecting progress in Pittsburgh; and "Birdie's Shut-in Club," a show designed for shut-ins.

In music, there's Vicki Grosse's "Vicki's Vignettes," featuring Continental music; "These Are My Favorites," in which leading music personalities select their own platters; the late-night "Music for Reading," and "Off the Podium," a discussion of music and musicians featuring Pitt Symphony conductor William Steinberg. On the educational-information front, there's "The Reader," with program chief John Gibbs reading from the classics; "The Spelling Bee," run in cooperation with the Pittsburgh Press for grade-school children; "Sights Unseen," a weekly show about the blind; and "The Man—and the Moment," a series of 13 biographical dramas presented with the Ladies Auxiliary of the Veterans of Foreign Wars.

WHDH, Boston — Boston's 50,000-watt indie WHDH solidified its position in the New England area substantially over the past year, bringing in the highest income in the history and improving its rating position in important time periods. Key to the gains was a vigorous programming, research, advertising and promotion campaign that won the outlet high recognition from civic and trade groups. Kickoff was a "Wake Up New England" campaign promoting the sale of clock-radios covering seven weeks and done in collaboration with the Herald & Traveler and seven interested sponsors. Campaign resulted in an increase in the sale of clock-radios in the area and a substantial increase for WHDH's morning ratings. Second step was the creation of 36 new station breaks and call letter jingles. Third was a complete research job on such items as audience composition in-home and out-of-home as well as cumulative, unduplicated audience of multi-week shows under the overall heading of "Second Area Survey." Backing up programming and research was a paid advertising campaign involving the use of 109,000 lines in the Herald & Traveler. An added research fillip was a summer ratings study.

Next was a series of 22 half-hour shows on juvenile delinquency featuring d.j. Bob Clayton and produced in cooperation with Suffolk County District Attorney Garrett H. Byrne.

WTIC, Hartford—The Travelers Insurance Co. station headed by radio pioneer Paul W. Morency moved forward on the educational and public service front with four outstanding series last year, one of which won a Freedoms Foundation award for its "outstanding contribution to the American Way of life." This latter was "Americans in Profile," a quarter-hour dramatic series emphasizing America's basic freedoms through biographies of outstanding citizens, living and dead.

"For Better Schools," another of the shows, is designed to focus public attention on problems of education and to inquire into the nature of those problems. Produced in collaboration with the Connecticut Citizens for the Public Schools, it's a panel segment covering a single problem each week, carefully prepared in advance. Panelists have included Connecticut's top educators, along with interested parents and education-minded private citizens. In "Behind the Pages," featuring Prof. John Dando of Trinity College's (Hartford) Dept. of English, WTIC covers a variety of literary fronts and makes recordings of the shows available to the Connecticut Dept. of Education's Audio-Visual unit. And in "You and Your Child," John F. Schereschewsky (Mr. Sherry), headmaster of Rumsey School for Boys in Washington, Conn., chats in an intimate style with parents on the proper development of their offspring. So effective has the show been that it's now the basis of a three-a-week column in the Hartford Courant.

WBAL, Baltimore: The Hearst radio-tv operation chalked up an enviable service record during the past season, including:

The first color tv show to be fed directly to city schools and incorporated into the curricula;

In cooperation with the U. of Maryland Medical School, produced the only serialized medical education program in the country;

TV station last year inaugurated a show called "Teen Canteen" which has been responsible for getting thousands of youngsters to form teenage clubs with adult supervision;

Last summer made college credits available to radio and tv audiences through programs produced in cooperation with Baltimore Junior College;

"Romper Room" made a big splash as a pre-school educational show.

WCAU, Philadelphia. — Taking its cue from the NARTB Code on enlightenment of the American public and responsibility of the broadcaster, WCAU came up with an outstanding radio-tv series, "Speak With Freedom," in which outstanding American personages, vitally concerned with the course of events in this nation and the world, freely and openly discuss issues most vital to us all. Emanating from famed Independence Hall, the series, a presentation of the 1955 Bulletin Forum, has performed a fundamental and standout service to the community of Philadelphia. The programs examine the best guarantees of liberty and one by one, defines and applies them to the America with which today's citizen is concerned. Because of its great public service aspect, "Fredom" has succeeded in kindling the interest and action of many prominent civic groups in the Philadelphia community.

WINS, New York: "Rehabilitation" and "revitalization" were the key words as J. Elroy McCaw took over ownership of indie WINS WINS early in 1954 to give station a shot in the arm on personnel, programming and policies in a tv-drenched market. Under v.p.-general manager Robert J. Leder, station put the finger on complacency and came forth with a series of creative strokes. Accent was put on youth in all departments. Team of Bob & Ray, early morning veterans, went "reciprocal trade" via pact with WBZ, NBC outlet in Boston, for use of tapes daily. Station reversed the trend by raising rates; brought in disk jockey Alan Freed from Cleveland; brought back Stan Shaw, the original all-night platter spinner; rejuvenated its sports division, under Les Keiter; pitched round-the-clock news; inaugurated first cross-plug reciprocity with WABD, the DuMont tv'er, and punched hard with showmanship values calculated to win a wider audience, which it did.

WTOP, Washington, D. C.—A lot of television stations make much to-do about opening up new studios, but it remained for WTOP in Washington to parlay its Broadcast House "premiere" into a real sock community shindig. The dedication was unique—in terms of D. C. or any other city. With its Freedom Sphere as the symbol around which the ceremonies at the new $2,000,000 center revolved, WTOP enlisted all facets of community endeavor in a bangup public relations-promotion job in making D. C. Broadcast House-conscious. Managerial factotum John Hayes can take a bow on this one.

CKVM, Ville-Marie, Que.—Each year on the Feast of Assumption, CKVM, in this pleasant little town on the shore of Lake Temiskaming, has produced a series of pageant plays, as the population swells to 15,000, and in '54 it was climaxed with Dolorous Mysteries: The Passion, the biggest one of them all, with 225 actors drawn entirely from the population of Ville-Marie and its neighbor village of Lorraineville. The presentation had 58 scenes, telling vividly the story of Christ and the production, directed by Louis Bilodeau, manager of CKVM, who also portrayed Christ, was heralded far and wide through Ontario.

WAVE, Louisville—When, early in 1954, economists and businessmen began to be pessimistic about the economic outlook, forecasting a recession or worse, Louisville and the surrounding area was one of the anticipated soft spots. WAVE Radio didn't believe it and moreover thought the talk might hurt. So it got to work—on the air. Program chief Jim Caldwell conceived a series of "Bright Spots," composed of short but pointed spot announcements detailing economic and business progress in Louisville, Kentucky and the nation. These were aired an average of three times daily during the year, and they were transposed into print and sent out as mailing-pieces. Periodically, also, the station printed reports on the favorable economic outlook, sending them to all its contacts. Campaign received lots of backing, including that of other Kentucky stations which used the material.

WVEC-TV, Norfolk—Tom Chisman's Channel 15 operation here served as a bellwether for the industry on what a determined campaign, with network backing, could accomplish in terms of UHF conversions. Result of a year-long effort: 60% of the market's 230,000 sets converted to receive the signal, an additional conversion flow of 2% per month. Fairly encouraging in terms of audience conversion, more so in terms of advertisers, with the outlet having gone into the black in the last quarter of '54.

Conversion campaign was an all-embracing one, involving the preparation of booklets, advertising and promotion material about UHF and the station, delivered to dealers and servicemen and companies who would distribute the information (booklets were enclosed in pay envelopes of more than 100,000 Norfolk shipyard, utility and other industrial workers). Station ran a $4,000 dealer clinic, updating them on sales ideas, new engineering techniques, customer reaction and general info about UHF and WVEC-TV specifically. Big gun, however, was a "do-it-yourself" converter kit developed by the station and manufactured to sell for $29.95, way below anything on the market at the time. Some 15,000 were sold.

KYW, Philadelphia—Part of the general buildup Westinghouse achieved in its radio structure was an intramural sales promotion campaign designed to beat the summer slump. Campaign involved a contest pitting station against station and a second contest among the salesmen of each station. KYW won the contest, with summer sales up 79% over the same three months in 1953, the previous all-time high. KYW won because of the energetic and wholehearted manner in which it entered the spirit of the campaign. It awarded weekly "Wheel of the Week" prizes to staffers offering the best suggestions, and prizes at the end of the summer for the best sales ideas. Research stepped in with the information that less than 5% of the people within KYW's signal left the area even on vacation, coming up with the slogan, "Even on vacation, families in KYWland never leave home," and the program and sales departments handled their campaigns under the same theory. Posters, bulletin boards and sales charts were posted to keep the personnel in a high state of excitement.

WMGM, New York: Metro's 50,000-watter enjoyed billings upbeat under new Arthur Tolchin management and enhanced programming via patterns of music, news and sports under Raymond Katz. Season marked by greater use of staff announcers by promotion to star billing on shows specially produced such as the Aime Gauvin-Dick DeFreitas "It's a Woman's World"; Phil Goulding's "Your Hits of the Week"; Bill Edmonds' "Tops in Pops," and Ed Stokes' "Best Sellers." Other coverage maintained and improved, including hockey, college and pro basketball, pro football and preseason and regular "home and abroad" games of Dodgers. Station's promotion was at its peak.

WEWS, Cleveland. — Scripps Howard tv station in Cleveland got itself talked about plenty when it decided to send news analyst Dorothy Fuldheim, a globetrotting grandma, to Formosa, with stops in Tokyo, Hong Kong and Manila. Outstanding feature of the trip was an exclusive interview obtained with the two brainwashed Americans released after more than three years in Communist prisons in China. Daily soundfilm reports were sent back, including interviews with Madame Chiang Kai-shek, American Ambassador Carl Rankin, General William Chase and American servicemen from the Cleveland area.

Overall, station's public affairs during the past year, including a notable job on slum clearance, reflected a keen awareness on part of station.

KTLA, Los Angeles. — Paramount Pictures' indie KTLA, under the energetic leadership of Klaus Landsberg, put its greatest efforts during 1954 into the development of color, becoming the first Coast indie to equip for tint, the first station to offer color trial runs as a service for advertisers, the first station to regularly program a color series originating in a Coast studio, and the first outlet to develop a color mobile unit by itself. New unit, mounted in a trailer, is

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Reginald Rose—Top Writer

One name led all the rest as Showmanagement searched its conscience and the files for the 1954-55 special Writer Award in television. He is Reginald Rose, New Yorker, now pushing 35, but a comparative newcomer to fulltime video. His magnum opus was realized last fall when his masterly "Twelve Angry Men" opened the CBS-"Studio One" season. He followed it with several plays of distinction such as "12:32 A.M." and "An Almanac of Liberty," with "Broken Spur" as a change of pace for his initial try at the westerner motif. Elsewhere, he turned in a moving classic last month with "Crime in the Streets," tackling juvenile delinquency at the behest of the burgeoning "Elgin Hour" on ABC. (In this period his services were being formalized by CBS under a five-play contract for one year at fees recorded as second only to Robert E. Sherwood, who has since departed the NBC vidramatist ranks.)

The Rose saga as the man of conscience and integrity was sneaking up the season before when he registered his first pair of "Studio One" clicks in "The Remarkable Incident at Carson Corners" and "Thunder on Sycamore Street." With these and "The Death and Life of Larry Benson" under his belt, Rose left his employ (the Ray Austrian agency, where he labored for about four years as copy chief and in other capacities, and before that as a Warner Bros. pressagent and Army lieutenant) to give his exclusive attention to a medium that he seemed to "own" in the same manner as Paddy Chayefsky. He had turned in 10 scripts for the Westinghouse dramatics and is in the midst of preparing a film version of "Twelve Angry Men" for an independent producer.

Before becoming the man of the "hour" Rose had prepared himself for tv by way of the 30-minute show, selling to such stanzas as "Danger" and the old "Mirror Theatre." (He had written loads of short stories, selling none—and part of his current fertility may perhaps be traced to the rejected manuscripts.)

In a business where the blurbs are easy to bounce, Reginald Rose stands out as the conscience of television, where his probings in dramatic terms are now—praise be—fullblown and fulltime.

JWT—Real Live

At a time when the question of network vs. agency control of television shows is one of the hottest items in Madison Ave. debating circles, there's been one consistent spokesman in favor of the agencies. Its arguments have been phrased in terms of deeds, rather than words. This spokesman is the J. Walter Thompson agency, which with four live dramatic shows a week, three of them hour-long, has set up an impeccable standard of production excellence that speaks far louder than words. It's unfortunate that other agencies haven't taken up the JWT example the entire question might be academic by now.

Hardly academic, however, are the advantages the Thompson production staff, led by v.p. John U. Reber, have taken of their opportunities. In "Kraft Television Theatre," tv's oldest continuous hour dramatic show, they've set a standard of excellence that's at once the envy and the guidepost of the industry. In the second (ABC) Kraft show, since taken over by Pond's, they broke all the rules by duplicating one show on another network for the same client and endowing it with all the virtues of the first. In "Star Tonight," for Brillo, they'e come up with the admirable, if not completely effectual, idea of giving comparative unknows a chance to star. Their commercials for Kraft and even for Brillo, have long been recognized as the epitome of visual salesmanship. And their unique closed-circuit television station for auditions and testing and pre-rehearsal camerawork has excited the imagination of the industry. And berthed on the Coast is Lux Video Theatre, combining the same qualitative elements as the long-running Lux Radio Theatre in mating pix studio properties with video.

More important, however, has been the agency's courage, independence and responsibility to the public in its choice of dramatic material. How many agencies would have okayed, let alone produced, a drama like "Patterns," with its inside view of the vicious connivings of a big businessman? And how many agencies would have the dramatic integrity to permit an experimental version of "The Emperor Jones" or the obvious théme of an "Anna Christie?" Too often, the agency has been the most direct target of the pressure groups and the bluenoses, simply because they have shown themselves to be the most easily affected by any kind of pressure or controversy. More than for the volume of production and the excellence of that production, JWT deserves an industry kudos for its maturity, courage and integrity, in not letting the public down.

Special Citations

ED SULLIVAN

Ed Sullivan's got the hardest job on television. He's got to take the most tired of entertainment formats, the variety show, and keep it consistently fresh and attractive. That he's done so in spades with his CBS-TV "Toast of the Town" is not only testified to by the number of variety shows that have fallen by the wayside in the seven years since "Toast" began, but in the way Sullivan has pulverized the NBC-TV opposition, making an ineffectual also-ran out of the once-powerful "Colgate Comedy Hour."

For "Toast of the Town" is more than a variety show, and Sullivan's flair for showmanship and his alertness to the public appetite have made it so. His telebiographies have excited public imagination and private memories. Sullivan more than any other individual is responsible for the swing in Hollywood's sentiment toward television, a shift that's made the medium a valuable ally instead of a menacing enemy. His informal "histories" of the picture companies have done more of a public relations job for the industry in one night than years of soul-searching by batteries of seasoned ad-pub veepees. And he's settled, once and for all, the question of the value of a televised film clip by making "Toast" the most coveted trailer showcase of them all.

Nor has Sullivan lagged in his responsibility toward his sponor. Aside from keeping the show in the Top 10 audience-wise, Sullivan has created a new client-performer pattern, with a major Kenyon & Eckhardt assist, by his merchandising field trips for Lincoln-Mercury and is credited by the sponsor as being one of the key factors in their sales upbeat. Moreover, he's done right by them cost-wise, achieving and maintaining a cost-per-thousand that's the envy of every producer in this era of high-cost television. Sullivan has had his bad shows—but his sense of showmanship and sense of responsibility toward the public in bringing them something new and exciting have made "Toast of the Town" a viewing "must" to the American televiewer.

JACK BENNY

If there's such a thing as a national comedic institution, Jack Benny is it. Perhaps at no other time in his long and fruitful career as one of the nation's top entertainers has an accolade been more deserving than in this ('54-'55) year of grace. Not alone that Benny, in his own cautious, sure-footed way, mastered the new medium of television just as, years back, he found all the answers to a successful radio career, but the perennial 39'er has brought his artistry, his genius for pantomime and his flair for subtlety and adult comedy to perhaps its finest peak. And few are the vet showmen today who can make that statement.

There isn't a more prodigious worker and seeker-for-perfection in the business. For Benny not only supervises his own radio-tv scripts and hires his own guest stars, but as a master showman oversees all his productions. If a situation calls for supporting players to take the play away from Benny, that's all right, too, for he's never one to hog his show. Thus were spearheaded into prominence over the years such personalities as Dennis Day, Rochester, Don Wilson, Mel Blanc, The Sportsmen Quartet, Artie Auerbach, Kenny Baker, Giselle MacKenzie, Sheree North, and many others.

The Benny saga goes back many years—to his Palace next-to-closing spot of the early '20s and his entrance into radio in '32. Came '50 and tv, and Benny, with the same conservative approach typical of his career and with an established format that had changed little in the passing years, "felt" his way in the new medium, slowly picking up momentum. In '51-'52 he confined himself to six tv shows; the following he did nine, the next year 12. Now as an alternate-week LS/MFT entry he makes every move of the eyebrow, every inflection, every pause a gem of its kind.

BIOGRAPHIES IN SOUND

In "Biographies in Sound" NBC has brought a new distinction to radio, a glamor-laden Sunday night series of "auralaculars" under the stewardship and architecture of Ted Cott, the web's ex-vicepresident. These "evenings with the great" often provide a new key to the personalities dramatized, and whether it's a requiem for the was or an accolade for the is, the programs are mounted with authority and infused with universal interest. They are newsworthy, with the network's newsmen manning the quill—and entirely within theatrical bounds to provide greater absorption thereof.

If "Biographies in Sound" were to serve as a model for the introduction of bigtime formats elsewhere in the spectrum, radio might indeed have a kind of renascence. Subject matter and magnitude of the dramatis personae have imposed no mental restrictions on the fabricators of the bio show. Page Tallulah Bankhead and she would femcee the Lionel Barrymore stanza; Dave Garroway for Carl Sandburg, Herbert Marshall for Sir Winston Churchill, Oscar Hammerstein 2d for Gertrude Lawrence, and hordes of noteworthies and "nobodies" brought into play where they had a connection with those sitting for their portraits.

The series has its evaluators, as "Variety" has termed them: Like William Saroyan, Alistair Cooke and John Mason Brown, who delved deeply into the characters. And such principals or guests-on-the-tape as Adlai Stevenson, Robert E. Sherwood, Ben Hecht, Sir Laurence Olivier, Ralph Richardson, Bennett Cerf, Helen Hayes, Alfred Lunt, Lynn Fontanne, Marlon Brando, Ethel Barrymore, Billie Burke, Eleanor Roosevelt, Somerset Maugham, Katharine Cornell, Bernard Baruch, Beatrice Lillie, Herbert Bayard Swope, Bing Crosby, Ruth Gordon, Bernard Shaw, Leo Durocher, Lady Astor, Norman Thomas; authors, MP's, statesmen and newspapermen and, in preparation, one on Franklin D. Roosevelt.

DISNEYLAND

When television emerged in all its glory as America's newest sociological phenomenon, the experts hopefully predicted that the medium would be the instrument by which the American family might be reunited. Well, it didn't exactly work out that way, in fact, in some households creating more friction between parents and children than ever existed before Hoppy and wrestling appeared on the scene. The prediction did come true this season, though, at least on Wednesday nights, when "Disneyland" bowed on ABC-TV. It took Walt Disney to bring to television the kind of entertainment that has universal appeal.

A kind of spontaneous pattern has sprung up all over America, in the home and in the schools, that's made Wednesday a special night for the kiddies. Many schools have made it no-homework night, provided the kiddies watch the show so they can talk about it in class the next day. At home, it's junior's "late night," when he can watch the show with his parents and share a common experience with them. No small factor in this trend is Disney's remarkable facility for serving up informational-educational items in not sugarcoated but fascinating form. Some schools have capitalized on the show by having the children look up the topics of a program beforehand and reporting on them. Other kids voluntarily have gone on to read about history, nature and science after having been exposed to them on "Disneyland."

Apart from its vital effect on American home life, the show has played an important role industry-wise. It's proven to be the lifeblood of ABC-TV, sparking it to its greatest peak in its challenge to NBC and CBS. The almost instantaneous rise of "Disneyland" to the Top Five in the Nielsen sweepstakes licked the network's most vicious problem, the belief among clients and agencies that because of past inefficiency and poor programming and a comparatively weak affiliate structure, they "couldn't get an audience on ABC-TV."

In his own bailiwick, the motion picture industry, Disney has served up some object lessons in how to make friends and influence people. Many of his "Disneyland" shows have been out-and-out plugs for his pictures; yet these same shows, "Operation Underseas," for example, have been among his most fascinating and entertaining. Their effect on the boxoffice can't be estimated, but it must be tremendous. Small wonder, then, that most major studios are now in varying stages of retooling for tv, with Warners having already made a deal for a similar-type show on ABC-TV.

Disney and "Disneyland" admirably fulfill the concept of "Showmanagement" in every sense of the word.

GEORGE GOBEL

George Gobel earned his tv "Summer Cum Laude" as aide-de-comic to Hoagy Carmichael in the hot weather replacement for the then "Show of Shows." Today he is NBC's Saturday night wunderkind and a cause for new worry on the part of the cinema houses.

In radio it was Joe Penner's "wanna buy a duck?", Jack Pearl's "vas you dere, Sharlie?" and many another catch-as-catch-canned-goods that crept into the population's conversation pieces. Today—in tv—it's Gobel's "so there you are" and the pointedly ungrammatical "don't hardly see these things no more" that have trademarked him for the masses and given him tall stature as manufacturer of vidioms (for which page writers Kanter, Douglas, Allardice & Winkler for both the Gobelisms and the Gobel show; according to the Gobel legend, he would be the last to disqualify the pen-pushers from the list of credits).

For his superb timing, for the way in which he subordinates himself to his guest attractions (be they king or regular size), for his offbeat charm, for his refusal to descend to blues in the night, for his vital humor, for his gentleness, for his highly polished satire—and for his infinite talents in the phraseology department—this Showmanship palm to George Gobel, gentleman comic.

MAKE ROOM FOR DADDY

The proof of a show's excellence isn't always in the ratings, and this isn't limited to the Sunday afternoon cultural segments. Danny Thomas' "Make Room for Daddy," winding up its second year on ABC-TV, hasn't exactly been walking away with any Nielsen prizes, but it stands as a model of what a situation comedy should be. In the conception, the acting, the writing and the production, this is the most tasteful, the most consistently funny and the warmest and most human of television's family comedy shows. It's to the show's credit that despite an unfortunate time slot and a less powerful station lineup than other shows command, there's been no slackening in its standards of intelligent and mature comedy for the whole family.

For Thomas, for Jean Hagen, Sherry Jackson and Rusty Hamer, the "Danny Williams family" of the show, and to such regular supporting actors as Ben Lessy, Jesse White, and Louise Beavers; for producer Lou Edelman, director Sheldon Leonard (who's done an outstanding job in his conversion from a on-screen heavy to an off-screen one), story consultant and editor Mel Shavelson and writers Mac Benoff, Jean Holloway, Irving Elinson, Robert O'Brien and Alan Lipscott & Bob Fisher, "Variety" happily makes room for "Make Room for Daddy" as one of the recipients of an accolade.

Highlights: '54-'55 Showmanagement Review

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revolutionary in design, providing full monitoring facilities that can be converted into a studio control room.

Though color played the key role at the station, its regular broadcasting activities won it many accolades during the course of the year. When CBS and NBC dropped their coverage of the Army-McCarthy hearings and ABC decided not to transmit them to the Coast, KTLA continued its coverage, setting a pattern by picking up the audio and supplementing it with photographic stills.

KNX, Los Angeles.—In a television age, KNX Radio was not one to contend itself on surviving on a meager diet of table-scraps. Instead, station management continued its careful consideration of local radio as an entity entirely apart from other media and stepped up the program streamlining schedule to keep the operation at a peak level in entertainment, education and dollar volume. Result: KNX had the best year in its history in 1954. In adapting itself to the changing patterns of radio, it carefully weeded out obsolete programming and invested heavily in experimentation with new features and in improving its existing properties. Improvements have made KNX a more dynamic and vital force.

WCPO-TV, Cincinnati.—General manager Mort Watters opened a new tack in '54, based on his conviction: "We all know tv is here to stay—so is WCPO-TV. But television has come of age. The fast-buck boys in the field are going to take a licking because the tv set has become a member of the family in 450,000 households in the Cincy area. We need programming that is going to build audience loyalty in years ahead."

And thus came into being the Cradle - To - College format at WCPO-TV, designed to serve and entertain the younger generation. To boot, it has made this programming commercially successful. Bucking the trend with 26.25 hours of weekly programming for the kids, WCPO-TV, with its Al Lewis, Colin Callin', Fun 'n' Facts, Big Wheels, Bud Chase, et al., did a bangup job, translating it into a story of solid ratings and satisfied sponsors.

WATV, Newark, N. J.—Irv Rosenhaus, prexy of Bremer Broadcasting Corp., operators of the WATV-WAAT, is a man who believes in the "college try" spirit and refuses to shirk a responsibility simply because WATV won't be able to do it as lavishly as NBC or CBS. But knowing there are some areas in which WATV can do things almost as good, particularly in giving recognition to civic groups, educators, foreign groups and the minorities, Rosenhaus rendered some notable public service. The Rutgers and NYU series; the Junior Town Meeting, the showcase for the Governor, the "Coffee Club" for public service on a community level, all accomplished without fanfare of big appropriations, reflected an awareness of a station's responsibility. And when the D.A. repercussions set in on the "bait and switch" ad malpractices, Rosenhaus was the first to clean house, regardless of revenue loss.

KPHO, Phoenix.—This Meredith station doesn't let the cactus grow under its feet. It's about the liveliest "Operation Desert" around, topdog among video operations hereabouts in the rating sweepstakes and always fully-cognizant of its local level responsibility. Only last month its remoting of the Phoenix World Championship Rodeo Parade was parlayed into the most elaborately - produced hometown tv'er seen by Arizona viewers.

WNEB, Worcester, Mass.—"No gimmicks, gadgets or Godfreys" is the byword at WNEB in its consistent goal to achieve the status of "Worcester's Own Station." That it has come a long way in translating these precepts into a reality is indicated by the last season's record of accomplishment. In the current furore over Rhythm & Blues, station points proudly to its policy of no "race," "be-bop" or "progressive jazz," particularly on offbeat labels. Some teenagers squawk, but WNEB insists its music programming be planned and meaningful. Similarly in news and special events, the accent is on Worcester, as witness: weekly broadcasts of City Council; broadcasts of regular meetings of Worcester school committee; broadcasts of all public hearings on combined slum clearance; redevelopment program affecting entire downtown Worcester area; covering hearing on proposed fluoridation of Worcester water supply, and some bangup "Operation Tornado" coverage.

WGBS, Miami—As WGBS put it: "We have felt for a long time that our listeners needed some reassurance as to their feelings for their country. We hear reports from Washington, Detroit, Chicago, New York which make us feel that many Americans aren't proud to be called Americans any more. They argue about the merits of fighting Communism, they hide behind the Fifth Amendment, they even disagree on the methods used by Congress to ferret out the Commies . . ."

With this in mind, WGBS asked itself what it could do. So it turned up with a public service contribution in terms of six-times-a-day broadcasts of the Pledge of Allegiance to the flag. Not just by announcers, but since Miami is a major resort center all are permitted to come and record their pledge for airing.

KDKA-TV, Pittsburgh — This burg is still talking about the week when WDTV, the ex-DuMont tv operation, became the Westinghouse-owned KDKA-TV. It was strictly razzle-dazzle, as witness—boats massed on the Allegheny River; cameras on the building roof picking up elements of the salute to KDKA-TV; a helicopter flying low over the city; a flight of U. S. Army jets criss-crossing the skies overhead; 40,000 helium-filled balloons (some of them carrying $2 bills for Channel 2) released from Gateway Bldg.; cocktailing of press, agencymen, advertisers; prizes galore; fete for KDKA-TV execs by Pitt Ad Club, etc. Chris Witting & Co. were on the beam, for it was one of the strongest promotions to hit Pittsburgh.

WGAR, Cleveland—"Do-It-Yourself" was the WGAR working theme during the past year and it was translated into some effective promotion. For WGAR determined during '54 to add to its vast Northern Ohio audience by investing in more programs and promotion themes based on the fundamental fact that people can listen to radio while doing other things. Station then applied itself to techniques to get more people to employ radio as companion to daily living—to listen when they ride, rest, work, play. Research established that radio is the best way to reach people occupied with do-it-yourself projects and for a 26-week period WGAR, with a Cleveland Press assist, dedicated itself to a listen-while-you-work campaign via contests, etc. It added up to bangup promotion integrating all the station's programming.

WSB, ATLANTA: Station pulled a unique switch on the occasion of its 32d anniversary—instead of honoring itself for reaching a ripe age as a public servant, it decided to honor the listeners who had given the station their loyal attention for more than three decades. Since there was no precise way of determining "who are our listeners?" (clear channel station reaches out to every state in the union) it hit on the solution of "Salute to the States"—dedicating a day of broadcasting to each state and running the celebration for 48 days. The fundamental concept was sound. It took a lot of doing. But the end result justified the labors. The "Salute" touched the ears and the hearts of many thousands both inside and outside Georgia, with letters and telegrams pouring in from Maine, California, Montana and from ships at sea. WSB did it with everything from station breaks to an entire day's programming. It was audience promotion on a grand scale.

WMAQ-WNBQ, Chicago: Quite a team, this Jules Herbuveaux-Henry Sjogren-George Hienemann combo on the brace of NBC Chi stations, who are constantly alerted to changing public tastes in radio and tv and thus maintain a preeminent status in midwest broadcasting circles. During the past year they've come up with a variety of new programming concepts in the best Chi tradition, as witness:

"Cartoonland," new children's show which is a complete departure from the usual kid show by presenting humor appealing to youngsters in the most difficult form of comedy — pantomime; "Bob & Kay With Eddie Doucette," presenting Chi's own magazine of the air and of especial interest to the housewife audience; "Kids' Holiday," another moppet-slanted show which attracts more than 5,000 pieces of mail per month.

KMTV, Omaha: Station did an outstanding promotion job on its "Baseball Party," in fact one of the greatest single promotions staged in the interest of minor league baseball. KMTV helped in putting Omaha on the "baseball map" and in proving that Omaha liked baseball and could support the national pastime. Station undertook a survey that proved beneficial to organized baseball, the NCAA and the broadcasting industry generally. More than 1,800 copies of this "Baseball Story" booklet went to local and national accounts, to every baseball organization in the country.

In all 20,000 jammed into Omaha Stadium for the big party, attended by Joe DiMaggio and Dizzy Dean—an occasion and recognition that had much to do with Omaha's elevation from class A Western League baseball to Class AAA American Assn. baseball.

KPIX, San Francisco: Since joining the Westinghouse family last August, KPIX, under the leadership of manager Philip G. Lasky, devised and executed a highly successful publicity, promotion and community relations campaign that got itself talked about in the Bay Area. There was considerable hoopla and festivity to mark the move-in of Chris Witting & Co. during KPIX-Westinghouse Week that paid off publicity-wise. Station did a good job on dealer and customer tie-ins and at the same time broadened recognition of the importance of Westinghouse in the west.

WLIB, New York—Station during the past year had a two-fold objective: (1) to sell radio; (2) to sell radio as a medium of advertising to reach the Negro market in New York. As a small station in a specialized field, it did a smart, effective job—WLIB had a record year. In a comprehensive, day-in-day-out program of public service directed toward the need of a community, it successfully negotiated such laudable projects as the WLIB Festival of Music and Drama; a VD blood test campaign; 40 "Heart of the Community" programs; an "Operation Fire Escape" during the Xmas and New Year's holidays as example of fine public service programming.

WBKB, Chicago — When ABC-TV's WBKB in Chi increased its operating power to the fullest maximum authorized by the FCC, the station inaugurated a teaser ad campaign in the leading newspapers; inaugurated ad, promotion and publicity hoopla to tell its "now we're a giant" story that won a whole new host of Channel 7 viewers.

WJLS, Beckley, W. Va. — Station's "For the Women" cross-the-board morning show is a commendable local attraction, providing a valuable service in keeping women informed of meeting dates, times, places, cancellations or postponements. It presents concise, up-to-the-minute reports on the area's club, church and social activities for women, announcements of worthy fund-raising projects, birth announcements, engagement and wedding announcements, showers, dances, teas, receptions, etc.

WALK, Patchogue, N. Y.—Station's "Famous Four At Four" afternoon disk jockey show has a unique feature labelled: "TD, BG, Glenn & The Duke."

Station also originates an hour-long disk jockey show from the lobby of the Bay Shore theatre, as well as several other live weekly shows. WALK has an elaborate studio, complete with two microphones, turntable and attractively displayed banners and posters in the lobby. Even when the studio is not actually on the air, it's a real eye catcher for the upwards of 30,000 who attend the theatre every week.

WFIG, Sumter, S. C.: T Doug Youngblood, enterprising general manager of this 1,000-watter, has an appropriate monicker. Take, for example, the WFIG Supplement he negotiated in the Sumter Daily Item. Let Mr. Youngblood tell it: "To the casual reader it would appear that we let the local paper make all the money on this special edition. Such was not the case. We like our local paper—they like us. We simply bought a thousand lines at 53 cents per inch then sold it for $1.25 an inch. Not only that—but we had each advertiser purchase time on the air with his newspaper ad, depending on the size of the ad; a five-minute program plus newspaper cost; a 15-minute program plus space cost, etc. We realized a substantial profit on the venture.'" And the station's staging and promotion of a Radio Cooking School, sponsored incidentally by Westinghouse, General Electric and Hotpoint dealers, brought in good revenue and won first prize in the entire U.S. for merchandizing and promotion on Carnation Milk.

WTRI, Albany, N. Y. — Golf is practically a religion in the Albany-Troy-Schenectady area. So WTRI went about developing its "Tee Off With the Capital District Pros," and by the end of the 26-week cycle had graphically injected a brand new UHF station to the forefront of the local sports scene. "Tee Off" captured more local newspaper publicity than any other local tv show, sports or otherwise, serving as a model tv golf for stations, regardless of size. As VARIETY's own review pointed out: "Enterprise, imagination and program conducted by Steve Davis."

WILY, Pittsburgh: Here's the thumbnail success story of WILY in Pittsburgh, which was running $3,000 a month in the red and was put in the black within six months with a staff numbering only 10. John Kluge, owner of several other stations, bought the then WPGH and brought in exec staffer Ernie Tannen as v.p.-general manager. They decided to beam at the area's 175,000 Negro population, becoming a "prestige" rhythm and blues station under WILY call letters named after Pitt's biggest street in Negro district (Wylie). Disk jockeys were "imported" from Nashville (Lee Dorris, Bill Powell). Established two hours of

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TV-Films: Low Ebb

Last year at this time, VARIETY inaugurated a series of tv-film awards as an integral and permanent part of its Showmanagement survey. It made three awards at the time, one for an effort on behalf of the whole industry, another for an enterprising production that brought to its star and to the industry front-page attention, and a third for a show that pointed up to all of television the advantages and potentialities of syndication. This year, VARIETY will make no awards.

The original awards were established in recognition of the vital and energetic role syndication was playing and would unquestionably continue to play in the television industry. Syndication is still playing this role, but is doing so in an irresponsible, unprofessional and unimaginative manner. In terms of the entire industry, no one syndicator or group of syndicators has attempted to set up standards, either technical or professional, to better the industry. Not even for purposes of common defense or the solution of mutual problems has any distributor stepped out of his lone wolf shell. Nor has any single syndicator taken the initiative in telling the industry's story to the rest of the television industry or to the public—and there's a story to tell, in terms of achievement and potential.

Nor have the individual efforts of the syndicators been anything at which to point with pride. The qualities of sameness in production that have plagued the networks have been magnified 10-fold in syndication. The tendency to play the safe bet, to follow the show with the track-record with another show of the same type, to copy instead of create, has already done much to sap the industry of the vigor and vitality with which it started. The emphasis on low cost instead of high quality—cost is admittedly an important factor, but not a paramount one—has cheapened syndication in the eyes of the agencies, the clients and the viewing public which may not be able to spot the producer of a show but certainly is quick to point out that that particular show isn't worth watching.

If the key men in the industry would devote some of the energy and intelligence which made them business giants in a short period of time to the responsibilities which their positions now demand, they will find that they need play second fiddle to no one. They will discover that a sense of responsibility in the business and technical sense brings its own rewards—the respect of the industry and the public, greater sales and greater viewing of their shows, and the chance to play a more vital and potent role in the entertainment industry. VARIETY hopes there will be a justification to reward such efforts next year.

'Hidden' Asset

Since television is compounded of a variety of visual and "hidden" factors, any searching appraisal of the medium's virtues must of necessity encompass elements with which the viewing public is not generally familiar. Thus the part that Tele-Prompter has played as one of the tv's "hidden" assets in helping to eradicate sloppy and careless television performances (which it is slowly but surely accomplishing) merits a sidebar recognition in evaluating the onward-and-upward climb of the medium as a major show biz facet.

The prompting device today has become standard equipment around the networks and, for that matter, most of the nation's tv production centers—an essential addition to the electronic video pattern.

Cordic Day

When a disk jockey moves to another station and the Mayor issues a proclamation dedicating the day to that personality—that's news. Which is precisely why KDKA in Pittsburgh is doing some chest-thumping over the manner in which its acquisition of Rege Cordic was parlayed into some standout civic hoopla. Cordic is not just another guy in Pitt. As the proclamation set forth: he's an "illustrious son who has brought joy and merriment into the lives of our citizenry; he has created a wholesome cast of characters enjoyed by young and old of both sexes, which cast mirrors our foibles and frailties, thereby enlightening the load of daily woes and worries."

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KTFI Armed Forces March on Polio. Donation contests developed between counties; people listened for the taped and telephonic recordings with the men. They kept step-by-step tab on the total amount raised, phoned to ask questions such as: "Were they through that bad patch of fog?" or: "Had they tried this or that on the blisters?" Distant relatives and friends and acquaintances volunteered to care for the children of the marchers while wives accepted free rides along the 84-mile strip, laden with gifts of food for the husbands.

Service clubs, Chambers of Commerce, churches, granges and schools all arranged welcoming parties. One high school band braved the elements to meet the men and march them into town. It took up nearly the whole local operation for a week. Office girls worked 11 hours each day taking pledges, phone calls, collecting monies which came by mail and person, arranging interviews with local personalities who had had personal experiences with polio. This was showmanship, in capital letters.

Imagination In Programming

KIST, Santa Barbara

Leave it to Harry Butcher, the imaginative KIST operator in Santa Barbara, to find new ways of serving his audience and increasing its size and loyalty. It was back in May, '54, that Butcher came up with the idea of "Free Speech," whereby listeners could call the radio station on one of three lines and express their opinions on any subject so long as religious and racial discord was not created. Blasphemy was also forbidden.

Originally the station permitted listeners to go directly on the air without taping. Eventually the phone company rule-booked the station, so it acquired a recording head for its Magnacorder to comply technically with the phone company rule, but still maintaining the spontaneity of instantaneous reaction. With the recording head there was a delay of as little as 1/20 of a second.

The program has become an open forum for all kinds of ideas. KIST has been on the verge of at least one libel suit; so far it has not been sued. Butcher bought a $50,000 libel policy, but the station is liable for the first $1,000. There was a row that lasted for about three weeks revolving around the Santa Barbara art museum, an exceptionally good museum and widely known. Local artists felt that the management of the museum discriminated against their work, either by not accepting it for public display or by showing paintings, etchings, etc., in inconspicuous positions. In the course of the argument one local artist claimed that the museum was popular primarily with those who waited for buses at the museum corner and only used the building for its public toilet facilities. This same woman also charged that members of the Board of Directors were merely puppets for the management and one day reached a crescendo by asserting over the air that the late director was a well-known inebriate and his associate director had a record of Communism. Counsel for the museum immediately demanded a transcript which Butcher furnished in the form of a tape recording (one of each show is kept for about two weeks) even though Butcher's lawyer said that to do so would be equivalent to testifying against himself. The insurance company got into the act and sent an executive from Kansas City with the intention of arbitrarily cancelling the KIST insurance. After watching how the program was handled and checking generally in the town he found that the public goodwill created was so extensive and the real danger of a libel suit so remote that the insurance policy was kept in effect.

Because women wanted to participate, "Free Speech" was moved from the noon hour to 6 p. m. At a time when world shaking events are in the headlines, on radio and on tv, the people of Santa Barbara are talking about: Litterbugs, city garbage service, need for municipal auditorium and golf course, local "drag strip" for teenagers, modern art, better traffic lights, comic book problem. The question of garbage disposal has now been taken up by the City Council; something is being done about the drag strip, and the spotlight has been turned on litterbugs. Overall, the "Free Speech" idea, with direct participation from the homes on their own telephones, enables participants to speak vigorously and enthusiastically (much better than in the strange atmosphere of a studio) and thereby Butcher and KIST have achieved some sort of dimension for radio that adds to its usefulness; exhilarates the radio staff at a time when they need some rejuvenation from the impact of television.

'Conversation'

"Conversation" was launched originally as a local tv show (on WRCA-TV, N. Y.) but "never had it so good" as in its now well established groove on the NBC radio network. The Louis G. Cowan package is one of the genuinely classy "think pieces" in the sound medium's firmament—one that is looked forward to Saturday nights by that segment of the population which gravitates toward the urbane, literary flavor in seeking surcease from stock entertainment on the radio ramparts.

Under the gentle, witty and expert prodding of Clifton Fadiman in the moderator's chair and with guest panelists distinguished in their pursuits, "Conversation" attempts to restore smart, informal roundtable talk to the cherished place it held pre-tv and succeeds in a grandiose way.

A VARIETY citation, beyond question, is in order.

Outstanding TV Programming

KTTV, Los Angeles

Two cities in the U. S. have seven television stations, New York and Los Angeles. They're both huge metropolitan centres, cosmopolitan in every way. They both house the flagship stations of the three major networks, both have four independents each. Yet they're different as day and night in terms of the competitive situation in each. In New York, two stations, the flagships of NBC and CBS, dominate the market. In Los Angeles, it's a wide-open race among the network stations and the indies, and KTTV, the Los Angeles Times indie, played a vital part in making it so.

KTTV occupies a unique place in the television industry. Completely independent, relying on nothing but its own programming, it pulls ratings high in the 30's and pulls more national spot advertising in Los Angeles than the other six stations combined. It has won a place of high respect among broadcasters, and its management, headed by Dick Moore, has spearheaded such operations as the Television Bureau of Advertising as well as key NARTB committees and campaigns. The story of KTTV's development as the top independent station in the country has been an example to other stations; it occupies much the same position in television as WNEW for many years did in radio.

Key to its success was a programming philosophy framed in 1951 when CBS sold out its ownership share in the station and disaffiliated it. Left to its own resources, the management became convinced that the station could compete, daytime and night, weekday and weekend, with the networks through concentration on three programming keys: (1) use of syndicated film, with its star names and properties available on a local basis; (2) the development of strong local personalities, and (3) the use of remotes to cover every phase of Los Angeles life. All three produced amazing results.

Perhaps the station's greatest claim to fame is the manner in which it's bought syndicated film and blocked it out to provide programming lineups that consistently outrate the competing network shows. Aside from being the biggest single filmbuyer in the country, the station has achieved a reputation of being the smartest. An example is the regional underwriting it's done on occasion for a promising film series, whereby it buys rights for the entire West Coast, reselling it either to regional sponsors or stations but taking on the risk in its initial purchase. It has lost money on the venture in at least one case, but in others has not only made money but introduced important advertisers into its region and helped launch important shows.

In terms of personalities, KTTV has developed Paul Coates (now going national via a film series) with his "Confidential File" studies of pressing social problems; George Putnam, whose news show, backed by a daily local newsreel produced by a staff of 10, is among the top-rated multi-week shows in the country; Eleanor Hempel, whose "Little Schoolhouse" program, one of 30 children's shows presented each week, has won a score of accolades and has set a programming standard all over the country; and Jackson Wheeler, host for the past six years on the late-night films and a key factor in making that segment the highest-rated in town.

KTTV's four remote units, representing a high for any station in the country, did 1,046 remotes last year, covering everything from earthquakes to flower shows. The station interrupts regular programming whenever there's an event worth covering, and the policy's paid off in terms of audience identification of the station as the "eyes and ears" of the community.

Like KTTV's own publicity says, "Los Angeles is different from every other market, and the difference is KTTV." With the problem of UHF stations a vital one, and the prospect of four or more outlets in many key cities, KTTV's achievement in earning a top place for itself in the toughest situation of them all should stand as a model for independent television.

Outstanding Music Station

WCRB, Waltham, Mass.

Four years ago WCRB, in Waltham, Mass., was just one of 17 stations beaming into the Greater Boston area, featuring disk jockeys, local news and community events. The station wasn't paying off, in fact was on the downgrade, losing local clients to the Boston stations. Today, it's Boston's only fulltime "good music" station, well in the black with upped rates, expanded facilities, recognition by all of Boston's newspapers and a topranking place in Boston's music community.

The big switch started in 1951, when WBMS, another daytimer, terminated its good music policy because it was unprofitable. WCRB prexy Ted Jones decided to take over where WCRB had left off, but on a different basis. No fanfare at the beginning, no interruption of selections (even if it meant triple slotting of commercials afterwards), and most important, nighttime exposure, without which, it was felt, good music programming couldn't succeed.

Jones and his staff informed the public, by radio and by mail, of the switch, asking their cooperation in underwriting costs by subscribing to a monthly program booklet at $3 a year. They got 800 responses; the subscription list is now 3,000 strong and the booklet has grown from a mimeographed sheet to a 40-page printed booklet. They asked for listings by the Boston papers, and after a year of trying, their arguments and listeners' letters got them into the Boston Herald. The other papers followed suit, and WCBR is now one of the six out of the 17 Boston stations that get regular listings.

With a schedule of classical and semiclassical music, now on from sunrise to midnight, WCRB found a natural promotion outlet, the promotion of good music. Last fall it ran New England's first High Fidelity Show, enlisting the aid of local New England hi-fi manufacturers along with national equipment distributors and manufacturers' representatives. Some 30,000 people piled into Boston's Hotel Touraine for the show, for which WCRB was the official station and for which it issued 30,000 official programs promoting the station's new fulltime operation and listing its schedules.

Saleswise, the station has held its local bread-and-butter accounts and added some dozen important Boston sponsors, among them department stores and utilities. WCRB is now beginning to crack the national front, with such clients as RCA, Air France, Elizabeth Arden, et al. It's raised its rates twice, is on the road to repaying the costs of going fulltime ($25,000 for two towers and an FM transmitter); its January business was 80% ahead of any previous year and its February biz 100% ahead.

Jones and his staff have demonstrated that radio, good local radio, is still an alive and growing medium, that there's still pioneering to be done by those with enough initiative and enthusiasm.

A Carol for Karol

In a radio era wherein "talk is cheap" John Karol has gone all out on "oral for aural" to help hold the billings line for CBS. The network sales vicepresident, while sound as an administrator, refuses to be chairborne to the exclusion of that outer space known as the states of the Union. At the drop of an option this modern "Klondike Kid" will go off into the major communities of the country to sell radio before advertising clubs and kindred organizations.

Karol's is virtually a one-man crusade of holding a torch for a medium to which he is dedicated, holding it against the inroads of television which he realistically recognizes by showing the continuing power and efficiency of radio even in markets well saturated by the home screens.

Small TV Station Operation

KRGV-TV, Weslaco, Tex.

Television has always been surrounded with such an aura of "bigness" that the prospect of a small tv station operation has been difficult to conceive. Nonetheless, since the lifting of the freeze, there have been many such small outlets, operating on one or two cameras plus a film chain, serving a small population center but a large population area. Outstanding among these is KRGV-TV in Weslaco, Texas, which when the station went on the air in April of last year was the smallest town in the U. S. with a television station. But KRGV-TV serves a total population of 390,000—the only trouble is, it's got to cover an area of 6,000 square miles to do it.

Compounding the difficulties, KRGV-TV was the third station in the area (the oldest went off the air two months after KRGV-TV started). In addition, there are six radio stations and three daily newspapers. But KRGV-TV, equipped with a staff of 24 (only one had tv experience at the start) and one studio camera, one film camera and a film chain, carved an outstanding place for itself in the Rio Grande Valley. It did so by complete and persistent coverage of local events and local problems. Its daily half-hour of news, sports and weather (the latter vital in an area where crops are valued at $125,000,000 annually) brought about a "Hows and Whys . . . Weatherwise" series in cooperation with Texas A&M Extension Service and the U. S. Weather Bureau.

In July, the O. L. Taylor outlet, headed up by Millman Rochester, faced the biggest challenge of all, a series of special events concentrated over the July 4 weekend that included the dedication of the Queen Isabella Causeway linking the mainland to Padre Island in the Gulf of Mexico, mid-day on the 3d; crowning of the Queen of the Shrimp Fleet on the night of the 3d; blessing and the parade of the Shrimp Fleet on the 4th; and the annual fishing rodeo of Port Mansfield the morning of the 5th. With rented cameras and homemade processing tanks, the station got same-day coverage on all of the events.

Came election night and the station stayed on an additional six hours with only one camera posting the returns and getting compliments from the local newspapers on the job, along with a double-take from an advertising manager who was told it was a one-camera job (and that the cameraman three months before had been a schoolteacher). In November, when Weslaco celebrated the anniversary of its founding with a one hour and 18-minute parade, KRGV-TV borrowed, not another camera, but some extra cable, and planted its one and only camera at a vantage point for a full pickup of the parade, the first remote telecast in south Texas. Then, with a film show on, the crew broke down and set up the equipment again for a studio show that followed in 30 minutes.

It's this kind of initiative and ingenuity that will prove television's flexibility as a small-town as well as big-city medium. And KRVG-TV's example should point the way for others in the same situation.

You Can Be Sure . . .

Led by prexy Chris J. Witting (ex-DuMont) and with Richard Pack (ex-NBC) as recently designated program chief, the radio and tv stations of Westinghouse Broadcasting Co. are scoring a record for group operation that will be hard to surpass—and chances are if it is, WBC will do it. In the past year, WBC had awakened from its lethargy, rebuilt its reputation in the industry, latched on strongly to showmanship and talent, revitalized program components and behind-scenes personnel, and went on to amass bigger sales as a normal consequence of its drive toward leadership.

With expansion of its holdings from east to west, WBC invested its properties with power-laden public relations, aggressive local management, top talent from the respective communities; and drafted sales incentive plans and contests to make the payoff. In addition to Pack, the new blood includes David E. Partridge (ex-WLW, Cincinnati), assigned to advertising and promotion. They made and are making a "Three Musketeers" whoopee emblazoned with the WBC heraldry. They have succeeded in making WBC a "going" and "keep going" concern, perhaps the most zealous and aggressive among the independent station groups in the whole broadcasting expanse, with some $75,000,000 riding on its success year-round, with a heavy accent on the so-called summer slump which Westinghouse B'casting refuses to recognize as other than a myth. (The chain beat the hot weather rap last year, with sales up to 51% over 1953.)

While thus expanding, WBC managed to find the time (and the money) to annex a brace of members to the roster, tv station KPIX in San Francisco and KDKA-TV(ex-WDTV) in Pittsburgh, with more expected to come in a join-up with WBC's hard-hitting family.

Highlights: '54-'55 Showmanagement Review

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spirituals (morning and afternoon), with r&b for remainder of day.

Since then, sales have jumped 40%, and Pulse gave station close to the highest Negro rating in U. S.

WARL, Arlington, Va.: In District of Columbia area, with two dozen AM stations and four network-linked VHF's, what chance has indie radio? WARL did it by going hillbilly music from its lair across the Potomac. Station noted that when this pattern was accepted in 1946, its guitar-pickin' birth was was greeted with raised eyebrows, funereal tongue-clucking and critical brickbats. How do you get away with the folk beat in a sophisticated, cosmopolitan world capital? Eight years later, station was able to point to considerable achievements with its approximately 75 hours of hillbilly stuff.

WGH, Norfolk-Newport News, Va.: This Walter Diehm operation played it the "beauty" way with tri-city pulchritude (Miss Portsmouth, Miss Virginia Beach, Miss Norfolk, etc.) that drew wide attention in Tidewater area.

KOA, Denver: On the occasion of its 30th anniversary, KOA went to town in one of the slickest exploitation jobs this city has seen. In dramatizing the event, the station preemed it with a reception for 1,000 clients, press and advertising agency guests. Bob Hope, a KOA stockholder, was present at the event, staged at Webb & Knapp's new Denver skyscraper, "The Mile High Center." There was no doubt that manager Don Searle put his best foot forward. A "KOA Kids Party," inspired by the anni, was so successful that it's been scheduled as an annual December event. And wisely, KOA put its heavy exploitation artillery on the medium itself, with some bangup on-the-air promotion.

WLW, Cincinnati — Promotion, merchandising, big contests—that, in a nutshell, is WLW. "Operation Sunburst" is an intensification of that strategy, and '54 "Sunburst" saw the introduction of an innovation in merchandising techniques —the "Sunburst" premium glasses, which bore the likenesses and signatures of WLW-Radio and tv talent. Especially designed and created for WLW by Anchor-Hocking, the glasses offered an excellent means of promoting Crosley station and talent. But this was not the primary purpose. The glasses premium was put forward as a means of stimulating the sales of WLW advertised products.

CHVC, Niagara Falls, Ont.—Deep in the competitive radio-tv markets, CHVC holds the line. As the radio audience declines, the station doesn't mutter in its beard but meets the invader with community programming of a unique character. First and foremost, for five minutes in the morning, there's "Across the Mayor's Desk." a report by the chief executive himself on everything that's newsworthy in the city hall and in that prime tourist and convention city across the border.

Second, broadcasting the entire city council meeting of Stamford every Monday evening—Stamford being the suburb which exceeds the city in population. It's grassroots democracy at work via airing of this township-type, quasi-rural, shirtsleeve "council of five" in action.

Third, in Welland, where, as in Stamford, station maintains staff and studios for meetings of the city council every second Tuesday using a battery of 10 mikes. A string of 15 correspondents covers the Niagara Peninsula for the station—with every birth in four Welland County hospitals reported each morning.

WNAX, Yankton, S.D. — Long since entrenched as a vital force in the argricultural community, WNAX, Cowles station in Yankton, branched out this season with programs beamed at young people —the farmers and citizens of tomorrow. To assure the appeal, farm service director Chet Randolph struck home with "Rural Youth Leadership Award" as an encouragement toward local and committee leadership.

WNAX commenced the work in cooperation with the five-state Extension Services and other groups. Last year, in the first of the Leadership series, WNAX received 71 county winners and up to date there are approximately 50 entries for the current year. Measured in the pragmatic terms of commerce, the Rural Youth promotion accented the role of radio in the community, has won for the station wide acclaim in the press of the five states encompassed, and even brought kudos from other outlets as well as tv stations.

'Local Spectacular'

WBNS-TV, Columbus, a CBS affiliate, with Jerome R. Reeves at the program helm, competes with network razzle-dazzle shows by producing its own "local spectaculars" in prime evening time. The one-hour "not for sale" stanzas zealously preempt major web shows with five of its own behemoths to be presented by season's end. Under the theory that tv is confronted with obstacles in public service programming that never arose in radio, station earmarked Class A time for the community shows with wide entertainment appeal, and found itself with ratings that at times topped the network shows it replaced.

Among the "Columbus Specs" were "You Are Here," a report to the citizens on the city's growth; "A Christmas Wish," a Yuletide fantasy with innovative live and film values; "Heartbeats," to spur the drives of the Central Ohio Heart Assn. and kindred organizations; and upcoming (April and May), the role of the engineer in everyday living and a pictorial survey of the town's historic landmarks.

WGLV, Easton, Pa.: Here's a tv station in the Lehigh Valley that "cooks with cookies" as one example of the sales strength. With Christmas approaching, Schaible's Bakery, sponsor of a portion of the click "Relax With Rattigan" daytimer, went along ("reluctant but hopeful") with participation in a special Yule show featuring Santa Claus. Bakery highlighted one item, Christmas Butter Cookies, with live commercial. It ran from Dec. 6 to-24 at 5:45 to 6 p.m. Show was backed with on-air and newspaper promotion. Sale of "Cutout tv" cookies broke records, increasing 25% over previous year.

KCBS, San Francisco—Station's Bill Weaver came up with a solid idea—a "Gift for the Old Folks Collection," and parlayed it into a stunning succcess this year via his "Waitin' For Weaver" show. Sewing and knitting materials for the women—yarn, thread, needles, scissors, fabric, remnants, etc.; adult games for the men—playing cards, jigsaw puzzles, chess and checkers, etc. Offers of help have been pouring in, as witness in a single two-week span: 18 barrels of clothes; 11 barrels of sewing material; three barrels of stockings; 1,822 barrels of adult games; 2,603 barrels of playing cards; 816 barrels of knitting needles, etc.

NBC Spot Sales: Division came up with a lot of showmanship angles during the past year, from electronic spot buying demonstration to a variety of direct mail pieces. "Spotsie," the most successful Xmas mailing in the division's experience; the showmanly kits of intricate pattern and design; the penny giveaway to accent low cost-per-thousand; the calendar slip-stick; unique trade ads and the assorted chain lightning bally left their impact on the stations, on the agency and on the advertiser.

WHAS, Louisville: Station came up with an unusually fine program, "Crisis," to point up the financial crisis being faced by America's (and specifically Kentucky's) independent liberal arts colleges. It was prepared with the cooperation of the Kentucky Independent College Foundation, and aimed not only at the vast radio audience in general, but particularly at the business heads who have within their control the ability to invest in their own business' future through grants to the independent colleges. Such additional programming as "This Is Your Business," "Tomorrow's Travelers," "Hi Varieties" "Youth and the UN," "Voice of Democracy," and "Let's Talk It Over" gave the station a spark and general public service-entertainment awareness.

WBZ-TV, Boston.—Network news may not have found answers to video news problems, but evidently this Bill Swartley-managed Westinghouse outlet has come up with plenty of answers to doing profitable and audience-building news programs on local level. Sparked by ingenious news director Dinny Whitmarsh, WBZ-TV has built itself solid rep as one of top tv news stations in the nation. One way Dinny does it is via unique setup of 27 newsreel stringers who cover all of New England and who feed him constant flow of film clips. Station also has razzle-dazzle knack in covering big local newsbreaks, and even feeding 'em to NBC net when they assume national importance, as with hurricanes and recent Charlestown State Prison riots. For example: WBZ-TV hired giant crane, put its cameraman in bucket seat of derrick, and hoisted him up in air, so he had bird's eye view over the prison walls, for unusual exclusive tv pix during the big stir at Charlestown State Prison, when prisoners took guards as hostages and holed up. With small staff, Whitmarsh also manages to turn out four major news strips daily, plus some shorties. In fact, WBZ-TV devotes more than 14% of its air time to local news programing—and sells it, too.

WRNY, Rochester, N.Y.—In upstate New York, WRNY is not called "Rochester's Prestige Station" just to play the game with a slogan. General manager Jack Shefrin really says it with music and the prestige is in the payoff.

It was an uphill climb. At end of 1953, WRNY was in a sad state. Backman Bros., the owners, called in experts to revamp program, business and public service policies. A revolution took place within 60 days by programming of "WRNY Music" which was heralded by an elaborate newspaper styled mailing piece, block-posted to every residence and business address in Monroe County. A new musical library was built, including five transcription services. "Good music" was on the way, from pops to classical, all day long.

It was music, too, that played a key role in countless causes—polio drive, teenage activities, highway safety and service club features.

WHLI, Hempstead, L.I.—Station's "Teen Town Hall" is designed to counteract the misconception that the youth of today is a "lost generation." Program presents a panel of high school students who discuss a pertinent, current topic with an adult guest panelist. For two years the WHLI audience has been looking forward each week to see how the guest panelist will fare under the probings of the teenagers. All community, civic, fraternal, religious, service and social organizations are constantly alerted to the "on the air forum."

WBBM, Chicago: This CBS big noise in Chi knows its way with a documentary, as reflected in its previous awards and citations. This past year was "The Seventh Continent," the story of understanding designed as a bridge of knowledge which ties mankind together. Inaugurated in July, '54 with the hope that the American public will have a better understanding of its neighbors among the world family of nations, the series delved deeply into the story that lies behind the news, thereby giving the listener an insight into the world's problems which no news report could accomplish. As each country was spotlighted in the news, "Seventh Continent" unfolded the story of that country—its cultural achievements, its national problems and people's opinions, all presented in detailed dramatic form. A commendable achievement.

WSAI, Cincinnati.—When Sherwood Gordon took over WSAI in Cincinnati late in 1953, he was faced with a problem—how to program a station in a market that had four important stations covering virtually every facet of station operation. Gordon came to the conclusion that WSAI had to give Cincinnati what it didn't have, a community station built on public service.

'Union's' Strength

WRCA and WRCA-TV, the New York flagships of NBC, has its major "in the news" winner in "Citizens Union Searchlight." It's a rarity when program doesn't hit either the front or inside pages of the town's newspapers on Monday. It was thereon that Averell Harriman made first public disclosure of his candidacy for governor. It's a show that brings together opposite camps for airing of hot issues applicable to the city's growth and development.

"Searchlight" is well past its 100th broadcast and bids fair to go on forever as the city's "watchdog" on the broadcasting side.

First step was the building of a public service structure, basis of which was coverage of the City Council meetings. WSAI taped them, some of them five hours in length, then aired half-hour digests. On important matters, the station did live pickups of the sessions, and the monitoring of the meetings has enabled WSAI to score news beats and at times spot coverage of dramatic debate in the Council. With the Council meetings as the bulwark, WSAI expanded in other community service directions.

WKNB-TV, New Britain, Conn.—For WKNB, a UHF'er, the past season has been one of getting over growing pains, especially in regard to studio space. Though licensed in 1953, it didn't move into its new West Hartford studios until June of 1954. Before then, it operated out of a studio near its transmitter, a golf course pro shop (until the golfing season started), an office in a half-built shopping centre. When it finally did move into its own studios, it launched a series of local shows that put it into the competitive race on a strong footing.

On the conversion front, there were only 13,000 UHF-equipped sets in the area when WKNB took to the air; at the end of 1953, there were 137,000; currently there are 250,000 and the area has the second highest conversion rate in the country. All of which bespeaks a top selling job by exec v.p. Peter B. Kenney and prexy Julian Gross, who also pushed the outlet via his Hartford agency.

WRNL, Richmond—Big public relations gun with the teenagers at WRNL was Ray Schreiner, a disk jockey with a sense of imagination and promotion. Schreiner worked up the teens in the area last month with an "Eddie Fisher Contest," in which he tied up American Airlines, the Coca-Cola people and the local RCA distributor. Idea was to get a winner to New York to spend a day with Fisher. Some 185,000 entry blanks were printed and inserted into all Coke cartons at the local plant. Heavy newspaper ads and publicity campaigns followed, with on-the-air promotion via the station's own spots and Coke's commercial time an added booster. Weekly winners were interviewed on the air by Schreiner, and the grand winner got the full redcarpet treatment. with the local Coke plant head seeing him off at the airport American Airlines handling publicity in New York at the arrival and Coke following through with Fisher at the tv show.

CHUM, Toronto. — This station thrives on sock news coverage (in 1950 it won a VARIETY Award for an outstanding job). The 1,000-watter is still in there pitching, and despite a small staff and limited broadcasting hours, manages to do a praiseworthy job. A highlight in '54 was the coverage on Hurricane Hazel. Off the air when the storm hit, causing millions in damage and many lives, CHUM signed on with appeals for clothes, accommodations, food, kicking off all commercials in the process. On the public service front, station gave a major assist to the handicapped in its "Helping Hand" series.

KEX, Portland, Ore.: Arm of Westinghouse had had a farm hour with pseudo-farm experts "who are really just bums who can't make a living farming, so they also become bum agricultural directors." After five years of that, KEX took the stag by the antlers, buried the 6 to 7 a.m. "Oregon Farm Hour" in the silo because it seemed to be no more than a full hour of yak and alfalfa hay that practically nobody listened to — not even farmers. Station hired a farm editor and comboed him with a disk jockey, Barney Keep, cut show to half-hour, inserted bonafide aggie news of appeal to both urban and rural segments and came up with "Western Living." First month, rating was hiked one point; mail response to commercial offer increased 100%; deejay show at 6:30 and news at 7 increased ratingwise; program is well sold and another quarter hour (at 12:45) is wrapped up by a sponsor—principally because the farm editor is the mccoy in Ben Buisman, editor of the Oregon Grange Bulletin.

CKEY, Toronto: In Toronto public excitement over Marilyn Bell's Lake Ontario swim aroused an appetite for news unmatched since the days of the Moose River mine disaster in the 1930s. CKEY was alerted to this news need and brought to its listeners a unique day-long eye-witness account of her progress which gave the station an estimated 80% of the city's radio audience.

WNOX, Knoxville: Scripps-Howard station displayed some radioactive showmanship to promote its "Midday Merry-Go-Round." It's been whirling for 18 years, a giant 95-minute stage revue broadcast Monday through Saturday as a daily paid admission enterprise. It has incubated such personalities as Roy Acuff, Homer 'n' Jethro, Carter Sisters, Smiling Eddie Hill, etc. In its 18 years, it has played to more than 2,000,000: many millions more have heard it on the air and more than 500,000 pieces of mail have attested to its popularity.

WCCO, Minneapolis. — WCCO's story is patterned on "Bigger Than Bunyan's" progress in the Twin City Northwest. Station is alert to its community mission, with a festoon of events that this season ran to "Polio Party Line" fund raising, elaborate highway safety campaign, thorough briefing of population on civil defense in series titled "If War Should Come." CBS station continued the July Aquatennial Show as civic festival, its foremost annual embracing name talent and of SRO stature at the Minneapolis Auditorium. Served the agricultural interests with "Plowville of 1954." Observed 30th anniversary as "Good Neighbor to the Northwest" last October with bigtime showmanship. Launched new project in January, Winter Carnival Show, modelled on Aquatennial lines and a feature of St. Paul's famed winter fete.

WTON, Staunton, Va.: WTON is small in power and personnel, but with major stripes in special event and "serve the public" components. In addition to answering the "Hey, Rube" calls, this 250-watter in town of 20,000 population (with only eight staffers) raised $13,700 in cash for March of Dimes in 10 nights; covered bigtime basketball on remotes; tackled the local Soap Box Derby in a four-hour pickup and ran lines to Akron (third year running) to dramatize Staunton's entry.

KLZ-TV, Denver—On the air for less than 18 months and acquired by Time, Inc., Hugh Terry's operation came forth with such documentaries as "Blueprint for Disaster," which dealt with the age-old problem of the drouth, and "Giant of the Earth," which made a foray into the intriguing latter-day subject of uranium adding lustre to its pattern of public service and special events programs.

TV DONS A SIZE 60 MANTLE

TV's Cross-the-Checkerboard

SCRATCHED

* Donald O'Connor—NBC
Bob Hope—NBC (?)
Longines—CBS Chronosope
Montgomery Presents—NBC—By American Tobacco
Noxzema—CBS "Person to Person"
Walter Winchell—ABC
* Ray Bolger Show—ABC—By Lehn & Fink

HATCHED

Pontiac—Armstrong Hour—NBC
"Mardi Gras Hour"—CBS (tentative for fall)
Appointment With Adventure—CBS (started)
Milton Berle—Martha Raye—NBC—By Sunbeam, Whirlpool, American Chicle

ENRICHED

Texaco—NBC—Wholehog to Jimmy Durante

PIXED

Paramount—NBC
Warner Bros.—ABC
20th-Fox—CBS—General Electric

NIXED

Jo Stafford—CBS
Jane Froman—CBS
Truth or Consequences—NBC

SWITCHED

Pabst Fights—CBS to ABC
U.S. Steel—ABC to CBS
* Father Knows Best—CBS to NBC
Perry Como—CBS to NBC
Buick—NBC & Berle to CBS & Gleason
NCAA Football—ABC to NBC
Jackie Gleason—live to film
Jackie Gleason—60 minutes to 30 minutes

DITCHED

Capt. Video—DuMont
Red Buttons—NBC
* Mickey Rooney—NBC
* My Little Margie—NBC
* I Married Joan—NBC
Danger—CBS
Meet Millie—CBS
* Ray Milland—CBS
Best of Broadway—CBS
Hazel Bishop—NBC Sunday Specs.
* Norby—NBC
Professional Father—CBS (?)
* Halls of Ivy—CBS
* Life With Father—CBS

LURCHED

Elgin—By U.S. Steel—ABC
Johnson's Wax—By American Tobacco—NBC (Schick buying in).

*Film

EVERYBODY'S GOT FULL HOUR BUG

By GEORGE ROSEN

Next fall will witness a major upheaval in tv programming. Sponsors and shows, Monday-through-Sunday, particularly those in the creamtime 8 to 11 p.m. segments, are being subjected to multiple shifts as the networks crystallize their new patterns.

And what is particularly significant is the fact that there will be an unprecedented upbeat in 60-minute and even 90-minute programming on the tv networks, despite the fact that Jackie Gleason, for one, will be cutting down his show from a full hour to 30 minutes for a weekly filming of his "Honeymooners" for Buick. Practically everybody else has got the 60-minute showcase bug, whether it's for drama, variety, comedy or major film features (as the proposed 20th-Fox series for General Electric on CBS; Paramount's deal for Sunday 8 to 9 on NBC and Warner Bros. future identity with Tuesday 8 to 9 on ABC).

Everybody—with perhaps the exception of a few steeped-in-radio-tradition sponsors such as Procter & Gamble—is talking hour shows. Although a lot of the scheming for the '55-'56 semester is still in the embryonic stage, nonetheless it's becoming increasingly evident as tv dons its "size 60" mantle that sooner or later the formula of big-big-big 60 and 90-minute shows as initially projected by NBC prexy Pat Weaver (with CBS subsequently falling in line) will become the norm as the half-hour format dwindles in importance and becomes relegated to the vidpix syndicators.

True, the half-hour comedy boys and gals will still be around, but by and large tv (insofar as big-league network programming is concerned) will belong to the hour sponsors. The tab is high, in some cases running to $5,000,000 and $6,000,000 per annum spread for a 60-minute exposure, but as the hour formula more and more dominates the program schedules, the alternate-week and participating bankroller will become par for the course, since few are the clients who can afford that kind of a rap.

Night-By-Night Scorecard

A Monday-through-Sunday rundown as currently projected into next season shapes up thusly:

Monday: NBC-TV rides 8 to 9 with the Sid Caesar three-sponsor show; 9:30 to 10:30 will continue its hour dramatic show, despite puullout of American Tobacco. Schick moves in when American Tobacco moves out.

CBS-TV stands pat with the 10 to 11 Westinghouse-sponsored "Studio One." Continuing on the 90-minute front will be NBC's one-a-month "Producers Showcase."

Tuesday: NBC will have the Milton Berle-Martha Raye 8 to 9 spread (with perhaps Bob Hope and Martin & Lewis as alternating comics); network expands into a full hour drama formula at 9:30 to 10:30, co-sponsored by Armstrong and Pontiac. (Latter is dropping Red Buttons to go 60-minute drama). ABC will have the incoming 7:30-8:30 Warner Bros. pix series. With U.S. Steel shifting to CBS, ABC will still stand pat with hour dramatics.

Wednesday: This is a big, big night on the 60-minute front. CBS has the full hour "Godfrey & Friends." Coming up is the hour drama series alternating U.S. Steel

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Phil Silvers, Marie Wilson, '$64,000 Question' CBS-TV's Tues. Ammunition In Hot, 3-Way Competitive Battle

Phil Silvers, Tuesday at 8; a new situation comedy, "Joe & Mabel," at 8:30, another new situation comedy starring Marie Wilson at 9; a revamped Red Skelton show at 9:30; "$64,000 Question" at 10—that's the CBS-TV Tuesday blueprint for the '55-'56 semester. In the reshuffle, "Life With Father," "Meet Millie" and "Danger" get the axe.

Thus the three-network rivalry for Tuesday night rating laurels will hit a new high comes September, with CBS for the first time throwing in heavy, costly ammunition in a bid to dethrone Milton Berle and Martha Raye in the 8 to 9 slotting. (Silvers show, at 40G per, represents an investment of more than $1,000,000, with 26 installments to be delivered in the can by teeoff date. R. J. Reynolds has bought alternate-week sponsorship. CBS says the second client has also been set, but prefers keeping sponsor under wraps pending finalization of deal.)

On the ABC front, Bob Kintner & Co. will be throwing in the new Warner Bros. film series at 7:30-8:30 in an effort to get the jump on Berle on the one hand and Silvers on the other. If Danny Thomas' "Make Room for Daddy" stays put at 9 on ABC, the scorecard will find a three-way Thomas-Marie Wilson-Jane Wyman ("Fireside Theatre") battle for supremacy. The real gangup comes 9:30 to 10:30 when NBC and ABC will slug it out on the 60-minute dramatic front while CBS counters with the Red Skelton-"$64,000 Question" brace of entries. Latter show hits the air in a few weeks.

Pilot on the Marie Wilson vidpix series was readied last week on the Coast for inspection by top CBS brass. Everett Freeman produces and directs. Show's title is "Miss Pepperdine."

Marilyn's Whopping 33.2

Ed Murrow hit the rating jackpot with his Marilyn Monroe "Person to Person" interview Friday night (8), hitting with a 33.2 on the Trendex scorecard, the highest he's ever achieved. Previous high for the show was the Bing Crosby session, which pulled down a 29.3.

Fact that the Murrow CBS-TV'er is in fringe (10:30) time militated against the rating, but its near-saturation effect can be seen via a glance at the opposition, a 7.7 for the Gillette fights on NBC-TV, a 4.4 for "Down You Go" on DuMont, and a 2.2 for the ABC affiliates on the 15-city Trendex line.

Colgate Decision On Tap This Week; P&G a Big Factor

Future status of Colgate in the Sunday night tv programming sweepstakes will be resolved before the end of this week, when the major sponsor will definitely make up its mind whether or not it will retain the Sunday night NBC 8 to 9 period, which presently berths the "Comedy Hour." Because of the shellacking Colgate has been taking from the CBS competition with its "Toast of the Town," there has been considerable speculation whether Colgate wanted to continue in the time segment or perhaps come back under a share-sponsorship arrangement with another bankroller.

Those close to the picture say that Colgate has no alternative but to hold on to the valuable Sunday at 8 franchise if for no other reason than that its rival soap company, Procter & Gamble, has been making increasing inroads in nighttime television by copping alternate-week sponsorship of some of tv's most potent properties ("I Love Lucy," "This Is Your Life," etc.).

Also seen as a major factor in a continued Colgate sponsorship is the projected program plan for the hour now in the process of being finalized by the Wm. Esty agency, which is inheriting the Colgate biz from Ted Bates agency. This involves a deal with Paramount and the new Dean Martin-Jerry Lewis corporation which will make available M & L pix properties, among others.

Bartlett, Cunningham, Lear Exiting 'Travelers' In Chi-to-N.Y. Switch

Chicago, April 12.

As expected, co-hosts Tommy Bartlett and Bob Cunningham and business manager Les Lear aren't making the switch when Procter & Gamble moves the "Welcome Travelers" CBS-TV midday strip to New York. Moving day is tentatively set for May 9 with Jack Smith slated to get the nod as emcee of the revamped format.

When the show moves, Benton & Bowles take over the billing from Dancer-Fitzgerald-Sample with producer-director Jim Colligan continuing under the B&B banner.

Bartlett and Lear, who have been identified with "Travelers" since its inception on the NBC radio web in 1949, are prepping new daytime tele show ideas to be pitched to the networks as a Chi-originator.

CBS-TV 'Search' To Sub Murrow

With Alcoa set to take a summer hiatus on its "See It Now," CBS-TV is slotting its "The Search" documentary series in the Tuesday at 10:30 time as a summer replacement. Series will have the "for sale" tag on it, since Alcoa is taking off entirely for the hot days and won't be back till the fall, when Ed Murrow returns. If the web can't achieve a sale, it will run "Search" as a sustainer.

There's a dual reasoning behind the slotting of "Search" as "See It's" replacement. One factor is the maintenance of the documentary flavor of the Murrow segment. The other is the fact that such slotting will give "Search" nighttime exposure, giving it a far greater audience than it's been able to achieve in its Sunday afternoon slot. Series, produced by Irving Gitlin for the network, was filmed at various universities, and shows their special educational-social field units at work.

Gov. Harriman Booked As 'Meet Press' Guest

"Meet the Press" has booked New York Gov. Averell Harriman for its May 1 NBC-TV session. Since the Lawrence Spivak panelist is a nationwide segment, the session won't be confined to matters of state politics. It's anticipated the participating newsmen will sound Harriman out on his Presidential aspirations for '56.

Marshal Tito of Yugoslavia is said to be another "Press" entry when he visits the U. S. later in the year. "Press" claims it's got a solemn confirmation on the matter.

Red Barber Gets Post-Gillette Nod

Chicago, April 12.

Sportscaster Red Barber, for so many years associated with CBS, gets an NBC-TV identification starting May 13 when the State Farm Insurance Co.'s move his post-fight "Corner" in behind the Gillette-sponsored Friday night bouts. Barber's sports spot curently is the flexible afterpiece to Columbia's Wednesday night pug card but because of the station clearance angle the bankroller and the Needham, Louis & Brorby agency nixed ABC-TV's bid to join Pabst in the June 1 changeover from CBS-TV.

Like the Gillette fights, Barber's show takes an eight-week hiatus during the summer but they return together in the fall. During the hot weather lull, razor blade firm will again run its "Cavalcade of Sports" film in the 9 to 9:30 (CST) Friday night slot with Toni, its subsid, moving into final half-hour with a show still to be picked.

Caesar's Summer Sub, Starring Phil Foster, A 'Bus Stop' With Music

The hour package put together by Sid Caesar for summer slotting in his Monday night 8 to 9 period on NBC-TV and starring Phil Foster will be a "variety stanza with a running story." Foster will be a bus driver, with the format evolving around a series of one-niter stands by a band. Bill Hayes will be the band singer. Bobby Sherwood has been signed as the bandleader. Gal vocalist is still to be picked.

Caesar himself will produce the stanza, with Carl Reiner, regular on the Caesar show, as director. It'll mark Reiner's debut as a tv director. Kickoff date is June 27.

Overall Exiting CBS

Jack Overall and CBS Radio are severing relations. Overall has been eastern sales manager since moving over from Mutual. He is being replaced by Ben Lockridge, who shifts from the Detroit office of CBS.

Replacing Lockridge in Detroit will be Bok Reitzel, CBS Radio sales manager on the Coast. Changes become effective May 1.

'Ballroom' Spots, Mebbe News Sale A WNEW Stunner

Station chief Richard Buckley is breaking sharply for the first time with the emphatic sales tradition of the preceding Bernice Judis-Ira Herbert regime at WNEW, N. Y. Station's major showcase, "Make Believe Ballroom," will no longer be restricted exclusively to quarter-hour sales, and Buckley is contemplating sale of the once-an-hour news capsules, which have been enforced pubserv sustainers since their inception years ago.

Buckley'll offer hunks of the "Ballroom" six-day strip (10 to 11:30 ayem and 5:35 to 7:30 p.m.) for one-minute spots, all of which will be delivered live by deejay

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Bidding Already on For '59 Pan American Games

Pan American Games won't be held again until 1959, but bids are starting for network radio-tv rights and coverage. Games have been awarded to Cleveland, which will provide extensive facilities including a new huge stadium, swimming pool, etc.

Sports classic was concluded recently in Mexico City.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

KEEPING UP WITH THE GLEASONS' ON TALENT FEES ALARMS STATIONS

Sour reports have been seeping into N.Y. from network affiliates over the "coin is no object" pacts the video webs have been making with top talent. The outlets fear that agencies and sponsors will find the ratio of time costs to program costs completely out of kilter with past advertising practices, and thereafter seek other, less expensive media.

The problem revolves around the venerable agency yardstick for video buys — cost per 1,000. It's wondered among stations (who figure that if the webs lose biz and subsequently programs, affils will suffer in kind), just how much higher can an Ed Sullivan, Ralph Edwards, Jackie Gleason go in the Nielsens; certainly not high enough in proportion to their increased salaries, since all three, and others of that money genre, have shows that already pull mighty ratings. Thus, audience costs will rise. The problem, the stations complain, will then point up the fact that production costs are so much higher than time cost, far exceeding the 40.45 or even 50% higher that some agencies are willing to recognize as necessary. Of course, as set ownership increases, time costs go up also, but not as appreciably as talent fees, the stations say.

The stations draw a parallel among niteries, which lately, due to the fast spiralling talent costs (Las Vegas, etc.) have set the price of entertainment so high that many bistros can't afford to present shows any longer. Therefore, the stations foresee where all video talent will demand increases to "keep up with the Gleasons." (It has already begun: freelance tv scribes have shown a strong tendency to resent the high prices the webs pay comics while holding out on them.) While they might never get the deal Gleason got, it's felt there's no denying other talent some kind of equitable increase, and industry-wide price mushrooming will drive the bankrollers to other fields—a sore hurt to tele stations, who unlike their radio bretheren cannot live without the network. The possible walkout by sponsors, affils say, won't necessarily be substituted by increased national spot; it might be a case of thorough anti-tv conditioning.

Considered the basic reason for the inflationary talent nuts is the dog-eat-dog competition among the tv networks, giving the comics, writers, director-producers, et al, an opportunity to say, either double my salary, or the other guy will. The hinterlanders argue in greater numbers these days that the nets will somehow have to put a ceiling on talent contracts to prevent industry-wide overindulgence, if, indeed, it's not already too late.

CBS Nixes Bill Leonard Bid for Rival Web Emcee Role on 'Mr. Citizen'

Plight of the network "contract personality" is pointed up in the burn Bill Leonard is doing because CBS refused to allow him to accept an offer to emcee the "Mr. Citizen" tv'er on ABC which preems next Wednesday (20). Incident occurred a few weeks ago, with Liggett & Myers offering him the slot but CBS refusing to allow him to do a show on another network.

Leonard, who does a flock of radio-tv shows for WCBS and WCBS-TV in New York, including his "Eye on New York," was reported plenty miffed about the network's refusal to okay the deal. He confirmed he'd been offered the job and the network turned it down, but wouldn't comment beyond that. However, friends of Leonard said he felt he'd given 10 years to the network and built a rep for the net and himself, yet when an opportunity such as the "Mr. Citizen" show came along, the web shut the door in his face. "Mr. Citizen" particularly represented a good opportunity, it was said, since it was right up Leonard's human interest reporting-interviewing alley.

Network gave no reason for its refusal, but trade circles thought it might have something to do with

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Talkers' Tall Trekking

Most out-of-town radio gabbers, almost since the inception of the medium, have dreamed someday of quitting their local jobs and migrating to N. Y. But of recent months the big metropolis apparently hasn't been waiting for them to come of their own accord. It's been reaching out and swiping them from smaller town stations, most particularly Ohio stations.

Take a look at the past year: WCBS, the CBS N. Y. o&o, has latched onto Bill Rardle, who still does some work out of his former exclusive domain, WERE, Cleveland. WINS copped Alan (formerly "Moondog") Freed from old Ohio too, though the "Rock 'n' Roll" specialist still gets back there via E. T. Latest Ohio (Cincy)-to-N. Y. addition is Jean Sheppard who just started a WOR gabathon. A couple of other talkers who made the trek to N. Y. are Ed Locke, from Philly, and Norm Prescott, from Boston, where he still does some time.

There was a report that Johnny Andrews would be brought in from Cleveland as successor to Allyn Edwards on WRCA, but Bill Cullen has been announced for the job.

Mennen to Share Bouts With Pabst

Pabst this week succeeded in bringing in a cosponsor to share the cost of its Wednesday night fights when they switch to ABC-TV on June 1. New cosponsor will be the Mennen Co., which heretofore has concentrated its television efforts in the spot field. Mennen will plug its entire line over the fightcasts, which it will cover with every-week, rather than alternate-week, exposure. International Boxing Club is said to be lining up a championship bout (probably with middleweight king Bobo Olsen) for the June 1 ABC-TV kickoffer.

ABC-TV, incidentally, has resolved a touchy clearance problem involving the fights. WABC-TV, its New York flagship, had "Eddie Cantor Comedy Theatre" on Wednesdays at 10:30, smack in the middle of fight time, for Ballantine Beer & Ale. It was a touch-and-go question whether Ballantine would allow itself to be preempted for Pabst, a competitive brew. Former has consented, however, to having the Cantor show moved to Monday nights at 10:30, effective this Monday (11), leaving Wednesdays open for Pabst.

Mennen buy-in was effected via McCann-Erickson, which shares Mennen billings with Kenyon & Eckhardt.

Brecher's 'People's Choice,' Jackie Cooper as Lead

Hollywood, April 12.

Producer Irving Brecher has inked Jackie Cooper as lead for his new series, "The People's Choice," to be made under the banner of George Burns' McCadden Productions.

Alan Lipscott and Bob Fisher script series. Cooper arrives from N.Y. next week to meet with Brecher and help in selecting a femme lead. Brecher, creator of "Life of Riley," checked into McCadden to begin casting lesser roles in the comedy-drama series.

Nielsen Whittles Radio-TV Deficit, $2,789,900 Gross

Chicago, April 12.

In a financial recap of its 1954 activities, A. C. Nielsen, the research firm, disclosed that it grossed $2,789,900, from sales of its multiple radio-tv surveying services. The figure amounts to an alltime high gross in the broadcast line for Nielsen but it still represents a substantial loss for radio-tv services, though probably the smallest deficit to date.

Nielsen's overall research operations, including the foreign subsids, ended up with a neat net profit of $500,000, compared with $285,000 in 1953. Total revenue was $12,322,000, a 12.3% gain over the previous year. The Food-Drug division accounted for the bulk of the service revenue with a total of $7,132,700, up 15.4% over 1953.

One of the top projects on the Nielsen 1955 agenda is the development of a tele rating service for Great Britain, tied in with the emergence of commercial video there this fall. Construction is due to get underway this summer on an Oxford, England, headquarters.

Meanwhile, five new stations and seven ad agency subscribers have signed for the Nielsen Station Index reports, bringing to 49 the number of stations and 54 the number of agencies using the service. Stations are WBBM-TV, Chicago; KXLA and KNXT, Los Angeles, and KSD and KSD-TV, St. Louis. Agencies are Calkins & Holden, McCann-Erickson, John C. Dowd, Hoag & Provandie, Sutherland-Abbott, Reingold and Lang, Fisher & Stashower.

Finney to Vidicam

Peter Finney has resigned as v.p. in charge of radio and television at the Harry B. Cohen agency to join Vidicam Pictures, the commercial and industrial pic firm, as a partner and exec v.p. under prexy Alfred Justin.

Besides supervising such shows as "Police Story," "Hollywood Opening Night" and "Danger."

'55 Peabody Awards

The Peabody Awards committee got neatly off the hook this year on the perennial awards problem—leaks to the press before the presentations—by announcing its choices nine days before the annual luncheon at which they're presented. Henry Grady School of Jouralism of the U. of Georgia, which administers the George Foster Peabody awards, released the list of winners to the press Monday (11), nine days in advance of the presentation luncheon at the New York Radio-Television Executives Society gettogether at the Hotel Roosevelt next Wednesday (20).

Awards brought few surprises. In television, John Daly (ABC) copped in radio-tv news; George Gobel (NBC) in television entertainment; "Adventure" (CBS) in tv education; "Omnibus" and "The Search" (both CBS) won special tv awards; "Disneyland" (ABC) took the youth-children's category; "Industry on Parade," the National Assn. of Manufacturers' quarter-hour weekly newsreel, won for national public service; while WJAR-TV, Providence, copped in regional public service for its "Hurricane Carol" coverage. Radio winners were "Conversation" (NBC) for radio entertainment; "Man's Right to Knowledge" (CBS) for radio education; "Pauline Frederick at the UN" (NBC) for radio contribution to international understanding; KGAK, Gallup, New Mexico, for local public service for its "Navajo Hour" and a citation for radio music to Boris Goldovsky for the Metropolitan Opera broacasts on ABC.

Luncheon, the ninth RTES session at which the awards will be presented, will be emceed by Bennett Cerf.

Can CBS Afford It?

Decision of CBS-TV to knock out its 7:30 to 8 p.m. music & news cross-the-board format and make a play for the kid audience (a la ABC), with Doug Edwards' 15-minute news program as a consequence being relegated to 7:15 non-network time, might well wind up as a "penny wise, pound foolish" gesture on the part of Bill Paley & Co. The program rescheduling comes at a time when the D.C. solons are on the warpath and gunning for the networks with an eye toward possible regulation of the coast-to-coast skeins.

CBS undoubtedly is motivated by the best of showmanship intentions. The 7:30 accent on kid shows will probably swell the web's tv coffers to new highs and rack up those all-important ratings. That's the kind of CBS savvy and knowhow that parlayed the tv web into '54 revenues unequalled by any network in the medium's annals.

But it's a question of "how entertaining can you get?" when the network's only attempt at regular programming on even a quasi-public service level within the 7:30 to 10:30 "network time" area is sacrificed. It's true that the guy with the right, zingy tv news format is still elusive; but there's no denying that, over and above the "responsibility" facets involved, news is a commercial commodity. And while CBS has its Ed Murrow and "See It Now," that too, is a 10:30 station-time slotting.

Rescheduling of Edwards at 7:15 must obviously cut into his exposure, for the affiliates, not bound by network-time commitments, can take it or leave it. A lot of stations will leave it, for 7 to 7:30 is a local bonanza period. Some stations would be required to slot it as early as 6:45, thus inviting even fewer viewers.

The responsibility is not CBS' alone; it concerns all the networks. But Columbia happens to be the flushed-with-riches web, most vulnerable to the Washington sleuthing.

Can CBS "afford" it?

Dial NBC for RCA

That Parent Company Identification Gets a Telephonic Coast Hypo

What is regarded as a "sneak preview" of coming events on a much broader scale is the current practice among NBC telephone operators on the West Coast to answer calls with: "This is NBC-RCA." The move is generally interpreted as a follow-up to the desire of RCA-NBC board chairman David Sarnoff to gradually instill a greater awareness on the part of the American public of the RCA parent company in the NBC scheme of things.

The initial push came about a year ago when the station break signals on the NBC o & o operations (both radio and tv) broke away from the traditional network-only identification pattern and put the accent on RCA. Then came an even more deliberate thrust—when the call letters of the New York and Hollywood NBC-owned stations were changed to WRCA and KRCA, respectively.

Some say it's just a question of time before it becomes the RCA Network.

Bert Lee Jr. Joins Pop

Like his father, Bert Lee Jr. recently quit WMGM, N. Y. radio indie, and, like his father, he's gone and joined WAAT (and WATV), Newark. In this recent WMGM-to-WAAT cycle, he's been accompanied by a show that was carried on the former station for 18 years, "Today's Baseball."

"Baseball," day's N.Y. games recreated with sound effects by the younger Lee, in a half-hour show, comes sponsored by a chain of Cury's general stores. It's a seven-day a week, 7:30 to 8 p.m. deal, that began last Monday (11). Two weeks ago, Lee Sr.'s former buddies at WMGM, Marty Glickman and Ward Wilson joined him in a carbon of their WMGM radio sports cracker-barrel session on WATV.

NBC Sets Kidvid Vigilante Group

NBC-TV has become the first telenet to set up its own kidvid vigilante committee. The web, in a simultaneous move, also made Dr. Frances Horwich, producer and tutor for "Ding Dong School," its supervisor for children's programs.

The web is establishing a "children's program review committee," which will have, in addition to Dr. Horwich, Mrs. Douglas Horton, former president of Wellesley College, ex-WAVE chieftain, and now v.p. of the National Council of the Churches of Christ in the U. S. as well as a member of the RCA and NBC boards. The other committee vigilante is Dr. Robert F. Goldenson, assistant professor of psychology at Hunter College and past prexy of the Tri-State Conference on Family Relations as well as being a member of the International Congress for Mental Health.

According to Joseph Heffernan, NBC financial v.p., the juve programming supervisory job established for Dr. Horwich will cover building new shows and keeping a rein on old ones, reporting directly to program veep Dick Pinkham. As for the committee, it will work "toward the maintenance of high program standards for the millions of American youngsters who watch tv," said Heffernan. He also said that the web "is deeply conscious of its position in relation to social problems."

Doug Edwards News Slotting on CBS-TV A Local Station Poser

Douglas Edwards' CBS-TV newscasts, involved in the web's 7:30 to 8 p. m. ditching process (along with the singers) next season, may ride at 6:45 on some stations instead of at 7 or 7:15. Reason stems from fact that a number of outlets cannot afford to relinquish the 7-7:30 segments which are solid with syndicated telepix and other local fare.

The 7:15 crossboard berth for Edwards would apply to many other stations, however, and possibly he will do a live and updated repeat from the earlier newscast. Under such a setup, the locals (such as WCBS-TV, N. Y.) would slice 15 minutes from their feature films that customarily anchor at or near 7:30.

Whole situation is just about as nebulous at this point as to what will happen to vocalists Jo Stafford (Gold Seal) and Jane Froman (General Electric).

'ANSWERS TO CANCER'

WRCA-TV's news and special events sector is producing a half-hour program jointly with the New York City Cancer Society titled "The Answers to Cancer."

It's slotted Sunday, April 17, at 1 p.m.,

'MOBILITY ON A KILOCYCLE'

'MONITOR' SHAPES A NEW HORIZON

"Monitor," NBC radio's forthcoming 40-hour stream of sound on weekends looks like the testing and perhaps final ground for Sylvester (Pat) Weaver's "wide-wide world" concept. Over 200 affils in the coast-to-coast audio hookup are expected to take part or all of the June 12 initialer, which, the NBC presentation said, will bring the audience "everything important, entertaining or interesting that is happening anywhere." And by that Weaver means to cross media lines, borrowing from theatrical pix, tv (via simulcast, tapes, etc.) niteries, mags and newspapers, if necessary.

To run from 8 a.m. on Saturday to midnight on Sunday of each week, the radio "service" (instead of program), as Weaver chooses to call it, is his bid to bring a little coin to a virtually barren programming area. It's "mobility on a kilocycle" and he intends seeking a big turnover audience rather than a steady listenership.

"'Monitor' won't pull people away from tv. Instead they'll listen to it instead of not listening to radio at all," Weaver opined. He didn't expect to get radio listeners who had their minds on, say, an all-music show, either.) So, on the

(Continued on page 52)

Ev Meade Back

Everard Meade, who retired from his job as radio-tv veepee at Young & Rubicam two years ago when he quit the industry completely, is back, but he says it won't be permanent. NBC prexy Pat Weaver, his ex-associate of Y&R, has hired Meade as "project officer" of the new NBC Radio 40-hour weekend show, called "Monitor."

Meade is going to act somewhat as the show co-ordinator—or, he was described as "liaison" between Weaver and the program's exec producer, Jim Fleming. Meade, who retired to write, has been teaching at the U. of Virginia graduate school of biz administration. Just how long Meade intends staying with NBC was not disclosed.

Blame B'kmaking In Trotcast Axing

The nightly video coverage of trotting races by WATV, Newark, has been completely axed as a result of allegations that it was proving a bookmaker's blessing. The station's televising of eight races a night from Roosevelt Raceway, only a week old when stopped, was believed the most extensive regular coverage given any horse event.

A N. Y. Post article by Jimmy Cannon late last week said that "tv has allied innocently with the underworld to create an immense new city-wide gambling racket. It has made horse parlors out of living rooms." Almost immediately WATV announced cutting trotting coverage to merely the feature event of the night, from 10:45 to 11. But plans were revised on Monday (11), and, instead, all races were killed. Reason was that the station felt that it cost as much to televise one race as it does eight. And it was simultaneously learned that Roosevelt Raceway was paying part of the nightly freight to televise the chariot events, and therefore wanted more than one race a night.

Station, at the time of the Cannon article, disclosed that it had been careful to avoid airing the winning prices of the races, either visually or orally. Before starting the series on April 4, the station is said to have been told that bookmakers in N. Y. had little interest in the trotters.

NBC Standing Pat

Despite the decision of CBS-TV to follow the pattern of ABC and "play to the kiddies" from 7:30 to 8 p.m. by knocking out its music-news shows and installing kidpix, NBC says it will stand pat next season and return with the same 15-minute slottings that currently prevail.

Thus the John Cameron Swayze cross-the-board (7:45-8) news show will stay put, as will the preceding Dinah Shore-Eddie Fisher alternating segments. There may, however, be one change. There's some doubt about Toni continuing Tony Martin in the Monday 7:30-7:45 period. But the web already has an order from Glass Wax, on behalf of Jo Stafford (being preempted by CBS) if the time opens up.

GE, Milland Call It Quits; Groucho Competish Rough

Hollywood, April 12.

General Electric and Ray Milland have parted after GE was unable to find another time slot for the Milland vidseries now seen Thursdays at 8 p.m. on CBS-TV. GE wanted to duck bucking Groucho Marx's "You Bet Your Life."

Deal also fell apart because Milland didn't want to continue in a series portraying the same, continuing characterization. Milland said recently he felt two years in one role was enough as far as he was concerned.

However, there is a distinct possibility the actor may be back on tv next year as host of an anthology vidfilm series, and would also star in some of the films.

On the other hand, renewal for "General Electric Theatre" is being finalized, and MCA will again produce 26 live and 13 filmed shows in the series seen Sunday nights on CBS-TV. Revue Productions, agency's production arm, will turn out the telefilmed stanzas.

Film production begins in May, with first on tap to be "Prosper's Old Mother," starring Ethel Barrymore and Ronald Reagan. Negotiations are under way for Raoul Walsh to make his tv debut directing a GE vidfilm, and whether he will is contingent upon his pix commitments. "Mother," scripted by Bill Bowers, is from a Bret Harte story.

CBS-TV SIGNS LA ROSA FOR SUMMER STRIP

Julius LaRosa, ex-Godfrey singer on CBS-TV, gets his own video slot on the web this summer, going into the three-times-a-week 7:45 to 8 p.m. period when Perry Como exits. LaRosa deal is for nine weeks effective June 27.

In the fall CBS is converting the 7:30 to 8 five-times-a-week strips to kid shows.

CBS Grinding Out New TV Comedies

At least three new comedy shows are in the blueprint stage at CBS-TV with an eye toward slotting on next season's roster. These include a Larry Storch show, another starring Orson Bean and a third, a situation comedy, built around the "Joe and Mabel" characterizations created by Gaynor Niemann. Latter show is already earmarked for Tuesday night.

Storch show is currently being written by Larry Marks and Marvin Fisher, with Marlo Lewis as producer. (Storch previously did summer duty for the network as a Jackie Gleason replacement a few seasons back.) Orson Bean show is being produced by Dick Lewine. (Bean also had a summer ride last season with a "Blue Angel" variety format which was subsequently scrapped.) This time the web feels it's got a more potent property.

CBS already has an audition show in the shop on the Dan Petrie-produced "Joe and Mabel" and has high hopes for the half-hour stanza, which it will film in New York. Leads are played by Edith Talbert and Jimmy Lydon.

SCHICK CO-SPONSOR OF MONTGOMERY

NBC-TV got out of a major problem this week by signing Schick Razors to sponsor the alternate weeks of its "Robert Montgomery Presents" Monday night dramatics as a replacement for American Tobacco, which is dropping the show. Schick will alternate with Johnson's Wax.

Montgomery Collapses

Robert Montgomery collapsed on the set Monday (11) during rehearsals of "The Great Gatsby," in which he was to star via his "Presents" show that evening. He was reported in good condition but resting, with the collapse presumably coming from overwork. Program used a kinnie that night, but Montgomery said he'd do "Gatsby" four weeks from now.

Metop as Tint Spec?

Sol Hurok, who has an important voice in NBC-TV programming these days, is reported negotiating for a Metropolitan Opera performance as a 90-minute "Producer's Showcase" color spec next season. This, of course, would not be the first tv exposure for the Metop, since "Omnibus" did a performance of "Fledermaus" a couple seasons back and the opening night at the Met was given the closed-circuit treatment for theatres.

However, it would be the initial Metop performance in tint tv. Opera under consideration is "Tales off Hoffman" with Roberta Peters.

'Bait-Conscious' Gimbel's Cancels Barry Gray TV'er

Commentator-columnist Barry Gray had his recent plans to return to video via WATV, Newark, foiled indirectly by the hot 'n' heavy "bait" and "switch" campaign now being waged. He was skedded to start on the tele station last Monday (11) for at least four weeks on a stripped news stanza, but almost at the last minute his would-be bankroller, Gimbel's Food Plan, backed out.

Gimbel's ad agency, Maury, Lee & Marshall, cancelled the Gray sponsorship because it realized that it was to start almost on the tail of some very bad publicity for food freezer plans generally. And only a few days before the slated WATV launching, the D.A.'s office indicted a Bronx food freezer company and its execs for fraudulent advertising. The overall situation, the agency said, would have cast an onus on Gimbel's Food Plan—merely through association, and even though the Gimbel firm was legitimate. The Gray four-week nightly sponsorship was said to be in behalf of an intensive spring promotion.

Gray has been off video since last summer, when he had a falling out with the Dumont o&o, WABD, N. Y., primarily, it was felt, because of his political viewpoint.

CBS-TV Signs Sahl

San Francisco, April 12.

Mort Sahl, comic at the Bohemian North Beach club, the hungry i, has been signed to a five-year contract by Harry Ackerman of CBS and will be launched on tv with his own series in June

IT'S A QUICKIE TURNOVER BIZ

By BOB CHANDLER

First major evolutionary operational pattern to emerge out of the "transitional period" of network radio is the growing use of the networks by major clients for promotional shortterm saturation campaigns. As a result of this type of network purchase by sponsors and the acceptance of this business by the nets, radio is gradually changing its face and finding a new place in the show biz sun.

The "new" radio, as reflected in this "spot buy" era, now takes on the semblance of a newspaper or magazine, with "insertions" the advertising rule instead of longrange contracts. The staples of the "editorial" content of the networks comprise news, sports and weather, featurets and capsule service shows, plus the traditional soap operas, musical segments and audience-participation series. Under the saturation purchase, by which a sponsor buys multiple exposures all over the network for a two or three-week period, his message is spotted on news shows, service shows, or anyplace on the network he wants it.

Radio Heretofore Reluctant

The major roadblock to such a new pattern, which now has largely been overcome, has been the reluctance of the networks themselves to sell radio like newspaper or magazine advertising. The uncertainty involved in such shortterm purchases, the absence of the traditionally projectable longterm contracts, the hidebound tradition of selling specific periods and specific programs rather than inser-

(Continued on page 54)

Dennis James, OG Ending Long Ties

Dennis James and Old Gold are calling it quits on their six-year-old association at the end of the month. Parting, which marks the end of one of the oldest sponsor-personality relationships in television, is completely amicable and James in the future will offer Lorillard first crack at any package in which he's involved.

Reason for the break is multifold—there's the press of other work, what with his cross-the-board half-hour CBS-TV daytimer, "On Your Account" for Procter & Gamble and his "Chance of a Lifetime" for Bromo-Seltzer and Lentheric on DuMont; the matter of impending deals for the fall on major networks; and the question of responsibility to his regular sponsors in that he works for them as star of a vehicle while doing only commercials for Old Gold.

Both James and Nick Keesely, v.p. of Lennen & Newell, the Lorillard agency, expressed regret that the relationship was ending, but the decision was a matter of balancing relative values. James pointed out that continuation of his Lorillard deal involved only money, while a break would clear the way for other things, such as emceeing a couple of new vehicles in the works for the fall. He also said it wasn't fair to P & G for him to do only commercials for another firm while starring for the soap company. Additionally, since the additon of "Account" to his schedule, fitting in the OG commercials has been tougher.

At present the deal involves only one show, the Sunday night "Two for the Money" Herb Shriner starrer. At one point during the association, three properties were involved, "Two for the Money," the Fred Allen show and "Chance of a Lifetime." Relationship with Lennen & Newell continues via "Chance," since Bromo-Seltzer is an L&N client. James over the past couple of months worked with Old Gold on a new commercial format wherein the personality isn't stressed as much.

Frieda Rebuffed On TV Violence As FCC Head Bars Program Regulation

Washington, April 12.

FCC Commissioner Frieda Hennock's recommendation that the Commission crack down on some of the crime and violence shows seen by youngsters on television, has run into a roadblock.

Commission Chairman George C. McConnaughey, while admitting such programs may contribute to juvenile delinquency, said he opposed FCC use of its license renewal powers to censor programming.

"Without question," McConnaughey said on the CBS show, "Capitol Cloakroom" Saturday night (9), "juvenile delinquency, being a serious problem in this country, could be very easily contributed to by the wrong kind of programs. Crime programs could very easily contribute to juvenile delinquency as one of the segments, as is true of movies, as is true of automobiles, as is true of the manner in which youngsters are raised.

"The FCC is interested in the problem, but the FCC does not have control over programming in this country. The only control that we have of the licensee is when his license comes up for renewal. When you get into that you are getting into the regulation of programming. That, as I conceive it today, should not be a function of the Federal Communications Commission."

Miss Hennock, testifying last week before the Senate Subcommittee to Investigate Juvenile Delinquency, asserted that the FCC has the power and duty to licensing authority to control certain programs. She said the Commission should require stations seeking license renewal to report "the incidence of acts and threats of crime and violence on all programs throughout the day. Moreover, the FCC should pursue a rigorous policy of refusing renewal of licenses to offending stations which disregard their public responsibilities by continuing to victimize immature audiences with a concentrated and profuse deluge of crime, brutality, sadism and outright murder."

She suggested that the Senators make a recommendation to this effect to the FCC. She said the Commission was most sensitive to suggestions from Congress, and that broadcast licensees are equally sensitive to suggestions of the FCC.

Joseph V. Heffernan, vice-president of NBC, told the hearing that "we are opposed to Government censorship and to any device by which Government is empowered to check the expression of opinion. We believe that in the long run any attempt to regulate program content by Government decree will prove both unwise and unworkable." He added that "crime and mystery programs are a proper and legitimate part of broadcasting" and said most experts and surveys say television shows do not contribute to juvenile delinquency.

Harold E. Fellows, president of the National Association of Radio and Television Broadcasting, spoke for the voluntary NARTB Code. While the Senate Committee gave NARTB an "A" for effort under the circumstances, Senator Estes Kefauver (D., Tenn.), committee chairman, urged NARTB to "take off the gloves" in enforcing its code. Otherwise, Kefauver warned, the broadcasters will lose public confidence.

we feel like we
swallowed the canary...
29.1*
LOUIS HAYWARD
THE LONE WOLF
The 2nd highest rating of any non-network ½-hour film show in Milwaukee (nation's 14th biggest consumer market)... where it's heating up sales for Wisco Gas. 39 thriller-dillers with thrilling ratings in market after market.
* ARB, Jan. 1955 — Milwaukee
31.9*
CHARLES BICKFORD
MAN BEHIND THE BADGE
All new, all first run, but the same terrific series that scored top ratings (like that 31.9 in Boston) on its network run last summer. "Realistic... Bickford excellent" (Variety). 39 fast-paced dramas.
* ARB, June 1954 — Boston
26.1*
KEN MURRAY
WHERE WERE YOU?
26.1 in Fort Wayne, and moving mountains for Bekins Van & Storage in San Diego with a 15.7*. In Los Angeles, a tidy 13.6* vs. Herb Shriner and Imogene Coca. 26 gripping films.
* ARB, Feb. 1955
47.3*
FAMOUS PLAYHOUSE
That rating is for the important New Orleans market, where FAMOUS PLAYHOUSE did famously for Budweiser. Timely tip: it's one of summer's most reliable sales-builders in market after market. Over 200 four-star films.
* Telepulse, Sept. 1954 — New Orleans
WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY
BEVERLY HILLS: 9370 Santa Monica Blvd.
CRestview 6-2001
ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DETROIT
HOUSTON
KANSAS CITY, MO.
MINNEAPOLIS
NEW ORLEANS
NEW YORK
PHILADELPHIA
PITTSBURGH
ROANOKE
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
TORONTO • LONDON • PARIS

LOOK AT THESE TOP RATINGS FOR MCA-TV SHOWS!

And we've got a dozen more just like these—syndicated film hits that are snaring No. 1 ratings wherever played. For *top* ratings, *big-time* stars, *solid* merchandising support, you can't beat MCA-TV shows... because they're beating everything in sight!

23.5*

ABBOTT AND COSTELLO

In Cleveland (nation's 6th biggest consumer market), a chunky 23.5 for Chunky Chocolates, putting it right up in the "top ten". They're a scream in New York, too—with a 14.6** and 3rd highest ranking among all non-network ½-hour film shows. 52 rollicking films.

* ARB, Dec. 1954—Cleveland
** ARB, Feb. 1955—New York

26.7*

THOMAS MITCHELL MAYOR OF THE TOWN

The top-rated non-network ½-hour film show in Chicago (nation's 2nd biggest market)... where it's putting a head on sales for Meister Brau Beer. 39 "superb, hard-to-beat dramas" (Billboard), projected with twinkling warmth by Thomas Mitchell.

* ARB, Dec. 1954—Chicago

51.0*

PRESTON FOSTER WATERFRONT

The top-rated of all shows, local and network, in Houston-Galveston (nation's 16th biggest consumer market)...where it's racking up sales for Sears Roebuck. In Philadelphia: A smashing 32.2* rating and top-rated non-network ½-hour film show! 78 taut films.

* ARB, Jan. 1955—Houston and Philadelphi

44.8*

GUY LOMBARDO AND HIS ROYAL CANADIANS

First rating in Pittsburgh (nation's 7th biggest consumer market)—a lyrical 44.8, knocking off 2nd highest rating there...for Iron City Beer. In New York, 13.8 first rating** wins 4th highest spot among all non-network ½-hour film shows. 39 sparkling films.

* ARB, Jan. 1955—Pittsburgh
** ARB, Feb. 1955—New York

NEW

PAUL HARTMAN PRIDE OF THE FAMILY

A fun-filled new series whose network rating zoomed from 11.2 to 17.1* in six short months for Armour & Co. Now newly available for local and regional sponsorship. 40 films in one of the funniest situation comedies ever produced.

* Nielsen, April 1954. Show too new for local ARB ratings.

24.5*

ROCKY JONES SPACE RANGER

Among the highest-rated kid shows in St. Louis (nation's 8th biggest market). "One of the greatest merchandising shows on TV," says a sponsor, Dr. Pepper Co. 39 fascinating science-fiction films getting top ratings everywhere.

* ARB, Jan. 1955—St. Louis

42.9*

ROD CAMERON CITY DETECTIVE

One of the two MCA-TV syndicated shows to go over a 40 rating in Houston. "Very skillfully produced—fast-moving whodunit" (Billboard). 65 crack films winning high ratings for Falstaff, P. & G., and many others.

* ARB, Feb. 1955—Houston

36.5*

HEART OF THE CITY

Goes right to the heart of Pittsburgh (nation's 7th biggest consumer market) with 5th highest rating of all non-network ½-hour film shows. The happy sponsors—Royal Bedding and Speidel Watchbands. 91 suspenseful dramas.

* ARB, Oct. 1954—Pittsburgh

ONLY MCA-TV CAN OFFER YOU SUCH A GREAT SELECTION OF TOP-RATED HITS! AND HERE ARE STILL MORE TO CHOOSE FROM:

BIFF BAKER U.S.A.
CURTAIN CALL
FOLLOW THAT MAN
HOLLYWOOD OFF-BEAT
I'M THE LAW
PLAYHOUSE 15
ROYAL PLAYHOUSE AND COUNTERPOINT
SOLDIERS OF FORTUNE
TELESPORTS DIGEST
TOUCHDOWN

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV Lays a Black & White Easter Egg as Pickups Lack Spirit or Flavor

By ART WOODSTONE

The principal special television shows added little to the flavor of Easter Sunday, and, with the exception of one of two churchcasts and a panel stanza, less to the spirit of the holiday. The fashion shows that appeared intermittently on the channels in N. Y. this past Sabbath might have better served in commemoration of Ladies' National Garment Week or the like, and the WPIX cast, featuring Ed Sullivan, and bringing N. Y. its only contact with the famous Fifth Ave. parade, would have made a very ordinary slotting on any Sunday, Monday or Tuesday of the week. On the whole, from the looks of things, video would have been much better off sticking to the churches, unless it could have been more imaginative and still be sensible.

CBS-TV at 10:30 ayem was the first Egg Day telecasting caught. It was a "Look Up and Live" half-hour that was styled, the CBS release said, after the "You Are There" skein. It capsulized, as one part of the show, an interview with the witnesses of Christ's resurrection and included an interview between the padded shoulder of a Witty Brothered announcer and doubting Thomas in his 2,000 year-old raiments. There were other segments to the 30 minuter that made a serious effort to disclose the meaning of Easter, but the program managed somehow to remain stagey when it should have been sincere. Monsignor. John J. Dougherty, who bears a strong vocal and physical resemblance to Bishop Fulton J. Sheen, was a show fillip, and, perhaps, he could have carried the ball alone. But were the show more than a minor effort, it was still on too early for maximum appreciation.

At 11 ayem, NBC, CBS and ABC televised church services. CBS and ABC gave Episcopalian services while NBC devoted time to Catholic worship. Background descriptions, where available, were brief but helpful. Though the three shows were only viewed in smatterings, camerawork seemed adequate in all cases. Perhaps it was because the Washington Cathedral during Holy Communion was the most impressive church of the three covered, but CBS manipulated the most intricate and revealing shots. It was naturally good sense for the webs to restrict these late morning telecasts to the more colorful Catholic and Episcopalian services, but there could have been more general interest evoked if the webs conspired and each got a different denomination on at complementary times for comparison's sake.

Just a Mass of Suits, Hats

At 11:30, WPIX, the local station owned by the Daily News, started its two-hour show with Haila Stoddard, Ed Sullivan (who did his own "Toast of the Town" that night on CBS), and Kevin Kennedy. Perhaps the greatest disappointment lay in the fact that the only views of the Fifth Ave. tradition were given as crowd shots. Every time the WPIX remote made one of its irregular appearances, the crowd was an indistinguishable mass of new suits and hats. The only vivid motion came when everybody waved at the camera. It lacked the close-up vis-a-vis touches of other years; viewers like to meet some of the marchers, provided they're not in there just as free plugs for a commercial group.

Haila Stoddard and Ed Sullivan exchanged studio interview chores with the combined choirs of a boys college and a girls school, with actors Richard Todd and Walter Slezak, etc., none of whom had anything but a strained connection with Easter. Miss Stoddard, for all her hat changes, was uninspired and garrulous. Sullivan was dignified but of no great help in alleviating the eventual boredom of the Stoddard - to - Sullivan - to - crowd -to-commercial cycle. Incidentally, Peerless Camera Stores bankrolled the WPIX proposition, and Kevin Kennedy looked sort of odd dressed in a daytime formal selling cameras.

There were two panels about midday. "The N. Y. Times Youth Forum" constituted perhaps the best show of the day. It panelized "What Does Religion Mean To Youth?" and the cross-fire among the collegians on the stanza was deft, sincere and sensible. Allowing that Easter Sunday is as much a day for thought as for frivolity, the Dorothy Gordon show (seen on WABD, DuMont N. Y.) certainly filled the former need. On WABC, there was a "Faith For Today" panel, discussing the value of hymn singing. What might have been an enlightening conversation was essentially destroyed by its phoniness. Every line was scripted and delivered on cue, and, for laymen, acting (which this was in reality) is not always a successful or credible undertaking.

The most lavish show of the day was the WRCA-TV 1 to 2 p.m. "Easter at the Waldorf 1955" with Tex and Jinx McCrary. It combined interviews and parading mannekins. It, too, because WRCA was seemingly anxious to assure success, was heavily rehearsed and missed spontaneity and sparkle. To hear, for example, actress Win Min Than, in her dulcet English accent, read a letter about Easter to her hubby back in Burma might have been a sweet fillip had it not obviously been written by a press-agent.

Arlene Francis from the Hotel Pierre's Cotillion Room and Ben Grauer from somewheres on 5th Ave. were a peripatetic pair, at least so far as the mobility of the video cameras were concerned. They switched from the fashion show to the street scenes, and in between there were intrusive Charles Antell commercials with one of those sledgehammer don't-send - money - now spiels. Miss Francis emceed an international fashion show, got in beaucoup credits for her own skimmer and her own wardrobe—that should keep her on a due-bill for a spell —and, in between, Miml Benzell ("the first Metropolitan Opera diva to invade the nite clubs," said she) and Ralph Hunter conducting the Robert Shaw Male Chorus (16 stalwarts) did their stuff. Overall caption was "Easter In New York." Anyway, it's the first Gotham Easter Sunday that ever happened by courtesy of a hair preparation and shampoo merchandiser. One day somebody will pick up the strollers, talk to vox pop in the street and adjacent to places of worship, and the world may discover it can all be done by courtesy of just the original Sponsor.

Tele Follow-Up Comment

The Milton Greenes of Connecticut, and their houseguest, Marilyn Monroe, were "at home" to Edward R. Murrow's "Person to Person" cameras last week (8). Those who tuned in for the sake of seeing a pretty face and a famous shape must have been pleased with the visit. The rest, who perhaps expected to see a new and perchance different side of the star, likely came away disappointed.

It was an odd coupling that producers John A. Aaron and Jesse Zousmer concocted this stance. Half of the show was given over to Miss Monroe and the Greenes and the other half to Sir Thomas Beecham and Lady Beecham, he the w.k. conductor and she a concert pianist. Where the Monroe interview lagged practically from the start, with neither Murrow nor Miss Monroe at ease, the Beecham interview went along swimmingly and produced some fine little anecdotes.

Miss Monroe, her blonde hair attractively tousled and her figure moulded in a tight-fitting sweater, looked very good. However, her delivery was painfully slow, almost labored, and her conversation was something less than inspired. Nor, for that matter, were the questions thrown at her by Murrow of a kind likely to produce interesting conversation. In fact, he seemed curiously ill-at-ease, particularly towards the end of his session with the star.

Mrs. Greene emerged as the surprise star of the show. She is a looker with a keen mind who frequently helped Miss Monroe over the humps. Greene, a photog, who's also v.p. of Marilyn Monroe Productions, didn't exactly impress on the program which ranged from what looked like his den to the kitchen and the Greenes' living-room.

Greene revealed that Marilyn Monroe Productions had had a number of offers for films, books, tv and theatre — an item which should be of interest to 20th-Fox, the studio which says it has Miss Monroe under contract. 20th, incidentally, got a plug for "Seven Year Itch" (carefully initiated by Murrow) but 20th per se never even got a mention on the show. Miss Monroe held forth briefly on the importance of having a good director; on wanting to do dramatic parts; on N. Y. ("It's a very optimistic and friendly city") and on Connecticut ("It's the first time I've ever seen the woods").

Lensing on the Monroe bit was good and there were a sufficient number of Monroe closeups to please the fans, who also got a full dose of the star sitting on the couch, thoughtfully stroking her shapely legs. Somehow the show could have done with a little less of the glamor pitch and a little more of Miss Monroe as a person.

Came time for the Beechams and Murrow seemed to brighten considerably. The conductor is fond of anecdotes and he delivers them with a twinkling eye and an obviously good sense of humor, shared also by his wife. What is the influence of tv, pix, etc. on music, asked Murrow. "Devastating," exploded Beecham who earlier had quoted someone else's description of himself as "the most cheerful pessimist" he'd ever known. As the Murrow show left the Beechams, one had the feeling that one would have liked to have known them a little longer. *Hift.*

Hy Gardner may be the poor man's person-to-person over WPIX, N. Y., but the N. Y. Herald Tribune columnist frequently has it over the more elaborate Ed Murrow-CBS show by snagging newsworthy personalities who disclose facts via interview form. Rudy Vallee, for instance, observed he could play himself in a possible 20th-Fox biophic, and Jackie Gross, bookmaker-brother of Harry Gross, the Brooklyn bookie tycoon, disclosed that Gardner was planning to collaborate on "The Harry Gross Story." Marshall MacDuffie, author-attorney, who first met Soviet leader Kruyschev when he (MacDuffie) was with UNRRA and did a Collier's closeup on the Red policito boss, was another good subject. Win Min Than, the Burmese actress now showing at the Capitol, on Broadway, as femme lead opposite Gregory Peck in "The Purple Plain" was a winning interviewee. Bad direction kept all subjects at one angle and mostly in closeup; it would have been fetching to see her, particularly, in fuller length. Robert Q. Lewis also revealed his yen to recreate the old Harold Lloyd comedies and the fact that (1) Lloyd plans reissuing them on tv, and (2), has Harold Lloyd Jr. in mind for any possible followups. Lewis put in sound plug for Arthur Godfrey (for whom he has frequently substituted during the star's layoffs) and also sagaciously observed "there is more future in daytime television; at night you tire on the public too fast." The new Thursday night slot for Gardner, plus the extended half-hour period, makes for a less hectic semester; it's not as feverish and both the newspaperman and his interviewees have greater repose and opportunity to say things. The staccato journalistic style of the columnist punctuates the Q.'s with result the A.'s, as equally peppery, tell more, and falter less. This is in contrast to the more leisurely Murrow technique with but two subjects per session. *Abel.*

A lot of time and talent was wasted on NBC-TV's "Colgate Comedy Hour" last Sunday night (10), on a caricature of the Jerome Kern musical comedy, "Roberta." Casting was offbeat, if not to say downright bad; the presentation lacked style as well as taste, and the whole thing came off as a gauche, awkward show. Either we've come a long way since the legit musical days of the '30s ("Roberta" preemed in '33), or present-day tv writers are wreaking havoc with some pleasantly-remembered scripts of yesteryear.

The story of a bruising U.S. football star taking over the exclusive Paris dressmaking shop of his aunt was treated heavily, with broad brush strokes and no finesse. The dialog never sparkled, and except for one or two funny lines, the humor was of the Bowery burlesque-day level. The stage business was handled fumblingly, with awkward intros and sketchy buildups to songs, so that even the lovely Kern melodies seemed tarnished. Whole thing was a mistake.

Surprise casting had Agnes Moorehead in during the first third, as the Parisian aunt, singing "Yesterdays" pleasantly though not sturdily. Gordon MacRae bumbled along as the athlete, with Lucille Norman attractive as a French designer and Nina Foch miscast and ill-at-ease as a U.S. society snob. Reginald Denny posed briefly as the family lawyer and friend.

Jack Carter and Luba Malina carried the comedy relief, with Fritz Feld assisting as another designer. Carter's gifts were wasted, with some pretty tired business resulting. Miss Malina was herself, and a brightening influence in spots (as with her "Nicolina" specialty), but generally she hammed it up all over the place in keeping with the overall production.

Lovely tunes like "Touch of Your Hand" and "You're Devastating" didn't show to full advantage, although Miss Norman's rendition of "Smoke Gets In Your Eyes" had merit. *Bron.*

Fred Waring's Easter Sunday show for General Electric on CBS (10) made a concession to the religious character of the day, but the major emphasis was on the return of spring. Waring gave the show a light musical texture and a gay spirit. The maestro selected a lot of musicomedy with a lot of bounce and grace. Titles such as "It's a Lovely Day Today," "While We're Young," "I'll Remember April," "Beautiful, Wonderful Day" and others gave an air of gaiety to the proceedings. This tune collection under the overall title of "Holiday in Springtime" made for excellent holiday fare.

The long session was broken up with the balleteering by Roberta Onigman and good vocal efforts by Gordon Goodman, Bob Sands & Patti Beans and the other Waring regulars gave good accounts of themselves.

The finale, a religioso effort "Song of Easter" penned by Waring, seemed a rather shallow tribute. The Glee Club gave the tune a vigorous rendition. The form encompassed several musical styles including the oratorio. Singing by the Glee Club was fairly polished. In fact, the rendition seemed far superior to the material. *Jose.*

Although the whole never equalled the sum of its parts, Ed Sullivan's "Toast of the Town" outing over CBS-TV Sunday (10) had something for everybody. Talent for the stanza was rounded up from the disk biz, niteries, Hollywood, the campus, ballet and the ballfield. Show resembled a patchwork quilt but not as well put together.

In the song department were Rosemary Clooney and David Whitfield. There was nothing outstanding about either stint. Both sang disclicks and scrammed. From the nitery field came Los Chavales de Espana with Trini Reyes for a repeat visit. It's a flash act that makes for exciting viewing.

The Hollywood pitch was for Paramount's upcoming "Run For Cover." James Cagney, pic's bandied about some chitchat with Sullivan and a clip from the film followed. It was an okay trailer. The Ballet Theatre, which is opening a spring season at New York's Metropolitan Opera House also got a cuffo plug. Troupe worked for it, though, giving out with a vivid version of "Graduation Ball."

For his salute to the baseball season, Sullivan brought in a flock of major leaguers for some gabbing practice. The palaver was informal but none of the athletes looked too comfortable in his turn at the spieling plate.

Show wound up with the Notre Dame Glee Club tackling Jerome Kern's "Smoke Gets In Your Eyes," from "Roberta," by coincidence on NBC-TV competitively at the same hour. They've been heard in better form.

Commercials again were expertly handled by Julia Meade and Sullivan. *Gros.*

Sid Caesar's Monday night hour on NBC-TV has had its ups and downs this season, starting slowly, picking up pace in midseason and more recently productive of some very funny shows. But some of his special efforts, like this Monday's (11) have been disappointing. This week's show was devoted to a repeat of his parody of "On the Waterfront," and it seems if he extends himself on one sketch, the others suffer. Except for the "Waterfront" takeoff it was a dull show, and the parody itself was on the spotty side.

Just so nobody got the wrong impression, Caesar praised the picture before starting to give it the business, and then brought out Sam Spiegel, producer of the Academy Award runaway, to praise Caesar's efforts, Spiegel was pretty generous at that, for while Caesar's efforts for while Caesar's spoofing of Brando was okay though somewhat on the heavy-handed side, the actual parodying of the story itself had little to recommend it. Apart from a few good gags which could have stood by themselves and some rib-tickling credits ("lumber-jackets by Yvette"), it was a rather pointless affair.

As for the rest of the show, it suffered, perhaps by virtue of the attention given to the "Waterfront" business. from a paucity of humor and a tendency by Caesar (by no means confined to this show alone) to repetition. Opening sketch, with Caesar and Nanette Fabray as "the Victors," concerned an appointment, with Caesar forgetting whom it was with and where. Emphasis was on sight and sound gags, and each of them was overdone. Miss Fabray was good in a "Tea for Two" song-and-dance, but the closing bit, in which Caesar, Carl Reiner and Howard Morris teamed in a satire of the current rhythm & blues ensembles as "The Haircuts," was loud and noisy enough but unfunny after the first chorus. Best thing about the show continues to be Clark Jones' expert camera direction, with such items as a split-screen on Miss Fabray's number lending spice to an already good turn. *Chan.*

The final stanzas of the CBS-TV "The Search" series, which is being presented in cooperation with leading universities, are offering an instructive glimpse into the world of psychotherapy. Although this subject has been explored a few times before on video, the surface has barely been scratched as yet.

Based on the research work being done in the psychiatric department of Tulane Univ. in New Orleans, last Sunday's show (10) indicated the general outlines of the nature of mental illnesses and the techniques of combatting them. As usual, unfortunately, this show was saddled with some of the trade jargon, such as "maturation," "affective responses," "catatonic," etc., which are anything but clarifying. This, however, was a minor factor in a session that generally succeeded in humanizing the psychotherapist and his techniques by showing patients, suffering from various mental illnesses, being treated by the analysts. Most persuasive was a sequence devoted to to a six-year-old boy; this one could have been expanded at the expense of other patient-doctor illustrations which were too limited to indicate anything at all.

Dr. Robert Heath, head of the university's psychiatric department, was an authoritative guide through the proceedings with Charles Romine doing a nice job as the sight-seeing tourist. *Herm.*

Talent Associates got a better grip on itself and "Appointment With Adventure," its new Sunday-at-10 entry for Kent cigarets on CBS-TV. After a dull and trite start, the packaging outfit came up with a tight meller in its second go last week, "Five in Judgement." Combination of a good cast, a taut script and fine direction put the drama in TA's customary output, which is to say among the best in the live half-hour field, and if producer-director Robert Stevens can maintain this calibre of programming, "Appointment With Adventure" may emerge as one of the better entries in the live half-hour field.

"Five in Judgement," written by Douglas Taylor, was set in a diner during a windstorm in the midwest, with Paul Newman and Jeff Harris as a couple of youngsters hitchhiking their way to California. Other occupants of the diner, Henry Hull and James Gregory as a couple of farmers, Frank McHugh as a travelling salesman. Jack Lord as the proprietor and Pat Breslin as his girlfriend, hear the report of a murder of a neighborhood girl on the radio, and when the announcer mentions that she was last seen in the company of two youngsters who fit Norman's and Harris' description, they immediately take the boys into tow. A casual suggestion by McHugh makes Lord and Gregory decide to beat and lynch the boys, and it's only the death of Hull, who tries to intercede and is killed when he's pushed away, along with the news that the sheriff's captured the real murderer, that saves the boys.

A rather grim yarn, but played off with considerable credibility and lots of tautness and vigor. Newman and Harris were good as the boys, Gregory excellent as the hot-head farmer. McHugh gave perhaps the best portrayal, as the know-it-all wiseguy who sets something off he can't stomach when it actually happens. Hull, Lord, Miss Breslin and Frank Overton as another farmer turned in good performances. *Chan.*

VOICE OF DELAWARE VALLEY, U.S.A.
With Gunnar Back
Producer: Jack Steck
Director: Lew Klein
WFIL-TV, Philadelphia

The Governors of Pennsylvania, New Jersey and Delaware, collectively termed the "Voice of Delaware Valley," spearhead a new series of monthly telecasts originating from Independence Hall. Preem (7) concerned itself with the development of the Delaware River channel—a project claimed to affect the prosperity of the 16,000,000 potential viewers. Beef of all three Governors—George M. Leader, of Pennsylvania; Robert B. Meyner, of New Jersey, and J. Caleb Boggs, of Delaware—was President Eisenhower's viewpoint that the Fairless Steel Works should defray some of the costs of widening the stream.

Brass at WFIL-TV believe this is the first time citizens of interrelated areas have been privileged to sit in on a full scale governors' conference. Judging by the opener the "sitting in" must take place after the program's end with the discussion in Independence Hall for the invited audience, which included Chamber of Commerce members, business and industry reps. What the viewers got were three speeches from the Governors and a couple of loaded questions from the floor. Gunnar Back, moderator of American's Town Meeting, had a cinch with this one since the argument all ran one way.

"Voice" was aired by a special tri-State network which included outlets in York, Easton, Reading, and Pottsville, Pa.; Vineland and Bridgeton, N. J., and Milford, Del. Subsequent monthly sessions plan to discuss Federal aid to schools, industrial expansion and other problems indigenous to the Delaware Valley and its residents.

Gagh.

Cartoun Blueprints Fairy Tale TV Series (A la Longines Segs)

Alan Cartoun, producer for Longines-Wittnauer ("Chronoscope," etc.), is off on a fairy tale kick, blueprinting a half-hour live tv series with staffers who've been working with him on his holiday shows for the timepiecer.

Formula worked out for Cartoun's Thanksgiving and Christmas stanzas will be used for the new skein. These had off-camera narration by a name actor tied in to dramatization of story in panto, ballet and animated film sequences with vocal and symphonic background. Walter Hampden narrated Turkey Day's "Sleeping Beauty" and Judith Anderson and Monty Woolley were, respectively, encased in Hans Christian Andersen's "Little Match Girl" and adaptation of Grimm Bros.' "Elves and Shoemaker."

Cartoun pioneered the "first tv extravaganza" for Longines seven years ago.

IT'S NOW OFFICIAL ON WB'S TV ENTRY

Warner Bros. and ABC-TV officially took the lid off their plans for "Warner Bros. Presents," the Tuesday night hourlong series the film company will do for the network. But in spite of a joint announcement by both Warners and the network to the effect that the program was in the works, they still held off comment about sales on the show, which already is three-quarters sold out to the tune of about $6,000,000 via Liggett & Myers and General Electric.

Joint release, coming about three weeks after the fact, mentioned the format, which is to consist of three series based on "Casablanca," "King's Row," and "Cheyenne," but without the casts of the original features. Additionally, some six minutes of each segment will be devoted to "location" behind-the-scenes stuff on current WB productions. Warners stressed the promotional value of the tele series, with V.P. Jack L. Warner stating that "the new Warner Bros. television show will exploit to the fullest extent the value of the television medium in the marketing of theatre motion pictures."

Baton Rouge—WBRZ goes on the air tomorrow (Thurs.) officially. On channel 2, the new tele station has an NBC affiliation.

SCIENCE FICTION THEATRE
With Truman Bradley, narrator; William Lundigan, Ellen Drew, Tom Drake, Bruce Bennett, Basil Ruysdael, others
Producer: Ivan Tors
Director: Herbert Strock
Writers: George Van Marter, Robert Smith
39 half-hours
Distrib: Ziv Television Programs

Ziv Television Programs, which has been stepping up its production activities over the past nine months, has an off-the-beaten-track syndication entry in "Science Fiction Theatre." The Fred Ziv-John Sinn film factory has taken the semi-documentary approach with this series, to a far greater extent than it did with "I Led Three Lives," and to judge from the first program in the series, "Beyond," the approach is almost an impersonable one, relying more on the content than anything in the way of ordinary dramatics.

Opening segment concerned a flying saucer mystery encountered by William Lundigan, an Air Force pilot flying an experimental plane with an experimental fuel. When he hit about 1,500 miles an hour, he spotted a long torpedo-like object about to collide with him. Tom Drake, as the physicist conducting the experiment, Bruce Bennett as a general and Basil Ruysdael as a medical expert, don't believe him, and finally come up with the conclusion that he was in a state of weightlessness at the time and that the object he saw was actually his fountain pen suspended in air. But the punchline comes when figures disprove the weightlessness theory and a piece of the wrecked plane is found to be magnetized, a shocker since the flying saucers are believed to be magnetically powered.

Documentary style used serves to obliterate anything like the development of character or situation, and the cast goes through its paces competently but uninteresting. Direction is standard, but a ring of reality is given the film through some on-location shooting at an Air Force base. Truman Bradley, who's host for the series, opens and closes the show with some interesting scientific demonstration used as a lead-in.

Movement into the science-fiction field by Ziv was a smart decision, since it represents a departure in production for syndication and bears none of the imitative stamp of most shows in the field at present. But production-wise, there doesn't appear to be too much meat to the story, which in the preem segment runs only 20 minutes, after eliminating commercials and Bradley's intro and closing. Show is certainly no world-beater, but affords local and regional bankrollers an opportunity to escape from the unbroken line of cliches that pass off for syndicated shows these days. *Chan.*

FOLK SONGS
With Alan Mills
30 Mins.; Wed., 5 p.m.
CBS-TV, from Montreal

Alan Mills, Canada's singing counterpart of Burl Ives, has had his own weekly radio folksong program for nearly eight years. tv version has been built up into a pleasant, easygoing half-hour, beamed at kids but with plenty of appeal for adults as well.

Wisely, the show is not all vocal. Always some other diversion, this time a pair of dancers—Brydon Paige and Roger Rochon of Montreal's Chiriaeff Ballet. This time, too, a guest singer—Arthur Scammell, Newfoundland's best-known songwriter, now a highschool teacher in the Town of Mount Royal, just outside Montreal. He sang his own "Squid Jiggin' Ground," his record of which sold widely in Canada around 12 years ago, a bit nervously and less rhythmically than then.

Mills, a tall burly figure in checked flannel shirt and sea-going cap, later doffed, was intro'd by Frank Williams, announcer and capable ballroller. Buck Lacomb handled the guitar accompaniment nicely, and some clever drawings by Jacques Lamarr backgrounded parts of "Squid Jiggin' Ground." Scammel and Mills followed that with the gay, strong-beat Nfld. chanty "Jack Was Every Inch a Sailor," with the chorus flashed on for watching kids to sing. (These tunes, paired, might be a good disk bet.)

"Homeward Bound," a Nova Scotia chanty, preceded a Sailor's Hornpipe, danced by Paige and Rochon with harmonica accomp by Pierre Bergot, who later did a solo. It was an effective interlude before "Shenandoah," which Mills sang superbly against a shadowed background.

Mills' warm personality, fine voice and knack of imparting info without sounding professorial combined to move the show along in sprightly fashion.

KUKLAPOLITAN EASTER SHOW
With Burr Tillstrom, Fran Allison, Fletcher Rabbit, Carolyn Gilbert, others; Rex Maupin Arch
Producer: Beulah Zachary
Director: Lewis Gomavitz
30 Mins.; Sun., 5:30 p.m. CST
CO-OP
ABC-TV, from Chicago

A television tour de force as a singleton endeavor is something of a rarity in this era of the spectaculars where the cast lists read like a battalion rollcall and the financing implies a passkey to Ft. Knox. There have been and will be again flashier and splashier holiday specials than the half-hour fantasy unfolded Easter Sunday (10) on ABC-TV by puppeteer Burr Tillstrom and his tiny band of cohorts working with a budget in the $10,000 area. But as a concentrated delight for the little kids and the big kids, this ranks as a fine demonstration of live video craftsmanship.

As befitting the holiday, viewers were taken on a tour of an "egg plant," appropriately conducted by Fletcher Rabbit of the Kuklapolitan clan. Junket was run off in "You Were There" fashion with Fletcher switching back now and then to anchor gal Fran Allison. Tour started with an interview with a Mrs. Rosemary Buff Orphington who majestically rose to the occasion by popping with not one but two eggs. Fletcher's work here with the pencil mike was a gently hilarious spoof of on-the-spot tele newsmen.

Action then segued into the egg factory itself which was a wonderous Goldbergian concoction, complete with a boiling machine where the eggs were hardened and the candy room where they were tinted. After some byplay with the gals on the production line, Fletch moved along into the candy room for an interview with Felicia Rabbit, niece of the plant owner, E. B. (Easter Bunny) himself. Host, who up to this point had conducted himself with the aplomb of an Edward R. Murrow in what he called his "Bunny to Bunny" visitations, proceeded to fall into the chocolate syrup vat. It took the kindly ministrations of Miss Allison to convince the shattered emcee that he should put in an appearance at the evening's plant party, the Bunny Hop, natch, which climaxed the end of another Easter production run.

As usual, Tillstrom did all the voice characterizations, excepting of course, Miss Allison's and a song vocal by Carolyn Gilbert, and worked the main puppets. Because of the expanded "cast" which ran through five sets, he was assisted in the backstage manipulations by Mary Dornheim, Joe Lockwood and Peter Pell. Kuklapolitan regulars, Kukla and Oliver J. Dragon, sat this one out.

Holiday greetings from the Gordon Baking Co., which sponsored the program in New York, Chi, Detroit and Elkhart, were given a nice genteel pitch by Miss Allison.

The whole works went off without a hitch. It's to be anticipated that Fletcher will return to the egg plant on subsequent Easters. The first visit was too much fun not to be repeated with appropriate variations next year. *Dave.*

Canada's Report: TV As Teaching Aid Still Needs Experimenting

Ottawa, April 12.

Television has "a definite contribution" to make as a teaching aid in schools but needs further experimenting, according to a report issued this week on Canadian Broadcasting Corp.'s schoolroom video trial last November. Teachers asked for more dramatization and use of visuals, suggesting 20 minutes as minimum for classroom tv'ers.

Report is based on findings among 500 teachers and 18,000 pupils in 205 schools across Canada. Show was beamed chiefly at larger centres over 17 CBC and other stations. In Detroit, 50 public schools gave the Canadian video classrooms stanzas 100% okay.

The shows were planned by a special committee of teachers and produced by CBC television service at Toronto, three of them on film by the National Film Board. There were eight sessions, aimed at grades five to eight.

Of the teachers evaluating the shows, 94% rated their teaching value either "high" or "medium;" 6% rated them "low." Continuation of shows was suggested by 93% of the teachers. The report stressed the upcoming need for special training in utilization of classroom video as part of teachers' college courses.

STAGE DOOR
(Best of Broadway)
With Rhonda Fleming, Diana Lynn, Dennis Morgan, Peggy Ann Garner, Elsa Lanchester, Victor Moore, Charles Drake, Virginia Vincent, Nita Talbot, Kathleen Maguire, Treva Frazee, Mary Ellen Verheyden, Elizabeth York, Melissa Weston, Jack Weston, Don Keefer, David White, others
Producer: Felix Jackson
Director: Sidney Lumet
Writer: Gore Vidal
60 Mins., Wed. (6), 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. (color)
(McCann-Erickson)

The tall corn rippled into the homescreens with the "Best of Broadway" edition of the Edna Ferber-George S. Kaufman "Stage Door" last Wednesday (6) via CBS-TV, but a handsome production and an excellent cast made the corn highly palatable. There's a sort of folksiness in the American theatre as well as the Viennese, and it shows up most often in the thoroughly romanticized dramatic conception of the theatre and its people. "Stage Door" is probably the quintessence of its type, and taken with a grain of sentiment, it proved entertai ing viewing.

As in most sentimental mishmashes of this type, the success of the production depends almost entirely on the cast, and producer Felix Jackson was fortunate in his selection of Rhonda Fleming and Diana Lynn for the principal roles. Miss Lynn, as the all-American aspiring actress whose loyalty and admiration for the stage knows no bounds (not even a fat Hollywood contract), gave the role all the sincerity and wistfulness that one could expect from an actress, and Miss Fleming, as the flamboyant but untalented beauty who achieves success in Hollywood, was an impressive adornment and highly convincing in her role besides.

Back that up with such highly competent "knowns" as Dennis Morgan as the picture producer with a conscience, Peggy Ann Garner as the unhappy gal who tries suicide, Elsa Lanchester as the mistress of the "Footlights Club," Victor Moore as a caricaturized film company prexy, and it's quite a show. And some amusing and able support by Charles Drake, Nita Talbot and Virginia Vincent along with a host of pajama-clad girls, and it almost completes the picture. Not quite, though.

Sidney Lumet's direction had the right touch, playing it towards the climax clinch between Miss Lynn and Morgan with taste and pace. There are two ingredients in the play which can be played up, the sentiment and the background color. Lumet handled both nicely, pointing up the tearjerking aspects in the old tradition, yet not taking it too seriously, and pinpointing the boardinghouse activities with humor and subtlety. Jackson's production clicked off in his typical pro fashion; he could teach a few socalled top producers few things about turning out a dramatic show. Viewed in black and white, the show had few of the blurs and washings-out that have plagued many of the color presentations this year. Miss Fleming must have been a wow in tint.

Chan.

CLUB SIX
With Bill Edwardson
Director: Hal Greene
15 Mins.; Mon.-Fri., 11:15 p.m.
Participating
WRGB-TV, Schenectady

New show, featuring Bill Edwardson in a night club setting, consists of filmed musicalets, reminiscent chatter and number introductions. It somewhat resembles a program which Red Levy long presented on the block, although Edwardson's approach and personality are different. A scrap book is the prop for the musical trip down the lane of yesteryears.

When caught the third night, Edwardson was obviously nervous, tense, and slightly uncertain, despite his relaxed mood technique. The next evening, miker seemed to be more at ease, although a strained pause still intervened after he cued several introductions. Edwardson, a telecaster in California before joining the WRGB-WGY announcer staffs last year, smokes cigarets as he talks. Knowledge of popular music seems reasonably good. Scrap book might be used more effectively. *Jaco.*

THE MERRY WIDOW
With Anne Jeffreys, Brian Sullivan, Helena Bliss, Edward Everett Horton, John Conte, Bambi Linn & Rod Alexander, Beatrice Kraft, Jack Russell; Charles Sanford Orch.
Director-Producer: Max Liebman
Writers: William Friedberg, Neal Simon, Will Glickman
Choreography: Rod Alexander
90 Mins., Sat (9), 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)
(D.P. Brother)

Franz Lehar's "Merry Widow" was given another go-around on tv Saturday night (9), this time under Max Liebman's and NBC's tinted spec auspices, and it's to be fervently hoped that the medium has done with it. If video has a hankering to perpetuate the can-can and the glorified precincts of the Maxim's of the '90s certainly the topicality, modernity and tunefulness of a Cole Porter could fill the bill for today's long-suffering audiences far more engagingly. If it has to be Lehar and "Merry Widow" better still save it as a "bonus" special for the "Hit Parade" and wrap the whole thing up as a five-minute capsule. It'll save viewers a lot of extraneous agony.

Not that Liebman did wrong by Lehar. The trouble was, he did too well by him. There was something almost frantic in the determination of Saturday night's spec to give "Widow" its definitive performance, playing it straight and right up to the hilt. When, some time back, the Lehar warhorse was trotted out for a 90-minute "Omnibus" presentation, it had a light-footed, engaging quality; while not exactly kidding the vintage piece, it nonetheless succeeded in not taking it too seriously. The result was something pleasant to hear and see.

But, unfortunately, that same quality was sadly lacking Saturday night as Liebman & Co. kept faith with Lehar. Productionwise and technically, it received stunning treatment from all concerned. The first and third act scenes at Maxim's in particular had a gusto that compensated somewhat for the more depressing aspects of this Marsovian resurrection. Too, Anne Jeffreys in the titular role, while inclined to be overhaughty as a merry widow, nonetheless can be counted in as one of the show's assets. She was in fine singing voice.

It's too bad that Brian Sullivan as Danilo, the male lead, was more suggestive of a star halfback for Marsovia Tech. His singing wasn't bad but when he carried the ball on the dialog it could have easily passed for parody. Edward Everett Horton, the comic relief as ambassador of the impoverished kingdom, was never more Hortonish on tv. John Conte, as usual, filled his role adequately. Beatrice Kraft was cast as a peasant dancer but the one number allotted to her failed to permit display of her distinctive terp talents. Charles Sanford's backgrounding, as always, was topflight.

With Lehar coming five days after the tv revival, of "Reunion In Vienna," another antiquated variation on a Viennese theme, the sad truth is that the specs have slowed down to a waltz. *Rose.*

NOAH
Producer: Jack Leary
Setting: David Metcalf
30 Mins., Sun., 3 p.m.
WPTZ, Philadelphia

Hedgerow Theatre presented a tv adaptation of Andre Obey's "Noah," a standard in its repertory, as a special Easter feature on WPTZ's Telerama. Cast, scenery, and costumes moved from winter moorings in the Academy of Music Foyer to the station for the group's first complete and live television entry.

Jasper Deeter, founder of Hedgerow, played the literal Old Testament patriarch, who hears the Voice and answers with reverence but in a neighborly fashion wholly without fear. Play is almost a monolog, which is all to the good, as Deeter is a tower of strength both in Biblical characterization and histrionically. As in Genesis, the rest of the passengers on the Ark are not of the same stature as the star.

Play, in the half-hour television version, relates the familiar Bible story of the events leading up to the flood, without obvious embroidering and made a fitting, as well as an enjoyable holiday session. A big asset was the setting by David Metcalf, but the costumed animals did not look worthy of being saved for propagation.

The Hedgerow group has such an extensive repertory and the physical means for staging a production that WPTZ would have good bet in lining up organization for future half-hours. *Gagh.*

'B'casting Comes of Age' Themes 25th Annual Ohio State Institute

Columbus, April 12.

Silver anniversary Institute for Education by Radio-Television gets under way here tonight (Tues.) with a general session on "Broadcasting Comes of Age." Entire schedule of events will show preoccupation with time and the passing years, including a list of awards to be given to 25 individuals who have made "outstanding contributions to the development of educational broadcasting during the last quarter century. The personal awards will be presented at the banquet Thursday evening (14). Committee headed by Judith Waller, NBC's public affairs and education director in Chicago, have made the selections.

Gold-plated lineup of speakers at Thursday's dinner includes George C. Connaughey, FCC chairman, who will be on home grounds since he is a Columbus attorney; Davidson Taylor, NBC public affairs veepee; and David D. Henry, executive vice chancellor of N.Y.U., president-elect of the U. of Illinois and chairman of the Joint Committee on Educational Television.

During the four-day meetings, which winds Friday noon, there will be 12 work-study groups and 15 special interest groups, besides three general sessions.

Speaking tonight on "Broadcasting Comes of Age" will be James C. Hanrahan, general manager of WEWS, Cleveland; The Very Rev. Celestin J. Steiner, S.J., president of the U. of Detroit and co-chairman of finance for the Detroit Educational TV Foundation; and Robert Blakely, central regional representative for the Fund for Adult Education, Chicago.

Speakers for Wednesday night's general session on "Some World-Wide Aspects of Broadcasting" are: Eugene King, Voice of America program manager, Washington, D. C.; Alec Sutherland, former BBC program organizer for its tv service; and Burton Paulu, manager of the U. of Minnesota's KUOM, and former senior Fulbright research scholar with the BBC.

Unwilted 'Rose'

Chicago, April 12.

Tenor William Berry put in his annual birthday appearance on WLS' "Dinner Bell" daytimer last week, and per custom rendered "The Rose of Sharon." Because of his age, he confines his stints to a once-a-year basis.

He's 103.

Lion's Share of Ohio Institute TV Awards To NBC

Columbus, April 12.

NBC copped the lion's share of the television awards in the 19th American Exhibition of Educational Radio and Television Programs, the so-called "Ohio State Awards," although it and CBS came out even with two First Awards each. NBC rolled up four Honorable Mentions, one Special Award and a new and unprecedented "Special Unclassified Award."

The list of winners was made public here yest. (11) prior to the opening of the 25th annual Institute for Education by Radio-Television tonight. Both the Exhibition and Institute are sponsored by Ohio State U.

NBC's "Special Unclassified Award" was presented for the color telecast of "Combat Television" from Fort George Meade, Md., and was shared in by the Army Signal Corps and RCA. The program was cited as "a dramatic example of cooperation between the armed services and the broadcasting industry in the utilization of new television techniques for military purposes."

NBC's First Awards were for "Mr. Wizard" and for telecasting "Frontiers of Faith." Its Honorable Mentions were for "NBC-TV Opera Theatre," "March of Medicine," "Ding Dong School" and "Zoo Parade." NBC's Special Award was for its coverage of the International Livestock Exposition and National 4-H Club Congress in Chicago.

CBS received its First Awards for "Adventure" and "The Search." ABC got a First Award for "Disneyland." The fledgling television operations of the Canadian Broad-

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WLW-T'S 'SO SORRY' TO CINCY AM-TV ED

Cincinnati, April 12.

A retraction by WLW-T is a tv first locally.

It was made on the station's "Three City Final" 11 p.m. one night last week. Rhubarb was over the Ruth Lyons flareup about Paul Dixon going to join WLW-T.

Apology was to Charlton Wallace, Times-Star radio-tv editor, for statements about him on the same news show a week earlier. It was by James D. Shouse, board chairman of Crosley Broadcasting Corp., which, his statement read, "wishes to express regret at what apparently had been a complete misunderstanding" between the station and Wallace.

Shouse further stated that the "station regrets any inference that may have been drawn which in any way could be construed as impugning either Wallace's personal integrity or his integrity as a journalist."

Tagged to the item in the Times-Star about the apology was Charlton's kissoff: "This tv editor deeply regrets this misunderstanding and, as far as he is concerned, is willing, in view of Shouse's statement, to consider the matter closed. I am sorry for whatever embarrassment has been caused anyone."

Cleve. Indians In 100G Telecast Rap

Cleveland, April 12.

Opening ball game today (Tues.) found the Cleveland Indians the loser of at least $100,000 in television fees since only 25 of its out-of-town games will be carried this year by WXEL.

Abbreviated telecasts resulted when WXEL, which carried all 77 out-of-town games last year, switched from DuMont-ABC to CBS. At one time, all three outlets, including WNBK and WNEWS, sought to clear time for 77 tilts, but contractual commitments prevented agreement. Carling Brewing Co. has signed for all tv rights with Jim Britt and Ken Coleman as voices. Had all 77 games been cleared, Carlings would have shared coverage with a major banking company at a tv fee of around $250,000. Reported tv rights are "about $150,000," based on weekend as well as key games to be covered. WERE will carry radio coverage of all games.

This year's tv coverage has brought protests from City Councilman Harry Marshall who has called for both a FCC and councilman probe of stations that have by their action, alienated public opinion and good will" in shortening the television schedule. "It may" said Marshall, "mean that this area should have four tv outlets, not three."

Last year, ball club, under policy established by George Medinger in charge of radio-tv, initivising only out-of-town games to ated first league program of tele- aid home games, boxoffice.

Big 10's 500G Tag For Regional Grid

Chicago, April 12.

The Big 10, dominant midwest college athletic conference, has put a $500,000 price tag on tv rights to the five football games it can peddle regionally under the National Collegiate Athletic Assn.'s 1955 tele program.

Although the networks have already been briefed generally on the Big 10's package, the specific schedule of games has been held up pending NBC-TV's selection of the three open dates in its purchase of the national eight-game NCAA slate. The NCAA tv committee named five dates but gave the web the right to pick the other three.

While it's understood that all of the networks have expressed an interest in the Big 10 bundle, it's figured that NBC-TV may make the biggest push, not only for the midwest regional games but others as well so as to give it a complete 13-week package that would blanket the nation.

WINS ALL-NITER GETS OFFBEAT SALES HYPO

WINS, N. Y. radio indie, has been grossing about $2,000 weekly from its 1 to 6 ayem airtime and via a distinctly offbeat sales arrangement. The station, out to fill that time ("Stan Shaw Show") with lots of small retailers, has organized a second and basically automonous sales staff headed by Perry Plager.

Operating independently of other WINS salesmen, because they rarely seek out bankrollers through the usual agency routes, the four-man Plager team has gone mostly after restaurants and dance palaces that are open when Shaw is on the air. Though there are other retailers involved too, like bakeries and auto supply houses, the main body of early morning sponsors are represented by the likes of Jack Dempsey's eatery, The Turf, Headquarters Restaurant, The Palladium, Ebony Lounge, etc.

WINS has only been in all-night radio for a few months, first with the short-lived "Birdland" stanza and now with Shaw, who gabs around pop music. To entice a quantity of small advertisers in order to make a profit Plager sells a string of sixspots for about $25. System garners about 40 spots nightly.

A station spokesman explained that the independent sales org for the Shaw casing did not repeat the old time audio deal wherein an outside party bought station time and then resold it to advertisers. Plager & Co. are station employees, it was said.

MPLS. ENLISTS PUBLIC FOR 'TODAY' JUNKET

Minneapolis, April 12.

KSTP-TV is urging the public in this area to help it bring the NBC-TV show "Today" to the Twin Cities for one of its regular telecasts from here during its current tour taking it to towns outside of New York.

Participation in the show's essay contest may help to accomplish this, the station is advising its audiences. In 100 words or less the writers are asked to tell why they think "Today" should visit their city. The best essay also wins a New York trip.

KSTP-TV has lined up local firms and industries, schools, chambers of commerce, etc., in cooperation. They'll plug the contest.

Chet McCracken Quits Biz; to Teach in Vt.

Chester MacCracken has ankled as veep in charge of radio-tv production at Doherty, Clifford, Steers & Shenfield to ship out for Vermont. He expects to teach there, after a year of refresher courses at the U. of Vermont.

The MacCracken move calls to mind a reverse of the agency-to-school switch this week by Everard Meade, ex-Young & Rubicam, who left the U. of Virginia, where he was mentoring, to take up as an exec on NBC's new "Monitor" show.

KOLN Sold

Omaha, April 12.

Sale of KOLN, Lincoln radio outlet, to the Frudeger Broadcasting Co., subject to FCC approval, was announced last week. The buying firm is headed by Robert W. Frudeger of Galesburg, Ill.

John E. Fetzer, Kalamazoo, Mich., is prexy of the current owner, the Cornhusker Radio and tv Corp., which also owns KOLN-TV in Lincoln.

From the Production Centres

IN NEW YORK CITY . . .

Mary Margaret McBride gets d-Con Co. (insecticides) as the new Saturday morn NBC bankroller . . Now the four radio webs are junketing to Chi to continue the joint sales promotion pitch in behalf of audio. The "let's work like brothers" phenomenon that doesn't even push network radio, rather an all-industry spiel, is booked into BBD&O, Leo Burnett, Foote, Cone & Belding, Earle Ludgin, McCann-Erickson, Needham, Louis & Brorby, JWT, Tatham-Laird, Geoffrey Wade in Chi this week. ABC's **John Curtis**, CBS' **Frank Nesbitt**, Mutual's **Hank Poster** and NBC's **Howard Gardner** are oiling the agencies on the jaunt . . . **Millicent Brower** into running part on "Helen Trent" . . . **Len Cane** with WEAV, Plattsburg, N. Y., as sports chief . . CBS Radio program veep **Lester Gottlieb** staging the entertainment for annual Four A's powwow this month at Boca Raton, Fla., General Tel's **Herb Rice** dittoing with Brand Names show . . . **Harry Wismer** is, in addition to being a sportscster, a "Lt. Colonel" hereafter on the staff of Georgia Gov. **Marvin Griffin**. It was as special aide-de-camp in ceremonies last Saturday (9) for the Masters' Golf Tourney he got the "military" nod.

Ballet Theatre director **Lucia Chase**, lutenist (singer to the lute and player of virginals") **Suzanne Bloch** and **Benny Goodman**, who has his own virtues, guesting on WQXR's "Music Magazine" show on subsequent Fridays of this month . . . CBS program promotion chief **Murry Salberg** on Calif.-N. Mex. respite . . . **Al Schacht**, baseball's "Clown Prince," guesting on **Galen Drake** CBS Radio stanza Saturday (16) in plug for new book, "My Own Particular Screwball" . . . CBS **Teddy Wilson** casing expanding from 15 minutes to 30 . . . **George C. McConnaughey**, FCC chairman, guested on "Capitol Cloakroom" Sat. (9) . . Patrolmen's Benevolent Assn. of N. Y. cited CBS' "21st Precinct" series for "outstanding public service achievement."

Anatole Broyard added to Radio Advertising Bureau as local promotion scribe . . . **Mike Jablons**, WLIB flack, back from extended jaunt through Europe and Near East . . . **Jane Pickens**, back from two weeks in Nassau and Aiken, S. C., lined up for personal appearances for Cerebral Palsy and Salvation Army. Joining her in the C.P. lineup, at least in a batch of recorded radio spots, for the charity are **Bob Hope, Jack Benny, MacDonald Carey, Glenn Ford, Imogene Coca, Red Buttons, Dennis James, Geraldine Page, Ella Raines, Tyrone Power, June Havoc, Esther Williams, Celeste Holm, Ralph Edwards, Gene Raymond** and **Jeanette MacDonald** . . . WINS jocks **Bob & Ray, Brad Phillips** and **Jack Lacy** appearing at Macy's to judge a "Junior Disk Jockey" promotion . . . WLIB moving headquarters from 30th St. to the Hotel Theresa in Harlem . . . N. Y. Practising Law Institute to hold a series of six Thursday night lectures at NBC beginning tomorrow (14).

Tom O'Neil, General Teleradio topper, to be announced as chairman of the exec committee of Brand Names Foundation tonight (Wed.) at the annual dinner . . . WMGM's **Ted** and **Rhoda Brown** in Bermuda with **Red Benson** subbing on gab stanzas. . **Ed Kobak** back from Nassau and Georgia just in time to hang out grandpop shingle.

IN CHICAGO

Frank Schreiber, treasurer of WGN Inc., and manager of WGN and WGN-TV, among the group of longtime Chicago Tribune execs who received a $1,000 honorarium in Col. Robert R. McCormick's will . . . **Chuck Wiley** rejoined Zenith's public relations staff last week after a three-month sabbatical during which time he handled the press relations for Republican mayoral candidate Robert Merriam . . . Vet scripter **Art Thorsen** is WBBM's new continuity editor vice **Joe Strader** who shifts to WBBM-TV as engineering schedule manager. **Paul Condylis** fills Thorsen's writing post . . . **Carle Rollins Jr.**, ex-space salesman, added to the Chi NBC network radio sales crew . . . **Dick Bingham** has resigned the WBBM announcery to share mike duties with **Bob Prince** on the Pittsburgh Pirates baseball broadcasts via the Steel City's WWSW . . . Chi NBC news chief **Bill Ray** vacationing this week on the Gulf coast . . . **Mary Ann Pasternak** new WBBM promotion writer . . . NBC newsman **Alex Drier** to cover the Yucca Flats H-bomb tests skedded for April 26 . . . **Roy Danish**, assistant to Mutual prexy **Tom O'Neil**, stopped off at the Windy City offices on his cross-country swing . . . WBBM's 'Seventh Continent" documentary produced by station's education director **Virginia Renaud** being reaired by Chi board of education's WBEZ . . . **Don Ross** and **Dick Schutte** of CBS Spot Sales San Francisco office due in later this week for conference.

IN WASHINGTON . . .

Henry Salomon, chief of the NBC Television Film Documentary Unit, here past week to present the French Ambassador with prints of "Three, Two, One-Zero" and "Victory at Sea" for use in training French military officers . . . **Alexander Sheftell** has left WTTG-DuMont to join sales staff of WMAL-ABC . . . A new weekly CBS radio show, "White House Report," narrated by **Charles Von Fremd**, web's reporter on the Presidential beat, debutted past week . . . **M. Robert Rogers**, prexy of WGMS, currently holding huddles with industry reps on a proposed plan to turn future Hi-Fi Fairs, held past two years under station operation, on a cooperative plan for all-industry participation . . . A special program of entertainment and sightseeing is in the works for wives of delegates to the NARTB convention May 22-26, with **Mrs. Harold Fellows**, frau of organization's prexy, and NARTB flack **Frances Riley**, in charge of details and hospitality . . . **Pat Priest**, daughter of U. S. Treasurer Ivy Baker Priest, currently spending her two-week school holiday doing daily stints on the **Mark Evans** (WTOP-TV) show, pinchhitting for the vacationing **Angela Bayer**.

IN PITTSBURGH . . .

Bob Lintner has joined the announcing staff at WKRZ in Oil City . . . **Jerry Landay, Paul Long** and **Jim Snyder** have won for KDKA first prize for general news excellence among radio outlets of 5,000 watts and over in the Pennsylvania-Delaware AP Broadcasters annual awards. Seventy stations competed . . . **Abbie Neal** and her Ranch Girls have signed for a weekly hillbilly show on WTRF-TV in Wheeling, W. Va. . . . **Paul Papach**, of WMCK staff, named president of newly-organized Junior Chamber of Commerce in Clairton . . . **John Roberts**, Channel 2 announcer, and **Carol D. Cole**, singer who was on the road in "Wonderful Town," took out a marriage license . . . **Mrs. Davy Tyson**, wife of the WCAE waker-upper, recovering from major surgery . . . Kaufmann's department store has renewed **Beckley Smith's** daily newscast on KQV for another year . . . **Evelyn Gardiner** has resigned from KDKA staff after 25 years and she and her husband, **Victor Saudek**, musical director and father of **Bob Saudek**, will make their home in San Diego, Calif.

IN DETROIT . . .

Storer Broadcasting Co. has signed a contract with United States, Canadian and Detroit public health officials permitting use of the top of WJBK-TV's 1,057-foot antenna for a study of air pollution . . . WJR reelected all officers and directors and prexy **John F. Patt** reported to stockholders that the station has done 45% of the total

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TELEPIX PRODUCTION SLUMP

Credits Speak Louder Than Pilots

If there's anything that points up the changes which have occurred over the past couple of months at ABC-TV, it's the network's feat in selling some $18,500,000 in new business in a two-month period without even a pilot film or kinescope to aid them. What's more, the web's sales force has accomplished this feat, not with one or two clients, but a total of 10, with one of those plunking down $4,000,000 without a foot of film to look at.

Sales were made on Walt Disney's "Mickey Mouse Club" and "Warner Bros. Presents," with Disney accounting for some $10,500,000 from eight separate sponsors and "Warners" representing $8,000,000 from two bankrollers. Contracts were firmed despite the fact that (1) the WB show doesn't hit the air for five months, "Mickey Mouse" for six; (2) not a foot of film existed comprising footage that would be used on the shows; (3) formats were and are still in the idea stage, with scripts not even written on the Warner show; and (4) station clearance hasn't been resolved entirely yet, with the clients having signed on the dotted line before a lineup had been set.

Web's achievement in selling on this basis easily rivals NBC's pre-production sellout of its specolas last year, and represents a complete change in ABC's status as a "third network." That it could do this kind of selling on "Mickey Mouse" is understandable in light of "Disneyland's" instantaneous success, but the Warners sales point up not only the draw of a major Hollywood studio with Hollywood stars, but ABC's new strength as a major contender in the video sweepstakes. Addition of the Pabst fights brings the two-month total up $4,300,000 to nearly $23,000,000, as much as the network grossed during all of 1953.

NBC Tosses a 'B' Party

From 'Blue Ribbon to Blue Plate' Characterizes 'Peter Pan' Vs. 'Reunion' Party

Back in the days when the late Atwater Kent was conspicuous for his West Coast parties on his Bel Air estate, it was common knowledge that his guests were "graded" in terms of A, B, C and D parties, depending on how important they were.

Apparently NBC is following the same pattern on its "after the spec" late night parties. Following the "Peter Pan" telecast, the shindig was a blue-ribbon affair, with 21 Club in New York taken over for the occasion.

In contrast, the party that followed last week's "Reunion in Vienna" tint spec, held at a midtown bistro, was strictly off the "blue plate" shelf. A bare score showed up in what was described as a "dismal affair," occasioning one of the show's stars to comment: "We'd have been better off if NBC gave us $5 each and permitted us to go out and eat on our own."

ABC-TV's Backlog On Color Shows

Despite its lack of color originating equipment and its refusal to enter the tint sweepstakes until there are enough sets to make it "economically feasible," ABC-TV is building a formidable backlog of tinted programs. With the decision to film "Warner Bros. Presents" in the studio's own Warner-Color, the network now has three hour series set for the tintfilm treatment. "Disneyland" has been filmed in color all along, and Walt Disney's upcoming "Mickey Mouse Club" is also slated for the rainbow treatment.

What gives ABC-TV, although out of the competitive color race at this point, a decided advantage over NBC and CBS in future color-casting, is the fact that the ABC "baby specs," in the form of the three shows, are all on film. On the other hand, NBC's and CBS' most notable color ventures have been in the form of live shows, with only the kinescopes preserved. It's true that many of the half-hour vidfilm segments on CBS and NBC have received the occasional tint treatment in terms of 13-week color cycles, but the three ABC series are deemed to have more durability in terms of acceptance for their repeat in terms of color "premieres."

TPA Ups Bruce Eells

In line with the growing expansion of its production and sales setup on the Coast, Television Programs of America last week upped Bruce Eells to v.p. in charge of its western division. Eells, manager of the division since 1953 and before that with Young & Rubicam, Ziv Television Programs, Don Lee network and his own transcription outfit, will expand the sales and service ends of the Coast setup for TPA within the next few months.

Deintermix Plea For Carolinas, Tenn. Stations

Washington, April 12.

A proposal to deintermix channels in the Carolinas and Tennessee, which would provide for all VHF stations in Knoxville and Columbia and only UHF in the Spartanburg area, is to be submitted to the FCC tomorrow (Wed.).

The plan, the most far-reaching yet to be proposed, will also limit VHF competition in Ashville, N. C., Anderson, S. C. and Greenville, S. C.

No VHF stations on the air would be affected under the proposal, but WSPA in Spartanburg, which has been stopped by the courts from building a station at Paris Mt., would be given a UHF instead of a VHF license. The proposal points out that this would enable WSPA to operate from Spartanburg with CBS programs without overlapping CBS affiliates in Charlotte, N. C., and elsewhere in the area.

Proposal is being filed by Benedict Cottone, counsel for UHF stations WAIM-TV in Anderson and WGVL in Greenville, which jointly fought the WSPA plan to locate on Paris Mt. on the grounds it was a device to circumvent the allocation plan in order to get a CBS affiliation. By the direction of the courts, the Commission has ordered hearings on the WSPA move.

CBS Flacks' Pay Hike

Hollywood, April 12.

After two months of negotiations by the Publicists Guild CBS flacks here won a 7% pay boost on a two-year agreement. Affecting about 20 publicists at Columbia Square and Television City, pact, now being drafted, provides for first year flacks to draw $97.50, which automatically goes to $115 thereafter.

FIND MARKET OVERSURFEITED

Production of new telefilm series for syndication has slowed down to a virtual walk at a time when most distribs ordinarily are gearing up their production commitments in order to fill their new product portfolios for the fall. Last year at this time, there were nearly 20 new series in the works for September sale. This year, there are only about 10 on the "definite list." Distribs, of course, are talking about other properties, but these are in the nebulous "development" stage.

Slowdown in production comes as a result of the realization by the distribs that there's just too much product on the market now. Aside from the vast rerun catalog (and this cuts sharply into sales of new firstrun properties to economy-minded station managers and clients), there's an overload of firstrun product from the fall still waiting to be sold. Pricecutting war made itself felt too, and many distribs realized they had overextended themselves in last year's production commitments to the point where they've got to cut back for a while in order to meet their guarantees or financing notes.

Business over the past month has been reported as generally good, which at last gives the key syndicators a chance to recoup after a bad winter. They're not taking any chances on flooding the market all over again and going through another price war as well as individual economic scrapes. The result is expected to be less new product for syndication next season, with a higher price scale being maintained because of it.

Only Few New Ones On Tap

As of the moment—and while the picture may change by summer, when syndicators start to sell for the fall—there are only a few new shows on tap. Official, Guild and ABC Syndication are at the top of the heap. Official has upcoming "The Scarlet Pimpernel," "The Three Musketeers" and "Robin Hood," all of them foreign productions. Guild is already in production on "The Goldbergs" and "Confidential File," and is readying "I Spy" and "Brother Mark," the latter to be lensed in Germany with Carlton Films and Marion Parsonnet. These will be offered for national sale, but the likelihood is they'll end up in syndication in the fall. ABC, in its first major expansion move, has "Sheena, Queen of the Jungle" in the works as well as additional "Douglas Fairbanks Presents" and has tentative-

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TV Parlays 'Lassie' Into Big Boxoffice On Personal Appearances

Television's amazing ability to create box office attractions is by no means limited to personalites, plays, or films. It can even make a potent drawing card out of animals. A case in point is Lassie, which went on the air as the star of a CBS-TV film series in September, began doing appearances in December solely on the strength of the tv show, and between December and now has already grossed about $50,000.

Moreover, the dog and its trainer-owner, Rudd Weatherwax, are booked for the Canadian National Exhibiton in August for a six-day stand at a fee of $15,000 for the entire troupe, which includes Lassie, another dog and an assistant trainer. If Weatherwax and the dog could fill all the dates offered them between now and the end of the year — but shooting schedules make that impossible—the gross fees would be between $150,000 and $200,000 making television just a sideline, although that's what started the entire business.

Figures come from Bob Maxwell, producer of the tv show, who was in New York last week setting up

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Any Way You Look at It, Zenith Pay-TV Hassle Pays Off in Spades

Chicago, April 12.

Whether planned or not, Zenith Radio's latest spat with CBS-TV over the network's turndown of a subscription tv commercial slated for "Omnibus" two Sundays back is paying off in spades for the set manufacturing firm's campaign to get the tollvision message across to the lay and trade audience. Thanks to wide press play, the controversial blurb plugging the advantages of pay-tv which failed to get network exposure on CBS nevertheless got national distribution.

The next round may well hinge on the use of Zenith's name on last Sunday's (10) "Omnibus" sponsorship billboard despite the firm's demand it be withdrawn. Although no definite decision has been reached, VARIETY learned Zenith is mulling legal action against the "unauthorized" use of the Zenith trademark, which ran contrary to specific instructions. It's understood the decision to retain the Zenith tag on the final show of the season was made by the Ford Foundation, producers of the Sabbath display.

Meanwhile, Zenith general counsel Joseph Wright is drafting a reply to CBS veep Richard Salant's letter which outlined the network's reasons for nixing the commercial. Zenith is taking exception to Salant's argument that subscription tv does not fall in the category of "products" eligible for showcasing commercially on the program. Zenith claims it falls within the "product and/or service" classification, while CBS argues it's a "controversial public issue," and thereby not acceptable for use on shows not devoted to discussion of such issues, per standard network policy.

Charge Censorship

When CBS refused to okay the plug for the April 3 show, bankroller blasted it as "arbitrary and unwarranted censorship" and told the web it wanted no part of that program and demanded its name be withheld from the following week's telecast which wound up the "Omnibus" season.

Wright also is expected to disagree strongly with Salant's statements regarding discussions with CBS prexy Dr. Frank Stanton two days previous over the handling of the pro and con toll-tv debate used editorially on "Omnibus" March 27. Salant charged the Zenith attorney was "outrageously and knowingly wrong" in stating

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NBC's Toll-TV 1-Shot

With CBS sticking to its guns re Zenith's Phonevision message, RCA is said to be moving to offer time on the NBC web to one of the toll-tv systems.

Gesture, which would put the nets in the clear on any charge of conspiring against pay-as-you-see, is said to be imminent. The CBS nix on the Phonevision pitch has been widely interpreted as reflecting the web's policy stand re the parlor b.o.

Congress May Push for Free TV Politico Time

Washington, April 12.

A hint that Congress may be asked to seek free television time for campaigning in next year's elections came out of last week's hearings by the Senate Committee to Investigate Juvenile Delinquency.

It grew from the opinion expressed at the session by Alexander Wiley (R., Wis.) that the mounting charges for political time on tv has many political figures worried that the powerful medium will be withheld from candidates without fat campaign chests.

Wiley, ranking Republican on the Foreign Relations Committee and a member of the Juvenile Delinquency Committee, is up for reelection next year. The indications are that he will face a knock-down scrap in the G.O.P. primary. While FCC Commissioner Frieda Hennock was on the stand, he complained:

"I am thinking about the increasing part played in elections by television, and the cost is getting prohibtive. Has the FCC given any consideration to providing a barrier against the stations in their charging? A man in the Wisconsin primary is limited to spending $5,000. For that he can't buy 15 minutes of time on the Wisconsin stations." Wiley added that some use the political subterfuge of having independent committees set up to push their candidacies. If these committees have a lot of money, he said, they can push their candidates on tv while those without plenty of funds can't get their story across on video.

This makes it impossible to get fair play before an election", continued Wiley. It's a dangerous situation. These days, a viewpoint with a tremendous amount of money can put its ideas before the public. The fellow who is preferred by

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Sosnik's Original Scores For 'Darkness,' 'Forest'

Harry Sosnik, who's waging what's almost a one-man campaign to secure recognition of the contributions of live music to television and particularly video drama, is currently prepping a pair of original scores for two upcoming "Producer's Showcase" specs on NBC-TV. He's doing an original for "Darkness at Noon," and one for "The Petrified Forest," and will conduct both, the latter on the Coast with a Hollywood orchestra.

Sosnik, incidentally, turned out an original score for last week's "Showcase" specola, "Reunion in Vienna," and led a 28-piece orch on the show. "The fight against recordings," Sosnik says, "is always difficult because of the cost problem and it takes every little thing to combat it and make the powers that be as well as the public aware of the advantages of live music as against recordings."

Sinatra Snarls 'Toast' 'Guys' Plug

Ed Sullivan's proposal for a big sendoff on "Toast of the Town" for "Guys and Dolls" has been snagged by the refusal of Frank Sinatra to appear personally on the show with other members of the cast of the Samuel Goldwyn pic. Singer contends TV is as much his business as pictures and he should be paid for the appearance. Goldwyn claims his contract binds Sinatra to make such gratis appearances to promote the picture, a point Sinatra disputes. He has no control, however, over clips of him from the film being shown.

Sinatra is being paid $25,000 for guesting on the April 24 Max Liebman NBC-TV color specola.

Gordon Hellman to TvB

Gordon Hellman quits as CBS-TV's director of sales presentations on April 30 to step in to Television Advertising Bureau as sales promotion chief. Hellman is expected to be the last major exec to join TvB under present expansion plans.

The new sales promotion org's appointee joined CBS in '50, before that being with Kenyon & Eckhardt.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This **VARIETY** *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

BOSTON — *Approx. Set Count*—1,190,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	39.1	85	46.2	Elgin TV Hour	WNAC	7.1
2. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	34.0	87	39.3	Terry and the Pirates	WBZ	3.4
							Nightly Newsteller	WBZ	6.5
3. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	27.4	74	37.1	Life Begins at 80	WBZ	9.7
Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	27.4	75	36.7	News—V. Best	WBZ	6.8
							Starring the Editors	WBZ	11.4
5. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	27.3	85	32.3	News—V. Best	WBZ	5.5
							You and Your Health	WBZ	4.6
6. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	24.6	85	28.8	News—V. Best	WBZ	4.6
							Terry and the Pirates	WBZ	3.7
7. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	20.5	62	33.1	Pro-Basketball	WNAC	20.5
8. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	20.0	57	35.1	News—V. Best	WBZ	8.6
							Rin Tin Tin	WBZ	21.2
9. Stories of the Century (W)	WNAC	HTS	Tues. 6:00-6:30	19.4	66	29.3	Lady of the Bookshelf	WBZ	12.0
							Animal Fair	WBZ	6.8
10. Eddie Cantor (Com)	WBZ	Ziv	Tues. 10:30-11:00	18.6	52	35.7	Mr. District Attorney	WNAC	17.1

CLEVELAND — *Approx. Set Count*—890,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	38.0	91	41.8	Inside Catholic Schools	WEWS	4.0
							Industry on Parade	WEWS	1.7
2. I Led Three Lives (Dr)	WXEL	Ziv	Fri. 10:30-11:00	27.8	53	52.2	Cavalcade of Sports	WNBK	25.9
							Sports; Moments in Sports	WNBK	17.6
3. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	25.5	63	40.4	Meet Corliss Archer	WEWS	9.8
4. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	24.8	38	65.9	Kraft TV Theatre	WNBK	21.8
5. All Star Theatre (Dr)	WNBK	Screen Gems	Thurs. 7:00-7:30	24.6	82	30.1	Frankie Laine	WXEL	4.5
6. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	23.1	38	61.3	People Are Funny	WNBK	21.2
7. Mr. District Attorney (Myst)	WEWS	Ziv	Tues. 10:00-10:30	21.9	39	55.9	Truth or Consequences	WNBK	21.2
8. Foreign Intrigue (Adv)	WEWS	Official	Sun. 10:00-10:30	20.9	32	65.0	Loretta Young	WNBK	30.2
9. Waterfront (Adv)	WEWS	MCA	Wed. 7:00-7:30	20.6	53	38.9	Norby	WNBK	10.2
10. Janet Dean R.N. (Dr)	WNBK	UM&M	Tues. 7:00-7:30	19.6	51	38.3	7 O'Clock Playhouse	WXEL	9.2

WASHINGTON — *Approx. Set Count*—630,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	28.3	65	43.9	Foreign Intrigue	WTOP	9.6
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	25.5	68	37.5	Hans Christian Andersen	WTOP	7.1
3. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	24.3	71	35.7	Stories of the Century	WTOP	6.2
4. Ramar of the Jungle (W)	WTOP	TPA	Wed. 7:00-7:30	18.7	55	33.9	Norby	WRC	7.9
5. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	18.4	44	41.9	Studio One	WTOP	12.0
6. Sherlock Holmes (Dr)	WRC	UM&M	Mon. 7:00-7:30	18.2	57	32.0	Janet Dean, RN	WTOP	8.5
7. Amos 'n' Andy (Com)	WTOP	CBS	Sun. 3:30-4:00	18.0	70	25.8	Sunday Show	WTTG	3.5
8. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	15.6	33	46.6	Your Hit Parade	WRC	20.3
9. Cowboy G-Men (W)	WMAL	Flamingo	Sun. 6:00-6:30	13.6	27	50.9	Omnibus	WTOP	17.5
10. My Hero (Com)	WTOP	Official	Sun. 3:00-3:30	11.4	66	17.3	Sunday Show	WTTG	

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—465,000 — WCCO (4), KSTP (5), KEYD (9), WMIN (11)*, WTCN (11)* — **Share-Time*

1. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	30.0	89	33.8	Captain II	WMIN	3.2
2. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	28.6	47	61.1	Studio One	WCCO	22.1
3. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	24.6	42	59.1	See It Now	WCCO	15.9
4. Cisco Kid (W)	WCCO	Ziv	Sat. 4:30-5:00	24.5	83	29.5	Trail Blazers	KEYD	4.5
5. Life of Riley (Com)	KSTP	NBC	Sun. 6:00-6:30	23.2	44	52.3	You Asked for It	WMIN	19.1
6. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	21.1	54	39.0	Championship Bowling	WMIN	12.3
7. Annie Oakley (W)	WTCN	CBS	Sun. 5:00-5:30	18.9	45	42.4	People Are Funny	KSTP	12.0
8. Racket Squad (Adv)	KSTP	ABC	Mon. 10:30-11:00	17.4	72	24.3	Willy	WCCO	7.1
							E. W. Ziebarth; Dick Enroth	WCCO	2.5
9. Mr. District Attorney (Myst)	KSTP	Ziv	Fri. 7:30-8:00	17.1	29	58.9	Topper	WCCO	31.8
10. Victory at Sea (Doc)	KSTP	NBC	Sun. 5:30-6:00	17.0	43	39.9	Hans Christian Andersen	WMIN	12.1

SEATTLE-TACOMA — *Approx. Set Count*—410,000 — KOMO (4), KING (5), Seattle; KTNT (11), KTVW (13), Tacoma

1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	36.9	61	60.3	Name That Tune	KTNT	11.2
2. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:00-9:30	30.7	48	64.1	GE Theatre	KTNT	18.9
3. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	28.5	42	68.5	My Little Margie	KOMO	26.9
4. Little Rascals (Ch)	KING	Interstate	Mon.-Fri. 4:30-5:00	*28.4	90	*31.4	Channel 13 Matinee	KTVW	1.5
5. Gene Autry (W)	KING	CBS	Tues. 6:00-6:30	27.9	69	40.5	Dinner Matinee	KTNT	5.7
6. Wild Bill Hickok (W)	KING	Flamingo	Wed. 6:00-6:30	27.4	69	40.0	Dinner Matinee	KTNT	7.0
7. Waterfront (Adv)	KOMO	MCA	Fri. 8:30-9:00	26.0	45	57.7	Ray Bolger	KING	17.7
8. Superman (Adv)	KING	Flamingo	Mon. 6:00-6:30	25.7	47	54.2	Producers Showcase	KOMO	20.9
9. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	25.3	68	37.4	Dinner Matinee	KTNT	5.9
10. Life With Elizabeth (Com)	KOMO	Guild	Mon. 7:00-7:30	25.2	43	58.6	Studio One	KTNT	16.9

* Average weekly rating.

DAYTON — *Approx. Set Count*—330,000 — *Stations*—WLW-D (2), WHIO (7)

1. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	33.9	66	51.3	Masquerade Party	WHIO	13.8
2. Badge 714 (Myst)	WLW-D	NBC	Sun. 7:00-7:30	32.2	55	58.0	Lassie	WHIO	18.3
3. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	27.4	81	33.8	Barker Bill's Cartoons	WHIO	5.5
							Don's House	WHIO	2.0
4. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	26.4	80	33.2	Sports Report	WHIO	2.3
							Weather; Ohio Story	WHIO	2.9
5. Waterfront (Adv)	WHIO	MCA	Sat. 7:00-7:30	26.0	43	60.6	Midwestern Hayride	WLW-D	32.4
6. Racket Squad (Adv)	WHIO	ABC	Tues. 7:00-7:30	22.8	62	36.7	Ray Bolger	WLW-D	10.4
7. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	21.4	44	49.1	Dinah Shore	WLW-D	17.4
							News Caravan	WLW-D	24.4
8. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	20.8	58	35.9	Hopalong Cassidy	WHIO	12.4
9. Gene Autry (W)	WHIO	CBS	Wed. 7:00-7:30	19.3	50	38.8	Hollywood's Best	WLW-D	15.7
10. Ramar of the Jungle (W)	WLW-D	TPA	Fri. 6:00-6:30	18.6	71	26.2	Barker Bill's Cartoons	WHIO	7.2
							Weather; Ohio Story	WHIO	3.8

Coty's Copy Cat Claim

Battle of the long-lasting lipsticks took a legal turn last week when Coty announced its N. Y. Federal court copyright infringement suit against Revlon, CBS and the Wm. Weintraub agency over the use of the phrase "Wake up beautiful." But before the Coty press conference and complaint could get into print, the ubiquitous Ray Spector, owner of Hazel Bishop and the ad agency which bears his name, threw a monkey wrench into the proceedings by quietly stating that Bishop "had originated this very same campaign idea in 1950 and continued to work on it since."

Quote didn't come from Spector himself, but from a spokesman authorized to speak for Hazel Bishop, which boils down to the same thing. Spokesman said Bishop had been asked to comment, and then proceeded to pooh-pooh the entire affair by in essence declaring that the advertising for long-lasting lipstick was started by H-B five years ago, using even the very same phrase, so what was the shouting all about?

Spokesman said H-B had informed Coty, which has been using the phrase in newspaper advertising but objected to Revlon's alleged use of it on tv, that it had originated it and added, "It is very strange that that very caption and much of the copy that appears in the Coty campaign had been prepared by Spector as early as 1950-1951 including the very same phrase." H-B is taking no legal action in the matter, nor was its advice to Coty of a legal nature. It simply feels the material isn't copyrightable, and since it was in there first with this type of campaign, it will get public and trade recognition for it.

TV & Newspaper Readership

The battle between the American Assn. of Newspaper Representatives and the Television Advertising Bureau has been joined with a splash of hard words and questionably hard facts in some instances.

The crux of the matter is that Peter Benziger, prexy of AANP's N. Y. chapter, and Oliver Treyz, TvB prexy, dispute each other on whether video has "substantially reduced the average time the average family devoted to their newspaper."

Benziger, in a letter to VARIETY concerning a March 16 story about Treyz making such a statement at a Washington, D. C., meeting, said that the TvB topper "states a situation as to newspaper readership which is contrary to accepted fact." Treyz, in turn, said his facts come from a survey by the American Press Institute which were printed in part in the Feb. 4, 1955, issue of "Winners and Sinners," a bulletin out of the N. Y. Times newsroom, which said that the "family time" spent reading newspapers was one hour and 58 minutes in a non-tv city and only 55 minutes in a video town.

After Treyz's D. C. talk, VARIETY referred to his source as a survey by the N. Y. Times, and Benziger proceeded to pick that point apart. The AANR spokesman said that the Times' survey is non-existent and that it was an "erroneous invention" by Treyz. In answer, Treyz said that he quoted the Times newsroom bulletin, which might have been misunderstood in news accounts, but that the American Press Institute survey did exist.

'Quibbling'

Treyz felt that Benziger was quibbling when the latter said in his letter to VARIETY (which he had reprinted in the April 9, 1955, Editor & Publisher) that "the only study of any consequence that has bird-dogged tv in relation to other communications media is Cunningham & Walsh's annual "Videotown' survey." According to Benziger it stated that newspaper reading was the only form of mass communications that was not affected by video inroads.

Treyz, in his own letter to VARIETY, quotes at length the American Press Institute survey, which he adds, "Benziger says doesn't exist." Treyz said the following information on the Institute survey was forwarded by the Birmingham News:

(1) 69% of the readers without tv read about motion pix in local papers, while only 18% with tv did; (2) as for theatre advertising, 70% of non-tv readers got around to it, but only 53% of the tv owners followed theatre pitches; (3) 19% of non-tv readers browsed tv news, programs, personality stories in papers, with 78% of the tv owners reading those features; (4) local motion pic reviews were read by 55% of non-tv readers and by 20% of the tv owners; (5) newspaper boxing stories got nods of 21% men and 1% women from non-tv readers, but, interestingly, in tv homes, 49% of the men and 31% of the women gave fisticuff accounts the o.o.; (6) non-tv gave 68% readership to comic strips, but only 31% in tv homes, with figures in both cases roughly halved where it came to reading the comics to kids in the family; (7) 78% of newspaper readers without video receivers "shop" from the paper, but only 69% of tv owners followed the same practice, and the last point (8) is the aforementioned average family time spent in reading the daily paper—an hour and 58 minutes by non-tv homes and 55 minutes by tv homes.

Treyz summed up his letter to VARIETY by saying that if AANR "still feels that this survey is an 'erroneous invention' or a 'mistruth' or an 'ignorance' as it charges, then we suggest that the AANP argue with the American Press Institute."

Set TV Shows For Catholic Charities

A pair of tv shows will serve as springboard for the annual fund appeal of New York Catholic Charities on various dates this month with replays by most Gotham outlets. Hollywood-repped half-hour film will be displayed on WRCA-TV at 6 p. m. Saturday (16) with cast consisting of Danny Thomas, Betty White, Anna Maria Alberghetti, Arthur Duncan, Margaret O'Brien, Ruth Hussey and Jack Haley. Radio counterpart will have Bing Crosby, Bob Hope, Jimmy Durante, Ann Blyth and a cast spillover from the Coast stanza.

Other 30-minute program will be presided over by Francis Cardinal Spellman and feature 80-male group of St. Patrick's Cathedral Choristers and a Metopera star not yet designated. WABD will slot it at 8 p. m. on April 23. Replays of the Hollywood film will be given on WOR-TV, April 20 at 1 p. m.; WABC-TV, April 23 at 11 a. m.; WCBS-TV, April 23 at 2 p.m., with WPIX slot to be announced. Reprises of the cardinal's presentation are set for WCBS-TV, April 30 at 2 p. m.; WRCA-TV, April 30 at 4:30 p. m.; WABC-TV, May 1 at 11 a. m.; WOR-TV, May 1 at 12:30 p. m., with WPIX sked to be announced.

Westinghouse B'cast Co. Buys WRCA Air Time To Thank Tex & Jinx

Westinghouse Broadcasting Co. has taken the unusual step of buying three announcements on WRCA, N. Y., the NBC flagship station, to plug one of WRCA's own shows. There's method to Westinghouse's madness, however, in that the announcements, which were aired Monday (11), plugged the "Tex & Jinx" segments, used for the New York premiere of Westinghouse's latest public service venture, "Sing Along for Mental Health."

"Sing" is a group of songs and jingles, conceived and produced by Westinghouse national program chief Dick Pack and distributed throughout the nation through the National Assn. for Mental Health. Two of the spots invited listeners to tune in on the "Tex & Jinx" segment, the third thanked the husband-and-wife team for their cooperation.

New Org to Produce Public Relations Films

Gilbert Comte, former commercial producer for March of Time, has formed Public Relations Film Corp. together with screenwriter Lester Cooper, Jonathan Stern and Edward Greenfield for the purpose of making public relations films. Comte is exec v.p.; Cooper and Greenfield, who's a publicist, are v.p.'; and Stern, son of former New York Post publisher J. David Stern, is secretary.

Firm is also employing a new twist in using a research advisory group which will assemble material and ideas to help determine clients' individual needs.. Advisory board includes Dr. Ithiel Pool, director of the Center of International Studies at Massachusetts Institute of Technology; Daniel Bell, senior associate editor of Fortune; Dr. Peter H. Rossi, of the Harard U. Dept. of Education; Dr. Herbert Hyman, of Columbia U.'s sociology department, and Columbia researcher Irving Lukoff.

Monsanto's Got A Big TV Gleam

Chicago, April 12.

Monsanto Chemical, which is striving to make a major dent in the hotly competitive detergent arena with its All brand, is likewise trying to carve out a bigtime niche in nighttime tv. Blue chipper has its agency on the detergent account, Needham, Louis & Brorby, on the hot prowl for a prestige network display.

At one stage last week, a deal was practically set for an alternate share of NBC-TV's Monday night Robert Montgomery drama series being vacated by American Tobacco. Agency undoubtedly was more than anxious to place Monsanto aboard that property as a co-rider with the S. C. Johnson wax works, also an NL&B account. But apparently another bankroller had priority on the Montgomery opening.

It's understood, too, that a bid was put in for the upcoming Perry Como Saturday night NBC offering but that likewise came too late. In any event, the heavy muscled chemical firm has that tv gleam and figures to land someplace in next fall's nighttime spectrum.

Screen Gems Buys Space In N.Y. Times to Cite Contribs to Industry

New York Times, for the past few years the recipient of a good deal of television advertising aimed at consumers and agencies, and agency advertising aimed at clients, found a new source of revenue last week. For the first time, a telefilm producer bought space to point up the job its doing on the networks with its film shows.

Advertiser was Screen Gems, the Columbia Pictures subsid, which took out a one-time-only half-page ad on Wednesday's (6) radio-tv page at a cost of well over $2,000. Idea, according to a spokesman, was to "show what a job we're doing." Others in the trade commented on the timing, what with other major Hollywood studios beginning to eclipse Columbia in the tradepapers and dailies with reports of their upcoming television activities.

Theme of the ad was that 73,000,000 viewers see Screen Gems' four network shows each week, according to American Research Bureau. The four are "Ford Theatre," "Rin Tin Tin," "Captain Midnight" and "Father Knows Best" (off the air now, but due back in the fall). "More millions will soon be added" by "Damon Runyon Theatre" (preems Saturday (16) on CBS-TV) and "Celebrity Playhouse," which bows in the fall on a national spot basis for Falstaff Beer. Ad also mentions the upcoming but still unsold "Jungle Jim" and "You Can't Take It With You" and the firm's four syndicated properties. And finally, it mentions Screen Gems' commercial production service.

It's Getting So Syndicators Can't Believe Their Own Financial Reports

Matter of billings or collections as opposed to sales in the syndication field is spotlighted in the wake of figures disclosed by Guild Films in a postscript to their financial report released last week. The Guild financial statement, showing slightly over $2,000,000 for the year ended last Nov. 30 in "film rentals and other distribution income," has come as a surprise to the trade, in light of previous predictions by Guild prexy Reub Kaufman that Guild would do about $5,000,000 in sales for '54, but the fact is that the $2,000,000 figure represented only collctions and no actual sales figure was disclosed in the report.

Fact is, according to Kaufman, that Guild did "slightly less' than $4,000,000 in sales for the year ended Nov. 30, and an updated figure for the year ended March 31, 1955, brings the total sales up beyond the $5,000,000 mark. These figures represent the lag between sales, which can be written for as much as a two-year period, and billings or collections on a particular contract, which often lag as much as six months beyond the date of sale.

Difference has posed a bookkeeping problem for syndicators, particularly Guild and Official, which as publicly owned companies must report publicly to their stockholders in annual financial statements. Official's procedure has been to list all contracts, no matter what their length, under "accounts receivable." In the case of Guild, it takes a conservative stance, not listing sales at all but merely listing "income," which is in the form of billings.

Explanation of the billings lag can be explained in terms of a typical sale. Suppose, for example, that Guild's "Liberace" show has been sold in April for a September start under a 52-week deal at $1,000 per week. Total sales of $52,000 would be registered in April. Guild wouldn't begin to bill the sponsor until the end of September, and then at the rate of $1,000 a week. So that the total $52,000 involved in the sale wouldn't be collected or take the bookkeeping form of "income" until the following September, 17 months after the sale itself was recorded. Fact that billings for '54 represented proceeds from only three Guild shows (new shows won't appear in the billings column until this year) points up the rosy aspect of a situation which looked cold in the black and white legit of the financial report.

NBC's Xmas Plot

Now that NBC-TV has finalized its deal for a repeat of "Peter Pan" at Christmas time, here's how the network envisions its Yuletide week spec layout (and all in color, yet):

1. "Peter Pan."
2. "Amahl and the Night Visitors."
3. "Babes in Toyland."

Like "Peter Pan," "Toyland" also copped the No. 1 Nielsen berth when presented last Christmas.

$3,000,000 Tab In 'Lassie' Renewal

Campbell Soups, well satisfied with the ratings "Lassie" has achieved in its Sunday-at-7 CBS-TV post, has given Television Programs of America and Robert Maxwell Associates the go-ahead for another year's production. Soup outfit has also upped the budget for the '55-'56 season, ordering 39 new films in contrast to this year's 26. Total time & talent tap to Campbell will be in the neighborhood of $3,000,000, with the cost split about evenly between time and program.

Maxwell starts shooting on the new cycle of 9 on June 1 on the Coast, for September delivery. BBD&O, Campbell's agency, is currently considering the unique step of ordering 52 films for next season, under the philosophy that repeats in the case of "Lassie" may damage the identification of the show with the kiddies. Theory is that, since it's basically an emotional show rather than action, its credibility for the kids is damaged by virtue of their realization that it's on film, which would be made evident by repeats. Die is cast for this summer, with a repeat skein scheduled, but for next summer, the client and agency may have Maxwell produce an additional 13.

Ziv Enlists Colleges To Research 'Science Fiction Theatre' Series

Hollywood, April 12.

Ziv Television has earmarked $75,000 as a research budget for the company's new series, "Science Fiction Theatre." Additionally, it has made arrangements with six leading universities, plus a large number of commercial organizations and scientific institutions to lend their aid in the research program.

Schools which have promised to cooperate include UCLA, USC, California Institute of Technology, U. of Pennsylvania, Massachusetts Institute of Technology and John Hopkins U.

The Smithsonian Institute, U.S. Defense Dept., L. A. County Museum, and the Douglas, Lockheed and North American aircraft orgs also are furnishing info and documentation.

Ziv toppers take the view that actual scientific problems present some of the choicest teleplay material. The backgrounds, however, must be believable to hold scripts together logically, in their opinion, and for this reason the company is contacting sources best able to provide this material. At least three weeks are required for researching each half-hour production.

WRC's AM-TV Upbeat

Washington, April 12.

Accent on local tv programming and a "renewed and increasing interest" in radio on the part of local sponsors, have resulted in a marked upswing of radio-tv time sales for WRC, according to Carleton D. Smith, NBC v.p. and general manager of the o&o station. Latest reports show an increase of 32.3% in net tv time for the first quarter of 1955 over the same period last year, and a 6% rise in radio sales.

MCA'S 'TOM & HUCK' PILOT SET TO ROLL

Hollywood, April 12.

Hurdling legalistics, MCA has cleared rights to a tv series on Tom Sawyer after negotiations with the estate of Samuel Clemens (Mark Twain), and is going ahead with the series, "The New Adventures of Tom and Huck." Revue productions, agency's production branch, will make it.

Bobby Clark and Donald MacDonald have the lead roles, while other stet parts are portrayed by Dorothy Adams, Tina Thompson (who plays Becky Thatcher) and Clem Bevans. Pilot rolls tomorrow, with Sidney Salkow as director. Full production on the series will begin in the summer.

Series is up for national sale.

Granet Vice Tom Lewis On Loretta Young Series

Hollywood, April 12.

Bert Granet has succeeded Tom Lewis as producer of the Loretta Young telefilm series. Lewis, Miss Young's husband, has exited in order to prep two other vidfilm series for the pair's Lewislor Productions.

Granet is a former pix producer, his credits including "The Marrying Kind," for Columbia, "The Locket," "The Torch," and "Berlin Express." He is both a producer and writer.

Richard Morris has been inked to direct and write seven of Miss Young's vidfilms for next season.

THE PEOPLE TAKE THE LEAD
(The Battle of Fraternity Row)
With William Redfield, William Lipton, Hal Studer, Robert Hastings, Wendell Holmes, Charles Webster; Nelson Olmsted, Narrator
Producer: William Welch
Director: Fred Weihe
Writer: Irve Tunick
30 Mins., Tues, 10:30 p.m.
NBC, from N. Y. (transcribed)

NBC (in association with the American Jewish Committee) got off to a bangup start in its four-part series on discrimination with "The Battle of Fraternity Row." Working tag for the series is "The People Take The Lead" and upcoming sessions will tackle discrimination problems in housing, a defense of public education and a human rights program.

Kickoff show was devoted to discrimination in campus fraternities. It was an effective half-hour with top credit going to scripter Irve Tunick. Working from pamphlets issued by the AJC, Tunick whipped up a stirring plot with realistic dialog. And he got his point across without any soapbox hooplah.

Yarn showed how a frat house in a New England college took on the battle against discrimination in its org's rulings and won out. Fight begins when the undergrads discover that their frat objects to Negroes and Jews. After trying to amend the rulings with the national committee, the boys find that the old-line prejudice is too difficult to topple. So they bolt the org and set up an independent house. The progress report after going it alone for eight years was inspiring.

All male cast did a standout job in delineating the undergrads. The whole thing smacked of realism and was radio documentary work in top form. *Gros.*

CONCERT OR CORN
With Jay Andres
Producer: Al Bland
Writer: Johnny Mies
55 Mins.; Sun., 3 p.m.
Sustaining
WBBM, Chicago

Jay Andres, who has developed a following with his "Music 'Til Dawn" postmidnight stint on the Chi CBS anchor, has been assigned additional duties on this Sunday afternoon platter serving. One of the few actually "produced" deejay sessions with a definite format left on the local scene, it makes for intriguing listening.

As per its tag, it's an integrated parlay of longhair and novelty tunes, all of which might be jarring for fans of either were care not taken to keep the longhair stuff from being too shaggy and the novelty stuff too raucous. The show heard (10) counterpointed Saint-Saens' "Carnival of Animals," recorded on Capitol label by Felis Slotkin and the Concert Arts orch, with a string of specialty disks ranging the Boston Pops "Chicken Reel" to Les Paul's "Kangaroo."

Andres introed the Saint-Saens segments with bits of Ogden Nash verse along the birds and animal theme, while the "corn" portions were introed by doggeral scripted by staffer Johnny Mies. Device lent a further spice of individuality to a pleasant 55 minutes.

BACK STAGE
With Phillip Gelb
Producer-director: Gelb
Writer: Gelb
30 Mins.: 11 a.m., Wed. (6)
Sustaining
KUOM, Minneapolis-St. Paul

This is a periodic KUOM (U. of Minnesota non-commercial radio station) transcribed show that finds staffer and formerly faculty member Phillip Gelb with the title of "critic at large" covering and reporting on theatrical and other events over the air when such events are considered of particular significance to the community.

Because "The Tender Trap," a touring legit attraction at the Lyceum, boasted a Twin Citian and U. of Minnesota alumnus, Max Shulman, and a Duluth, Minn. resident, Jay Lurye, as co-author and co-producer, respectively, its local visit came within the program's scope.

In taking the public back stage at the theatre on the opening night here and interviewing cast members and giving an analysis and appraisal of the play, Gelb, who has had several of his own brainchildren produced on the campus and by little theatre groups and has proved to be a discerning and penetrating tv drama critic, did a bang-up job.

On a portable recorder between the acts and when the actors were offstage, Gelb taped his interviews with Kent Smith, K. T. Stevens, Russell Nype, Joey Faye and others of the company. The interviews were calculated to enlighten the public regarding the actors' theatrical background and experience, how they identified themselves with their roles and their opinions regarding the play's messages.

An erudite and serious-minded critic who apparently probes deeply for social significance in the plays that he witnesses, Gelb discovered much of it in this comedy dealing with bachelorhood versus marriage — significance that escaped most New York and other critics (and maybe the authors themselves) who have been more impressed by its farcial nature.

For example, he pointed out that the play had much to say about the problem confronting young women who choose a career and then, to their regret, find that it has denied them marriage. He cited the fact that 12,000,000 young people eligible for matrimony are unable to achieve it and that statistics indicate that 80% of those who don't marry before they're 25 never do so. "Do we have the social machinery to get enough people married?" he asked.

Gelb demonstrated not only critical talent, but also an ability to make his interviews and reviews entertaining and interesting throughout. His straightforward, simple language and topdrawer diction and speaking voice proved valuable assets.

This is a good audio show for those concerned with the theatre and like to know what's occurring theatrically here. In presenting it and giving a boost to the local theatre with its cultural influences, KUOM seems to be following its educative pursuits and, in addition, doing a commendable turn for the legitimate drama. *Rees.*

Radio Followup

Timed perfectly to coincide with the 10th anniversary of the death of the late Franklin D. Roosevelt, and also following on the heels of Winston Churchill's resignation as Britain's Prime Minister, the NBC "Biographies in Sound" recollection of the great FDR through the voices of his intimates made for fascinating listening Sunday (10). The 55-minute program, a "Hear It Now" embroidered with personal memories, recollections and comment, bridged the long period between Roosevelt's boyhood and his death, perhaps not removing some of the legend about him but at least providing a fund of listenable material that briefly brought him back to life.

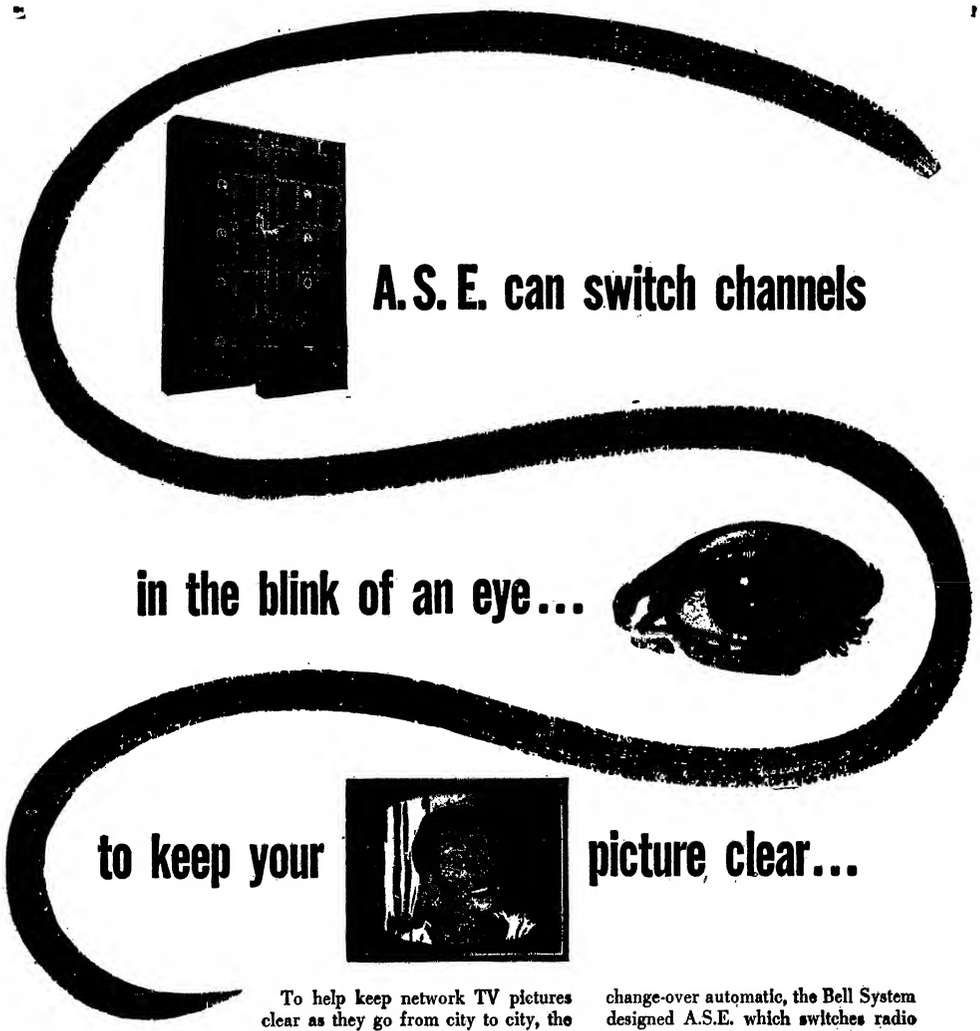
Speechwriters Robert E. Sherwood, Sam Rosenman, Raymond Moley, and Ben Cohen; campaigner Jim Farley; physician Ross McIntyre; Senator and successor as New York governor Herbert Lehman; widow Eleanor Roosevelt; Vice-President and Agriculture Secretary Henry Wallace; Labor Secretary Frances Perkins; opponent Alf Landon; secretary Grace Tully; and a host of others, along with recordings of Roosevelt's speeches and one by Winnie, brought the man alive again. His charm, his foibles, his politics, his mistakes, his disability, all got frank discussion. Farley discussed his break with Roosevelt on the matter of a third term; Landon went into the period when he almost joined the cabinet; Lehman told about how he opposed the court-packing plan; Miss Tully of the last few days.

Editor-narrator Paul Cunningham did an excellent job on both ends, and Joseph Meyers' production rates a bow, particularly in the matter of rounding up FDR's intimates and getting them to speak plainly and frankly. RCA, the parent company of NBC, might look into the possibility of getting such "Biographies" like this onto disks via the RCA Victor label; there ought to be a pretty wide public demand for 'em and certainly there would be some from educational institutions. *Chan.*

161% INCREASE IN ABC FILM BILLINGS

ABC Film Syndication's billings for the first quarter of 1955 rose 161.2% over the same period in 1954, according to figures released this week by prexy George Shupert. Moreover, while the figures reflect the increased revenue from additional properties acquired since the first quarter of 1954, the two properties ABC Syndication had at that time also showed billings hikes.

"Racket Squad" billings rose 49.4% over the previous first quarter, while "The Playhouse" ("Schlitz Playhouse" reruns) increased by 183.5%. Two shows represented 64.7% of the company's total billings. Shupert said increases represented improved market conditions over the period in '54, when stations had purchased many library packages just prior to ABC's "Playhouse" acquisition.



To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.

BELL TELEPHONE SYSTEM

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CBS-TV

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Per. Mgt. WYNN LASSNER
Direction WM. MORRIS AGENCY

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SEE EDDIE SMITH
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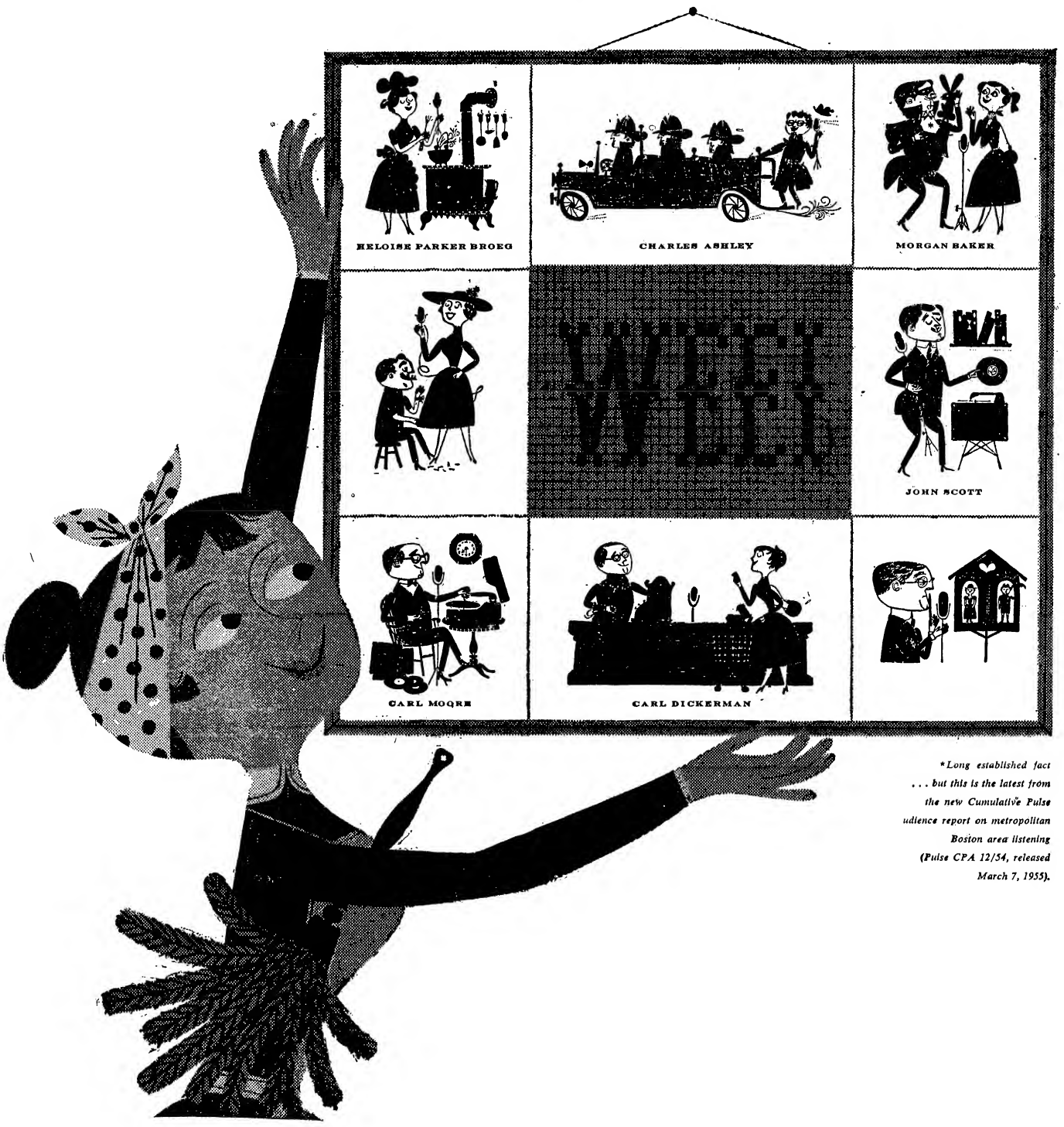
H. H. Schlosser Realty Co.

Amazing how many Boston families take WEEI to their hearts. Amazing *and* a matter of fact.* For WEEI is welcomed by more different families than any other radio station (network or local) heard in the entire metropolitan Boston area.

And that goes for the morning period, the afternoon period, the nighttime period, total day and total week! Just look at the figures for WEEI's total week lead. WEEI reaches 88.6% (virtually 9 out of 10) of *all* radio homes in the area . . . and is the only radio station reaching more than 800,000 families (60,800 more than the nearest competitor)!

Amazing indeed. Must be our magnetic personalities. For information about any of them (note sampler below), call CBS Radio Spot Sales or WEEI . . . the most listened-to radio station in Boston.

Look who's who in Boston!



**Long established fact . . . but this is the latest from the new Cumulative Pulse udience report on metropolitan Boston area listening (Pulse CPA 12/54, released March 7, 1955).*

Ohio State Awards

Continued from page 44

casting Corp. carried off three Honorable Mentions.

In radio, as usual of late years, the network awards were heavily in favor of Canadian Broadcasting Corp., which took five First Awards and five Honorable Mentions. NBC Radio received a First Award for broadcasting the "Columbia U. Bi-Centennial Dramas" and Honorable Mentions for "Conversation," "The American Forum" and "His Finest Hour—Winston Churchill."

CBS won First Awards for "The World Today" and the one-shot "The High Mountain."

TELEVISION AWARDS

Group I—Network or National

Directed to Special Interest Groups: First award for "Frontiers of Faith" to national organizations representing the three major faiths in the U. S., telecast over NBC-TV; honorable mention for "Living" to the Committee on Broadcasting Companies, telecast over the CBC; special award for "The National Farm and Home Hour" coverage of the International Livestock Exposition and 4-H Club Congress, and to NBC-TV.

Cultural: First award for "Adventure" to CBS; honorable mention for "Summer Festival" to CBC; honorable mention for "NBC-TV Opera Theatre" to NBC; honorable mention for "March of Medicine" to NBC, American Medical Association and Smith, Kline & French; special award for "Disneyland" to ABC and Walt Disney Productions.

Public Affairs: First award for "The Search" to CBS.

Basic Freedoms: Honorable mention for "Press Conference" to CBC.

Systematic Instruction: First award for "Prescription for Living" to McCann Erickson and Standard Oil Co. of Ohio, broadcast from Cleveland over a special Ohio network.

Programs for Children and Youth: First award for "Watch Mr. Wizard" to Jules Power Productions, Inc., and NBC; honorable mention for "Ding Dong School" to NBC; honorable mention for "Zoo Parade" to NBC; honorable mention for "Junior Science" to Motion Pictures for Television, Inc.

School Telecasts: First award for "Let's Take a Look" to CBC and National Advisory Council on School Broadcasting.

Group II—Local and Regional

Directed to Special Interest Groups: First award for "Your Health" to WOI-TV, Ames, Iowa, and Iowa Medical Society; special award for "Thursday's Child" to WOI-TV, Ames, Iowa.

Cultural: First award for "Princeton '54" to WRCA-TV and Princeton U.; first award for "Camera Three" to WCBS-TV and the U. of the State of New York; honorable mention for "The Great Plains Trilogy to U. of Nebraska, broadcast over KOLN-TV, Lincoln, Neb.; honorable mention for "Walker in the City" to KETC, St. Louis and Washington U.; honorable mention for "Inquiry" to KPIX, San Francisco and U. of California.

Public Affairs: First award for "Soap Box" to KETC, St. Louis; honorable mention for "Through Other Eyes" to WRCA-TV in cooperation with Herb Moss and Pierre Crenesse.

Basic Freedoms: First award for "Hearings of House Un-American Activities Subcommittee" to WKAR-TV, Michigan State College, East Lansing; honorable mention for "Know Your Constitution" to WTVJ, Miami.

Systematic Instruction: First award for "Psychology on TV" to KNXT, Los Angeles and the U. of Southern California; honorable mention for "Introduction to Art" to KNXT and U. of California at Los Angeles.

Programs for Children and Youth: First award for "The Friendly Giant" to WHA-TV, U. of Wisconsin, Madison, Wis.; honorable mention for "New York Times Youth Forum" to WABD, New York, and the New York Times Youth Forum; special award for "On the Carousel" to WCBS-TV and the New York City Public Schools.

School Telecasts: First award for "Iowa TV Schooltime—Landmarks in Iowa History" to Iowa Joint Committee on Educational TV and WOI-TV, Ames, Iowa; honorable mention for "Let's Make Music" to St. Louis Educational TV Commission and KETC, St. Louis.

Special Unclassified Award

For "Combat Television" to the Army Signal Corps in cooperation with RCA and NBC, broadcast from Fort George Meade, Md., over NBC-TV.

RADIO AWARDS

Group I—Network or National

Directed to Special Interest Groups: First award for "Summer Fallow" to CBC; honorable mention for "Trans-Canada Matinee" to CBC.

Cultural: First award for "Stage 55" to CBC; honorable mention for "Conversation" to NBC; honorable mention for "CBC Wednesday Night" to CBC.

Dealing with Personal and Social Problems: First award for "What's in Your Mind" to CBC; honorable mention for "Theatre of Life" to Council of Jewish Federation and Welfare Funds.

Public Affairs: First award for "The World Today" to CBS; honorable mention for "The American Forum" to the American Forum and NBC.

Dealing with Basic Freedoms: First award for "Columbia U. Bi-Centennial Dramas" to Center for Mass Communication, Columbia U., and NBC; honorable mention for "Cross Section—Community in Crisis" to CBC.

Special One-Time Broadcasts: First award for "The High Mountain" to CBS; honorable mention for "His Finest Hour—Winston Churchill" to NBC.

Children and Youth: First award for "Sounds Fun" to Junior League of Toronto and CBC; honorable mention for "The Quiet Force" to CBC.

In-School Programs for Primary Grades: No awards.

In-School Programs for Intermediate Grades: Honorable mention for "Voices of the Wild" to CBC and National Advisory Council on School Broadcasting.

In-School Programs for Junior and Senior High Schools: First award for "Pioneer Settlements" to Ontario Dept. of Education and CBC.

Group II—Regional

Directed to Special Interest Groups: First award for "The Ethnic History of Wisconsin" to Wisconsin State Broadcasting Service; honorable mention for "Today in Business" to CFAC, Calgary, Alberta.

Cultural: First award for "American Adventure" to Communications Center, U. of North Carolina, broadcast from Chapel Hill over NAEB Tape Network; honorable mention for "The Roots of Jazz" to WOI-TV, Ames, Iowa.

Dealing with Personal and Social Problems: First award for "Report to the People" to WMCA, New York; honorable mention for "How's the Family" to WSUI, State U. of Iowa, broadcast from Iowa City over the NAEB Tape Network; honorable mention for "This Is Los Angeles" to KNX, Los Angeles.

Public Affairs: First award for "This Week in the News" to CFAC, Calgary, Alberta; honorable mention for "Report on McCarthy-Army Hearings" to Lowell Institute Cooperative Broadcasting Council, broadcast over WGBH-FM, Boston.

Dealing with Basic Freedoms: First award for "New World A'Coming—Free and Equal" to WMCA, New York; honorable mention for "What I Believe" to WHAM, Rochester, N. Y.

Special One-Time Broadcasts: First award for "A December Day in Jerusalem" to WHA, U. of Wisconsin, Madison, Wis.; honorable mention for "The Norwalk Story" to WRCA-AM & FM, New York; honorable mention for "Eclipse" to U. of Michigan Broadcast Service, broadcast over WUOM, Ann Arbor, Mich.

Children and Youth: First award for "Young Book Reviewers" to WMCA, New York; honorable mention for "Children's Bookshelf" to the Junior League of Pittsburgh, broadcast over WCAE, Pittsburgh.

In-School Programs for Primary Grades: First award for "Let's Sing" to Minnesota School of the Air, broadcast over KUOM, U. of Minnesota; honorable mention for "Adventures in Speech" to Manitoba Dept. of Education, broadcast from Winnipeg over special eastern section of CBC; special award for "Tales From the Four Winds" to WNYE, New York and New York City Board of Education.

In-School Programs for Intermediate Grades: First award for "A Day to Remember" to WNYE and New York City Board of Education; first award for "Standard School Broadcast" to Standard Oil Co. of California, broadcast from San Francisco over a special western network; honorable mention for "Darkness at Dawn" to the Minnesota School of the Air, broadcast over KUOM, U. of Minnesota; honorable mention for "Classroom Playhouse" to WBGO, Newark, N. J., and Newark Board of Education.

In-School Programs for Junior and Senior High Schools: First award for "Red Man in Michigan" to the U. of Michigan Broadcasting Service, broadcast over WUOM, Ann Arbor, Mich.; honorable mention for "Ecouter!" to the British Columbia Dept. of Education and CBC, broadcast from Vancouver over the Trans Canada Pacific Network of CBC; honorable mention for "Listening Is Fun" to the Depts. of Education of Manitoba, Saskatchewan, Alberta and British Columbia and CBC, broadcast by Trans Canada Pacific Network of CBC; special award for "English" to Ontario Dept. of Education and CBC, broadcast from Toronto over CBC Mid-eastern network.

Group III—Local

Directed to Special Interest Groups: Honorable mention to "A Gallery of Women" to WUOM Radio Guild, U. of Michigan, broadcast over WUOM, Ann Arbor, Mich.; honorable mention for "Within These Walls" to Radio and TV Broadcasting Service, U. of Alabama, broadcast over WUOA, U. of Alabama.

Cultural: First award for "Behind the Scenes in Music" to the National Orchestra Assn., Inc., broadcast over WNYC, New York; honorable mention for "Fingerprints in Music" to WUOM, U. of Michigan.

Dealing with Personal and Social Problems: First award for "Psychologically Speaking" to WEVD, University of the Air, New York, and Mrs. Lee R. Steiner.

Public Affairs: First award for "Men Behind the News" to CBC, broadcast over CBO, Ottawa; honorable mention for "Continental Comment" to WBAA, Purdue U., Lafayette, Ind.

Dealing with Basic Freedoms: First award for "The American Story—Nathaniel Bacon" to Broadcast Music, Inc., broadcast by a number of stations.

Special One-Time Broadcasts: First award for "Gettysburg" to Radio and TV Broadcasting Service, U. of Alabama, broadcast over WUOA, U. of Alabama; honorable mention for "Invitation to Live" to U. of Kentucky Broadcasting Service, broadcast by WBKY, Lexington, Ky.

Children and Youth: First award for "Down Story Book Lane" to Dept. of Speech, U. of Michigan, broadcast over WWJ, Detroit; honorable mention for "Candy Cane Lane" to KUSD, U. of South Dakota, Vermillion, S. D.

In-School Programs for Primary Grades: First award for "Come Listen Awhile" to KBPS, Portland (Ore.) Public Schools; honorable mention for "Turn the Page" to WABE, Atlanta (Ga.) Board of Education.

In-School Programs for Intermediate Grades: No awards.

In-School Programs for Junior and Senior High Schools: First award for "Ecco L'Italia" ("Here Is Italy") to WBGO-FM, Newark (N. J.) Board of Education; honorable mention for "A World at Peace" to WFBE, Flint (Mich.) Public Schools; honorable mention for "Tips for Pre-Teens" to WABE, Atlanta (Ga.) Board of Education.

Bill Leonard

Continued from page 38

its hassle with Liggett & Myers, which started with CBS-TV's preemption of the Perry Como show to make way for half-hour strip in the 7:30-8 period and ended in L&M's withdrawal of all its business from CBS-TV and CBS Radio. Could be, it's believed, that CBS refused to let the ciggie outfit have Leonard as a matter of avenging the business loss. "Mr. Citizen" preems next week as the post-"Disneyland" replacement for the Stu Erwin show on ABC-TV, with Allyn Edwards, who ankled WRCA in N. Y. to take the slot, as emcee.

Macon, Ga.—Ben Chatfield has ankled WMAZ and WMAZ-TV here after nine years as news chief. While his future plans are undisclosed, Chatfield's job is currently being split between Ferrell Knight, for the radio side and tv'er Herbert Kassner.

From The Production Centres

Continued from page 44

volume of radio advertising transacted in the area in the past three years. He said that while national spot and network (CBS) revenue declined slightly, local and regional sales increased so that for the eighth consecutive year sales were over $3,000,000 . . . WXYZ is plugging **Ed McKenzie**, disk jock, in an attractive brochure . . . **Ken Boehmer**, WJBK-TV promotion manager, will serve on the tv desk during Operation Cue, the final and most important test in the current series of nuclear explosions in Nevada . . . WXYZ-TV's highly successful promotion stunt of awarding sterling silver belt buckles to every golfer making a hole-in-one will be continued this season. Last year, 80 buckles were awarded.

IN SAN FRANCISCO . . .

KGO starting a "Do-It Yourself" series featuring **Hubbard Cobb** Fridays at 7:15 p.m. . . . **Red Blanchard** now doing a Saturday 9 p.m. show via tape on KROW . . . KQED, educational tv station, planning a broadcast series of the San Francisco Little Symphony . . . ex-49er football quarterback, **Frankie Albert**, back on KGO-TV with a Saturday 15-minute sports show sponsored by Roos Bros. at 7:30 p.m. . . . **Bill McGraw** drops from the KGO-TV "San Francisco Tonight" show next week with a replacement as yet unannounced.

IN SEATTLE . . .

KOMO-TV has just received new three-Vidicon color film camera, and is now ready to give local origination for color film and slide programs and commercials on Channel 4 . . . KTVW, Seattle-Tacoma, Channel 13, has purchased a mobile unit complete with two cameras to be used for the Seattle Rainiers home baseball games starting April 19, and for future remotes of special events by KTVW . . . Initial decision of FCC examiner has awarded Channel 7 here to Queen City Broadcasting Co. (KIRO). It will be a long time until channel is on the air, however, for KVI, one of the two other applicants, will file exception to the award. Third applicant, KXA, has not announced intentions, but local belief is that station will go along with KVI and further contest decision . . . Broadcast of Seattle's biggest sports event, the Gold Cup races, over KIRO will be sponsored for the second consecutive year by the Texas Co. and Texaco dealers. Deal was set by Kudner agency. **Tom Harmon** will call the three heats of the spectacular race for unlimited hydroplane speedboats.

IN PHILADELPHIA . . .

Stan Lee Broza to receive Distinguished Service Certificate from the Penna. American Legion, on his "Children's Hour" this Sat. (17) . . . **Peggy Wood**, CBS-TV's "Mama," will be in Philly May 10, for award by local Nat'l Council of Jewish Women . . . **Eddie Fisher** to emcee the **Betty Crocker** "Homemaker" ceremonies at Bellevue-Stratford (21). WFIL-TV will feed 7:30-8 p.m. session to NBC-TV network . . . **Edwin H. Schloss**, Inquirer music critic, will broadcast special series (preem May 1) featuring soloists and conductors appearing at Robin Hood Dell . . . **Jean Corbett** ("Aunt Molly") exited WCAU-TV to freelance. She will continue Thurs. p.m. commercial commitment . . . **Joe Nanni**, long time record rep, formerly with Decca, Capitol and King Records has joined the **Mac McGuire staff**, handling the KYW deejay's personal appearances and recording activities . . . **Warren Hull** in to plug his B.B.S. recording "Morning Prayer and Evening Prayer." The proceeds are to be donated to the Salvation Army . . . **Robert N. Pryor**, v.p. in charge of public relations for WCAU-TV acted as judge in the annual competition of the Phila. Club of Advertising Women (11).

IN CLEVELAND . . .

Paul Wilcox returns to WGAR mike for a daily 5:25 p.m. sports stint . . . **Bob Miller**, former NBC spot sales, now flacking for Cleveland Auto Dealers . . . **Glenn Rowell** taking radio-tv spot in Rapid City . . . **Paul Bedford**, WTAM-WNBK, vacationing in Florida . . . **Herbert E. Evans**, veep Peoples Broadcasting Corp., elected prexy of Ohio Assn. Radio-TV Broadcasters . . . WEWS execs **Jim Hanrahan** and **Jack Hartley** both suffering injured hands . . . **Walt Kay** returning to WDOK disk spot . . . WXEL producer **Harry Black** skedded for McCann-Erickson berth . . . WNBK's Bowlathon with **Sammy Leine** brought in $1244 . . . **Patty Rowe** pinch-hitting on "Bandstand" until **Barbara Page** returns . . . **Eddie Steinberg** named head of radio-tv for Ohio Adv . . . During **Bill** Mayer hiatus in Florida, **Johnny Andrews** will take over the WTAM disk spot . . . WHK sponsoring "Weekend in Manhattan" tour in June.

Zenith Hassle

Continued from page 45

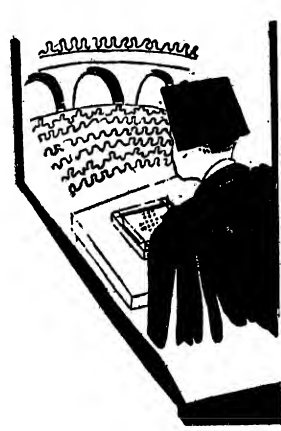
that "on March 27 you (CBS) presented on 'Omnibus' a program on subscription television which was unfairly slanted to create an unfavorable reaction on a program which we (Zenith) sponsored and over our (Zenith) objections to same."

CBS exec claims that Wright was asked, after studying the text of the proposed subscription tv discussion, if he wanted to have the segment deleted from the upcoming show. "You took the position that you did not want to ask for its omission. On the contrary, you discussed with me certain changes which you wished to make in the copy to which you objected. In your presence I called Robert Saudek, director of the TV-Radio Workshop, and he agreed to make every one of the changes which you suggested," Salant's letter asserted.

Wright, however, insists he hotly protested the handling of the subject and asked for a two-week delay in airing the toll-vision insert while a "fairer presentation" was evolved. It's known that Zenith was highly displeased over the use of George Storer as the broadcaster anti-subscription spokesman. Ironically, because of the technically garbled Storer filmed presentation, CBS felt the immediate wrath of the motion picture exhibitor inspired Committee Against Pay-As-You-See Television.

As things are now, both camps are standing pat, with the network claiming Zenith is contractually-bound to pay for the two shows whereas the ex-sponsor is arguing that it was CBS that failed to fulfill its end of the pact. Zenith, which has pioneered both the engineering and ideological development of pay-tv, alleges that the whole matter stems from CBS' basic opposition to subscription tv. Whereas the network rebuts that this is "in error" and points to the upcoming public service program which it has in the works for a "comprehensive discussion of the entire issue."

"Dr. I.Q."



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September '54 through
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Television Chatter

New York

Nancy Leeds, daughter of Roseland ballroom owner **Lou Brecker**, set to appear on "Kraft Theatre" tonight (Wed.) . . . Producer **Parke Levy** and his wife sailing on the Liberte Friday (15) for two-month European vacation-research trip wherein they'll survey Continental tv-filming facilities and techniques . . . **Bill Cullen** left immediately after last week's "I've Got a Secret" for a 10-day vacation in Mexico (with the vacation being his "secret" on the show) . . . **Jon Hall**, "Ramar of the Jungle" star, hospitalized briefly in Allentown, Pa., after a minor auto collision while on a personal appearance there for "Ramar." No major injuries, though . . . Empire Production Co. turned out a couple of spots for G & D Wines, with the blurbs directed at the Italian-American audience . . . **Steve Davis** joined Young & Rubicam as head of its station promotion unit last week, coming down from Albany, where he was publicity and sports director for WTRI (TV) . . . Idea of how specialized the industrial filmmaking business is getting is seen in the appointment of **Saul Feuerman** to the staff of Dynamic Films as producer-account exec. He's a specialist in production of films on medicine and related films, most recently with Audio Productions . . . Television Programs of America exec v.p. **Mickey Sillerman** took the family for a 10-day junket to Washington, Williamsburg and points south.

NBC pub affairs v.p. **Davidson Taylor** of Columbus as speaker at the 25th anni of Institute for Education by Radio and TV. The web's manager of pubserv programs **Edward Stanley** will be there, and **Charles Polachek** and **Herbert Grossman** of the opera department will also be on hand, with film clips from four NBC songathons . . . **Claudette Colbert** has May 19 lead in the "Climax" dramatization of "The Deliverance of Sister Cecilia," from book by **William Brinkley** on escape by a nun from Czech Commies . . . WPIX did an "Omnibus" repeat this week, taking a U.S. Information Agency pic, the 38-minute "The Yukawa Story," (done primarily for Nippon video) and showing it locally in N.Y. . . . **Elizabeth Lawrence** into ABC-TV preem of "Mr. Citizen" on April 20 . . . **Tom Knode** "between jobbing" in Havana. He resigned NBC station relations, checking in at Petry upon his return next week . . . Teleactresses **Rita Newton** and **Mary Kevin Kelly** opening on Broadway April 21 in **Paul Muni**-starrer "Inherit the Wind."

Barney Biro does a repeat as "Mr. Vacuum" on "Big Town" shortly . . . **Hy Gardner** pulled a cutie by guesting **Harry Gross**, ex-con bookie, on his Thursday (7) WPIX casing . . . **Preston Foster** to Texas for some MCA promotion on the "Waterfront" vidpix skein . . . **Bert Bacharach** launched his once-weekly "Man's World" live last Friday (8) at the starting fringe of WOR-TV's practically all-film nighttime sked . . . "All About Baby" does a diaper change by moving on April 14 from its 2 p.m. Thursday-Friday DuMont slot to 1:45 . . . **Paul Falkenberg** is associate producer as well as supervising film editor of the **Guy Lombardo** music-a-la-celluloid package . . . Producer **Stephen L. Sharff** junketing to Israel and Italy to make institutional pic after putting final touch on a half-hour Casablanca film . . . **Lee Polk**, ex-DuMont megger, joins Gross-Baer to handle WABC-TV showcase. So does scribe **Tony Spinner**, to act as assistant producer-scripter of new G-B stanzas . . . **Steve Allen's** "Bop Fable" etchings now get Simon & Schuster print treatment. Off the presses are four bop-talk tales, twists on "Goldilocks," "Three Bears," "Three Little Pigs" and "Jack and the Beanstalk," with drawings by **George Price**.

Chicago

Jory Nodland switched from WMAQ sales to NBC-TV central division spot sales . . . **Tony Martin** and **Jim Moran** to co-emcee TV Guide's second anni show via WBKB April 22 . . . **Lee Foley**, legit theatre producer-director, joined Kling Film Productions as visual coordinator . . . **Kenny Bowers** guesting on WNBQ's "Close-Up" this week . . . **Johnny (Ric) Walker** of the WNBQ sales crew vacationing in Florida . . . **Charley Ruggles** in Monday (11) for huddles with Miles Labs and Geoffrey Wade execs who have bought into his "World of Mr. Sweeney" daytimer on NBC-TV. . . . **Curley Bradley** subs next week for the vacationing **John Conrad** on WNBQ's "Elmer the Elephant" kiddie strip . . . House of Plenty bankrolling WGN-TV's Roller Derby Wednesday night remotes for four weeks . . . **Hal Lansing** making his tele debut as narrator of a Friday night hunting and fishing film on WGN-TV, working from a **Jack LaFrandre** script . . . **Norm Barry's** 10:25 WNBQ sports capsule now sold out with the Coca Cola Bottlers of Chicago taking the Thursday seg and Collinite Auto Wax buying Monday nights.

'Monitor'

Continued from page 39

assumption that sometime during its 40 continuous hours, "Monitor" will reach "60 to 70% of all homes," Weaver has instituted a flexible selling structure, which he feels will give radio advertisers a reasonable impact spread over the weekend.

Variety of Sales Forms

The "Monitor" sales plan, the latest extension of the overall network radio effort toward providing participation buys, offers announcements "in a variety of forms." Each one-minute announcement goes for $1,000; minimum packages of four 30-second announcements per weekend go at a total $3,000, and 10 six-second spots will sell at $3,000 also. (Midnight to 8 ayem buys will go at 50% of this daytime rate.) Instead of available frequency discounts, the web'll make a "special introductory offer" to induce bankrollers to take at last 20 minutes of spots in any combination before Oct. 1. For 20 minutes of time bought for the hot months, the advertiser'll be given 10 minutes of free time during the same period.

The show itself, produced by James Fleming with an assist from Everard Meade (who's returned from teaching at the U. of Virginia to act as "project officer"), will pitch anything and everything that comes along. It'll air one-line jokes by Milton Berle, George Gobel or Winston Churchill, if necessary. There'll be nostalgic music, soundtrack slices, maybe a piece from Harper's—stuff that doesn't necessarily fit a whole show. "Interesting little hunks," Weaver called 'em. There'll be some longer moments too. The general idea is to get as much sound as possible from all corners of the globe about as many entertaining things as possible. Parenthetically, Weaver's educational overtones in the original "wide-wide" pitch were absent. He said that he wasn't seeking any specialized listening groups.

Flexible Time Segments

There won't be any specific time breakdowns, beyond a five-minute return to affils out of each hour for local news, weather, sports, etc. No slave to time, the "service" will, however, generally divide itself into national news summaries on the hour, followed by sports summaries, with a variety-type capsule holding down the remainder of time. Anything goes in the variety segments.

Sought as NBC radio's weekend salvation, with no immediate plans, according to Weaver, for going into other days or nights, "Monitor" is shirking regional sales. Network advertisers will have to take at least 75% of the available network, and Harry Bannister, station relations v.p., explains that the size of the network at various times will depend largely on how much times the 200-odd NBC radio stations can clear. Bannister said all the affils will carry the new show in whole or part.

Though the point wasn't made final when the "Monitor" details were handed down to the press at a "21" luncheon last week, Weaver apparently intends building the 40 hours around at least a few of the existing popular sustainers like "Meet the Press." Such steps would fit into his aim of program elasticity.

NBC lists several things that might be heard on the "variety" share of "Monitor": a part of a trip through Paris or Munich, say, with a roving European correspondent; dramatic highlight from a current Broadway or Hollywood hit; live or taped voices of top people in the news, comedy ("of all types"); a "Monitor" exclusive—a dive with an atomic sub or a visit to "Birdland," or a vis-a-vis with an actor or actress. Weaver will use announcers (10 of them working in about four-hour shifts), whom he'll call communicators, to integrate all segments.

WNEW

Continued from page 37

Jerry Marshall. No decision has yet been reached on sale of the five-minute news spots, which Miss Judis kept sustaining, though it did and still does cost the station in the vicinity of $150,000 per annum to take the service from the N. Y. Daily News. A station spokesman said that the newspaper and Buckley have been "exploring" the commercial situation.

Since the station reports that the "Ballroom" for the first quarter of '55 got more advertising and more income than the like period in '54, the intention to sell many segments by the one-minute spot is said to be a shift to meet the radio pattern of shorter and shorter sponsor periods rather than one to recoup possibly decreased billings.

Marshall and the show are WNEW's prestige package, and Buckley's office reports that he's had requests from some bankrollers for a chance at an all-live spot commercial spiel by the gabber. "Ballroom" will continue being sold as quarter-hours as well as by spot announcements.

Inside Stuff—Radio-TV

Anheuser-Busch and CBS-TV are kicking off the "Damon Runyon Theatre," which bows on the network for the brewery Saturday (16), with an offbeat night-before shindig captioned "A Night at Mindy's." It's to be a late-night affair, starting at 10:30, with some of the "hosts" coming in costume as Runyon used to describe them. Listed as co-hosts for the affair are Eberhard (The Brain) Anheuser, August A. (Harry the Horse) Busch Jr., James (Earthquake) Conzelman, Bill (Pale Face Kid) Corum, Jack (Big Butch) Dempsey, Joe (Sleepout Sam) DiMaggio, Leo (Jack the Beefer) Durocher, Jackie (Seldom Seen Kid) Gleason, William Randolph (Izzy Cheesecake) Hearst Jr., Leo (Mindy) Lindy, Toots (Big Jule) Shor, Herbert Bayard (Louie the Lug) Swope, Alfred G. (Fingers) Vanderbilt, J. L. (Handsome Jack) Van Volkenburg, A. (Dave the Dude) Von Gontard, John L. (Solid John) Wilson and Walter (Waldo Winchester) Winchell. Handling arrangements is Earl (Hot Horse Herbie) Blackwell.

"Night at Mindy's" is a recurring phrase from Runyon's stories, referring of course to Lindy's Restaurant. But the Friday (15) night party will be held at Toots Shor's.

Joan Benny, who made her teledebut last season on papa Jack's CBS-TV'er for Lucky Strike, now has a regular series of her own. She's doing the blurbs for Royal Crown Cola on "The Ames Brothers," the quarter-hour vidpixer produced by the quartet and sold via MCA-TV to Royal Crown for 193 markets, said to be the largest spot buy in tv history. Series has already begun in N. Y. (via WABD) and preems around the rest of the country this month.

Just to keep it in the family and uphold the Benny tradition, Joan's immediate boss in her Royal Crown deal is BBD&O, Jack's longtime agency.

A WBZ-TV, Boston, engineering snafu during the Hub showing of "Chance of a Lifetime" nearly caused a minor "Invasion From Mars" stampede last week when the tv audio faded out and the words "All Navy personnel are requested to return to their bases immediately" hit the air. Lines were being spoken in a live radio-broadcast carried over WBZ but before a WBZ-TV staffer could announce the mistake phone boards at the station and local dailies were jammed with calls.

Chicago office of the American Federation of Radio-Television Artists has asked for aid in locating five performers who have checks due them for their appearances on a Windy City cerebral palsy telethon back in June 1953. AFTRA office is holding checks for $26.95 made out to Horvil Roberts, Lorraine Gebhardt, Jack Leonard, Corinne M. Pelletier and Doris Kaye.

AFTRA's Chi address is 102 E. Hubbard St., Chicago 11.

Robert E. Button has been appointed Deputy Assistant Director of the U. S. Information Agency for Broadcasting.

Button, on leave of absence from NBC for the past several months, will be top aide to J. R. Poppele, USIA Assistant Director in charge of "Voice of America." Button, who has been serving in the office of the Secretary of Defense, succeeds Edward F. Lethen, of CBS, who has resigned and returned to his network.

Packaging outfit of Barry, Enright & Friendly has picked up rights to a new telefilm series based on case histories from the National Assn. for Mental Health, and have already begun production on the pilot, which Reginald Rose has scripted.

Series, which would be the first devoted entirely to mental health, would be filmed on location at hospitals and institutions under supervision of the NAMH, which will provide a board of three psychiatrists headed by Dr. George H. Stevenson to screen all material. Barry, Enright & Friendly have been dickering with Sidney Lumet to direct the series.

Telepix Slump

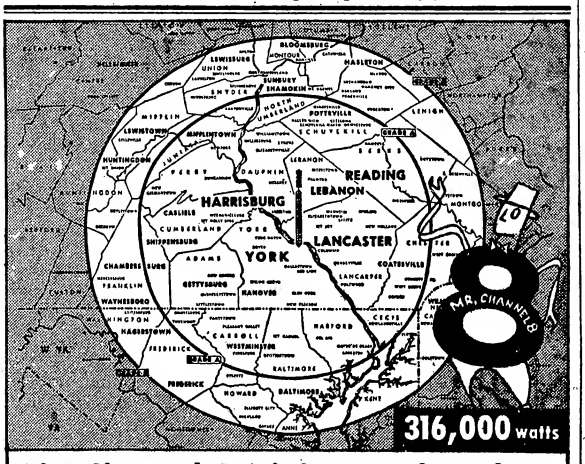
Continued from page 45

ly listed "Life Can Be Beautiful" as a soap strip as well as unnamed series with John Gibbs and Hal Roach Jr.

NBC Film Division has nothing set for the fall, except for a pilot version of "The Great Gildersleeve," which it's offering only for national sale. CBS Television Film Sales is in production on the Errol Flynn starrer, "March or Die," and has made a pilot but no more on "Navy Log." Screen Gems has several properties in the works for national sale, but maintains a policy against producing directly for syndication. Television Programs of America has "Spade Cooley" in production for the fall. Ziv will probably account for the lion's shore of production for syndication, but isn't talking about new product except to say that "Black Beauty" is in the works.

There are scores of shows in the "development" or even pilot stage at this point, but their future status is nebulous. Even if their indie producers secure financing, getting a distribution deal under the "new look" of tightening up the product flow is going to be tough. As of the moment, the syndicators are quite happy with what they've got

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency



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FAVORITE STORY
CISCO KID
BOSTON BLACKIE

100,000,000

GOLD SEAL CO.
BISMARCK, NORTH DAKOTA
TELEPHONE 3366

April 4, 1955

Office of the President

Miss Jo Stafford
11569 Bellagio Road
Bel-Air
W. Los Angeles, Calif.

Dear Jo:

It seems to me that every now and then something wonderful happens. Some time this month we will produce our 100,000,000th can of "GLASS WAX". This is certainly a wonderful event in the history of our company.

We think you should take personal pride in this accomplishment, for you have helped to bring it about sooner than we had anticipated.

We are now well into our second year of sponsorship and during that time we have had many fine comments about your show. Naturally that has made us happy. Along with these comments has come a steadily increasing sales curve. When I tell you that we think Jo Stafford is great, you know that I mean it in several different ways.

My very best to you and Paul, and everybody on the show.

Sincerely yours,

Harold

Harold Schafer

The JO STAFFORD Show
CBS-TV
Tuesdays, 7:45 P.M., EST

Stations Keep Films In Trenner's 'Presell the Residuals' Plan for Soaps

Stations will get complete rights "in perpetuity" to all film they purchase for the first time under a plan which would permit low-cost filmed soap operas through the expedient of "preselling the residuals." Plan, worked out by Harry Trenner, former radio-tv veep of the William H. Weintraub agency and now head of the newly formed Station Film Library Inc., would give the stations the films of two daytime soapopera strips to keep and use as they choose in return for simply playing the strips just once for a sponsor of Trenner's choosing.

Under this arrangement, Trenner could offer a national sponsor a soap strip for a flat package price well under the ordinary charge for time and program, since time charges would be eliminated in the exchange of rights to the film for one free play by the station. At the same time, the stations could use the film for repeats, selling both time and program, which they'd own and with which they could make up their initial loss in time charges (by playing the firstrun free) via a charge for the program as well as the time on the repeat.

Series themselves, though not yet in production, would comprise "completed stories," that is, each five days would complete a separate story, enabling the stations to edit the programs into half-hour form as well as repeating them as strips. Thus, the station could have four quarter-hours (two originals plus two reruns) going at the same time, as well as two half-hour versions a week.

Philosophy behind the move is that currently filmed soaps are too tough to sell because of their high price. If a proper use of their residual values could be attained, however, the price could be reduced to a feasible point. Trenner's plan wraps up the residual benefits in advance by turning the film over to the stations and eliminating time costs in the initial price. He said he's spoken to more than 50 stations, gotten okays from over 30 of them so far and hasn't had one negative reaction yet. He's currently dickering with writers and producers and hopes to start production in 30 days for a late September start on both series. He also hopes to offer national bankrollers a 125-station lineup for the soaps.

NARTB TV Board Votes Resolution Against Toll-TV

Washington, April 12.

The tv board of NARTB voted today (Tues.) to instruct the group to oppose toll-tv insofar as it may interfere with the development of present commercial video. The 15-man board action was opposed by Paul Raibourn, repping Paramount's KTLA, L.A. station. Another member, John Esau, owner of an Oklahoma city outlet, abstained from voting.

The board adopted a resolution which said toll-tv was "contrary to the public interest and challenged FCC's authority to authorize it. The board instructed NARTB to appear and participate at all hearings on the subject and take proper and necessary steps "to preserve unlimited public reception within the television broadcast bands."

WGMS Sparks Healthy D.C. 'Anti-Bait' Trend, But N.Y. Still on Hot Seat

An exec in the Better Business Bureau relates that when radio station WGMS in Washington "cut out the cancer completely" recently by sacking all home demonstration advertising (including a five-year old account), others began "quietly" to follow suit. BBB's Leland S. McCarthy, in the capital, said that he knows of one other station planning action similar to that of WGMS, and that three out of the four newspapers have refused home demo type ads for some time. The other paper has modified its stand on copy acceptance.

However, as Washington throttles it "bait" and "switch" potential, N.Y. faces, according to reliable sources, several more indictments by the District Attorney. The indictments should be forthcoming within the next few weeks, following recent legal criminal charges against a home freezer outfit and a sewing machine firm.

AMERICAN WOMEN IN RADIO AND TELEVISION

extend a cordial invitation to

WOMEN BROADCASTERS AND EXECUTIVES

of

STATIONS, NETWORKS AND AGENCIES

to attend the fourth AWRT annual convention

DRAKE HOTEL, Chicago, Illinois

May 5 - May 8, 1955

Workshops — Panels — Speakers — Interviews
Entertainment

Registration:
Members $15.00, Others $20.00

R.S.V.P.:

AWRT, Room 5634, 70 East 45th St., New York 17, N. Y.

TV's Size 60

Continued from page 37

and General Electric (20th-Fox pix). NBC has "Kraft Television Theatre" ABC has the 7:30 to 8:30 "Disneyland" and the 10 to 11 Pabst bouts.

Thursday: Another big night for the big ones. Chrysler looks all set to ride again with the 8:30 to 9:30 "Climax" series. NBC has "Lux Video Theatre." ABC has "Pond's Theatre."

Friday: With the exception of the NBC Gillette bouts, this is the one night that hour clients sit it out. It's significant, too, that it's regarded as the weakest tv night of the week.

Saturday: Coming up on NBC is the new full hour Perry Como variety show 8 to 9 opposite CBS' Jackie Gleason and the Dorsey Bros. CBS is prepping the new Gleason-packaged "Mardi Gras" 10 to 11 to throw against NBC's George Gobel and "Hit Parade." NBC will also have the one-a-month Max Liebman specs.

Sunday: The major 60-minute and 90-minute ammunition bears the Sabbath stamp. CBS has its late afternoon 90-minute "Omnibus." At 8 to 9 there's "Toast of the Town" (being retabbed "The Ed Sullivan Show"). NBC has the upcoming Maurice Evans hour and 90-minute presentation on the fall agenda, alternating with the NBC Opera Theatre and the projected "Wide Wide World" (both in hour and hour-and-a-half form). From 8 to 9 will be the Par pix in the current "Colgate Comedy Hour" slot; from 9 to 10 Philco rides again. The 90-minute Sunday evening one-a-month specs stay put, too.

CBS-TV is smitten with the 90-minute spec bug, too, with Noel Coward and Mary Martin set to inaugurate the Columbia version. There will be no specific time segments allocated on a regular run, with preemptions to be carried out on a flexible basis to support the web's thinking: "When a show warrants going 90 minutes, we'll do it; otherwise we'll keep to an hour."

AM Quickie Biz

Continued from page 39

tions or "message," in a word, the complete changeabout from a stable and projectable sales medium to a changeable and "spot buy" vehicle, were the chief reasons for the webs' reluctance to take such orders. From the advertisers' side, it took a little getting used to also, particularly among the radio-tv sectors of the agencies.

But now, everybody's doing it. Automakers, for example, are spending more coin in radio than ever before, via the quickie saturation campaigns. Oldsmobile, Studebaker-Packard, Chevrolet and Buick have used two or three-week campaigns to plug the unveiling of their new models. Seasonal products, particularly in the drug field, have used quick campaigns for the start of their selling period. Examples in recent weeks have been O'Cedar's 25-shows-a-week buy for two weeks on ABC, and Studebaker's $50,000 contract to plug its showing in the Mobilgas Economy Run via four shows within a week on CBS. Gerber's Baby Foods bought a half-hour one-shot last week on ABC to carry the results of the Salk vaccine experiment yesterday (Tues.) when the results were revealed.

ABC's Spadework

Chief reason for reluctance of the networks to go after this business in the past was the fear that enough sales volume couldn't be worked up. But ABC, which has been doing the lion's share of the spadework, came out on top of all other networks in the billings picture last year in terms of percent of decrease, and the main reason was the fast-turnover quickie business. ABC's 1954 billings were down less than 2% over the year before, while all other nets showed far more substantial drops. ABC started going after the saturation clients last summer, and as a result its billings for the last six months of the year were almost even (and in some months, ahead) with those of the same period in 1953.

Frame of reference, programwise, for the campaigns varies from network to network. In the case of CBS, the web is spotting the participations on its "personality" programs, "Amos 'n' Andy Music Hall," "Robt. Q. Lewis Show," etc. In the case of ABC, the emphasis is on news shows and "featurets," the latter being five-minute capsule segments in the service, homemaking and general interest fields. NBC has just begun to go after this type of business, following from its "Today"-"Home"-"Tonight" "magazine concept" experience in the television field, but hasn't yet evolved the programming framework around which a saturation campaign would be built. One entry, according to present plans, is the new 48-hour weekend show which last week got the nod from the NBC affiliates.

Lassie

Continued from page 45

a merchandising line around the dog with Martin Stone, former producer of "Howdy Doody" and its merchandiser. Pointing up the power of television, Maxwell recalled that when Lassie did occasional p.a.'s for Metro in conjunction with pictures starring the dog, there was no fee involved and never much of a turnout.

In contrast, a two-day date at Massey Hall in Toronto last week was orignally scheduled for a couple of shows a day, but Weatherwax and the dog had to do five a day, getting overflow crowds and a flood of frontpage newspaper stories. Demand for the dog has become so great that bookings have also been turned over to Stone, who operated a similar setup with "Howdy Doody." Up to now, the bookings have come without solicitation.

First date came in December with a call from the Northern California Dog Show, asking for the dog's services at $1,500 a day for two days at the Cow Palace in San Francisco. Since that time, there have been appearances at dog shows, fairs, carnivals and department store events in Detroit, Chicago, Pittsburgh, Allentown and Toronto, with bookings now in the works for El Paso and the southwest. Figures would be swelled if the dog could work more fairs and expositions in the summer, which is the basic outdoor season, but the show must be shot during June and July, which eliminates a good part of the season. One factor that intrigues bookers and audience alike is the fact that Weatherwax hands out a door prize at each show, a Lassie puppie. There are five dogs which look the same in Weatherwax's kennels, and one or another is always littering. Appearances, of course, have the blessings and cooperation of Campbell Soups, the show's sponsor, and Television Programs of America, its distributor.

Free Politico Time

Continued from page 45

the group which has all the money, gets the time. The public, and not merely the candidate, is deprived of a right. This calls for serious consideration."

"There are 35,000,000 television sets," responded Miss Hennock. "These sets are 35,000,000 political halls. I favor your right to use the people's airwaves free. The time should be released for political candidates. One of the most basic problems today is to bring the people their candidates."

"Be a little more definite," urged Wiley.

"Alert your brother senators to the problem", Commissioner Hennock recommended. "Get the Senate to pass a resolution calling upon the FCC to call on the industry for free time."

In response, Republica and Democratic National Committee chairmen today (Tues.), testified before a Senate election subcommittee that present feelings on campaign expenditures are "unrealistic in view of the cost of tv." Paul Butler, Democratic chairman, suggested that the ceiling of $3,000,000 on each party should be at least doubled. He also suggested that the committee consider a requirement "that reasonable and equal amounts of radio and tv time be provided without charge to each party in a presidential election as a public service.

Butler submitted figures showing that the Republicans spent $3,447,000 for radio-tv in '52, and Democrats spent $2,573,000—as a demonstration of high broadcasting costs. These broadcast amounts, he said, were about four or five times less in '44.

Leonard Hall, Republican chairman, agreed that tv has changed the present campaign picture. He thought that Democratic Sen. Thomas Henning's proposal for a $12,000,000 budget was enough to get along with.

Westinghouse B'cast In N.Y. & Skytop Meet; Pack's Filmbuying Spree

Westinghouse Broadcasting Co. national program chieftain Dick Pack pulled off something new in terms of filmbuying this week when in the course of a two-day meeting of his program managers, filmbuyers and operations managers of the four WBC telestations, he invited pitches from no less than 11 syndication houses, all of whom cooperated by sending their top sales execs to the session.

Two-day program session at the New Weston in New York preceded a general meeting of all Westinghouse tv station at the Skytop Club in Cresco, Pa., outside Pittsburgh. General meet, which runs three days starting today (Wed.), will cover all phases of operations of KDKA in Pittsburgh; KPIX, San Francisco; WBZ-TV, Boston and WPTZ, Philadelphia. WBC prexy Chris Witting will preside, with Westinghouse parent company corporate affairs veep E. V. Higgins, WBC national sales chief Eldon Campbell; ad-promotion manager David Partridge and Pack among the speakers. Each station will be repped by a general manager, program manager, sales manager and promotion chief.

New York meet had top execs of the film syndication companies on hand for the sales pitches, along with KTTV, Los Angeles, filmbuyer Richard Woollen as a speaker as part of the seminar. Film company execs includes Flamingo Films' Sy Weintraub, NBC Film Division's H. Weller (Jake) Keever, Television Programs of America prexy Milton Gordon; ABC Film Syndication's Don Kearney; MCA-TV's Aaron Beckwith; Guild Films' Dave Savage; Vitapix Corp.'s Ed Hall; UM&M's Cy Donegan; CBS Television Film Sales' Wilbur Edwards; Official Films' Herb Jaffe; and Ziv's Al Goustin and Burt Lambert.

3 UNUSUAL VALUES

Scarsdale, N.Y., Heathcote School 12 room, 4½ baths, 1 acre $52,750.

Sherman, Conn., 5½ acre retreat—modernized historic home, 7 rms, 2 baths, guest cottage $48,000.

Chatham, Mass., Ranch, 5 rms, 1 bath, electric kit. 1 acre $13,900.

DOROTHY S. WILLIAMS, BROKER
Harwood Bldg., SCarsdale 5-1334

Near New Haven, COUNTRY ESTATE, 8 years old, 7 bedrooms, 4 baths, plus maids' quarters; 25 acres. Near Yale, Shubert Theatre, straw hats, Oakdale musical, concerts, music library. Price half cost. RALPH HOWARD, Realtor, 1861 Whitney Ave., New Haven, Conn., CHestnut 8-5555.

TWA's great new SUPER-G CONSTELLATIONS

NON-STOP TO LOS ANGELES

LARGEST, MOST LUXURIOUS AIRLINERS IN THE SKIES TODAY!

> *Created by Lockheed especially for TWA!*
> *Powered by Curtiss-Wright's newest Turbo-compound engines!*
> *Interior by Henry Dreyfuss, world-famous designer!*

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabins . . . three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks, the widest and roomiest lounge chairs in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

Plan to enjoy it all *at no extra fare* on your next trip between New York and California. Make your reservations today.

DEPARTS DAILY AT 1 P. M.
from New York International Airport
Other convenient non-stop and one-stop Super Constellation flights daily to Los Angeles and San Francisco

FOR IMMEDIATE RESERVATIONS
SEE YOUR TRAVEL AGENT OR CALL TWA:
LExington 2-7100
Or visit one of TWA's conveniently located ticket offices:
East Side Airlines Terminal Building, 1st Ave. and 38th St. • 80 East 42nd St.
Sheraton-Astor Hotel Lobby • 624 and 630 Fifth Ave. • Hotel Statler
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Jocks, Jukes and Disks

By MIKE GROSS

Frank Sinatra: "Learnin' The Blues"-"If I Had Three Wishes" (Capitol). Sinatra and "Learnin' The Blues" were meant for each other. He's got the style and the tune's got the quality. It's a bouncy item with topgrade lyrical values and Sinatra has rarely been heard in better form. "Blues" is a shoein for top money. "Three Wishes" is a routine ballad that doesn't quite come off.

Jo Stafford: "Young and Foolish"-"Be Sure, Beloved" (Columbia). "Young and Foolish," out of the legituner, "Plain and Fancy," has been waiting for Jo Stafford. Tune has had several disk workovers already but Miss Stafford's slice will be the one to push it through. It's a solid ballad blending of words and music and thrush gives it a warm and effective reading. She does a nice job for the ballad on the flip side but "Young and Foolish" will steal the play.

Patti Page: "I Love To Dance With You"-"Near To You" (Mercury). The past couple of releases by Patti Page have been nearhits but "I Love To Dance With You" looks like it can go all the way. Side is done with the multiple-voice gimmick and comes across for top effect. Tune is in the chile groove and sounds familiar, but thrush gives it a fresh and interesting touch. "Near To You," on the bottom deck, is a solid ballad which may give "Dance With You" some opposition.

Dorothy Collins: "That's All I Need"-"What Is Thing Called Love" (Audivox). The "big beat" has now taken Dorothy Collins into its fold — and she does well by it, too. With "That's All I Need" Miss Collins gets into the rhythm & blues groove with a vengeance and delivers an exciting side that the deejays or the coin operators can't afford to overlook. She goes into a frenzy on "What Is This Thing Called Love," on the bottom deck, but it won't attract as much attention.

Crazy Otto: "The Crazy Otto Rag"-"Twelfth Street Rag" (Decca). When Decca's Crazy Otto started the barrelhouse piano vogue on wax several months ago, it was natural for Tin Pan Alley to come up with a "Crazy Otto Rag." The circle is complete now that Crazy Otto has sliced the tune which he inspired. It was a good idea but it looks like the disk buyers have had the clinky piano and are looking elsewhere. Crazy Otto's version of "his" rag is okay and may revive some interest. The workover of "Twelfth Street Rag," on the flip, is good if you can stand that much barroom piano.

The Four Esquires: "Three Things"-"The Sphinx Won't Tell" (Cadence). This vocal quartet makes a solid wax bow with "Three Things." Song has a melodic drive and a lyrical "message" that takes hold and The Esquires build it into a standout wax item. It could come out of left field for a big score. The bottom side is a cute novelty that rates occasional plays.

Dori Brooks: "Ev'ry Day"-"After All We've Been Through" (Label X). There's enough style in Dori Brooks' piping manner to give her a good start in the wax wars. She projects a shellac savvy that's winning but this first outing lacks the excitement that's needed to take over. Her sides are good programming material and since both are cut in the same mood "Ev'ry Day" looks like it'll win out.

June Valli: "Tomorrow"-"Unchained Melody" (RCA Victor). "Tomorrow" is an English import that's headed for big spins in the U. S. Lilting melody and refreshing lyric will appeal to the spinning solons, especially the way June Valli does it. It's a left field item that rates front-and-centre. On the London label, **Lita Roza** has a bright and energetic version of "Tomorrow" and it, too, rates plays. Miss Valli covers "Unchained Melody" on the Victor flip, but in this instance **Al Hibbler** (Decca) and **Les Baxter** (Capitol) aren't making room for the lady.

Eddie Fisher: "Heart"-"Near To You" (RCA Victor). When Eddie Fisher gets a belting-styled song, he's hard to stop in the wax sweepstakes. "Heart," from the incoming "Damn Yankees" score, is that kind of tune and should go far on all spinning levels. Tune has plenty of spirit and drive and Fisher handles it in top form. **The Four Aces** sliced it for Decca and should give Fisher a good fight for top slotting. The coke set will probably give the decision to Fisher. If the deejay plays on "Heart" go to Fisher, The Aces have a solid item on their flip side in "Sluefoot." Tune's from the pic, "Daddy Long Legs," and the boys deliver with a catching zest. Coupled with Fisher's "Heart" is the ballad "Near To You," from the same "Damn Yankees" score. It's a workable ballad fashioned in a beguine tempo. Crooner gives it plenty of juice but it looks like it'll be slow on the takeoff.

Joni James: "Is This The End Of The Line?"-"When You Wish Upon A Star" (MGM). Joni James got back on the hit lists with "How Important Can It Be?" and "Is This The End Of The Line?" should keep her there. It's a serviceable ballad, pegged for current teenage tastes, and the jocks and jukes will go for it in a big way. It has a pleasant lilt and she delivers with the same kind quality that brought her to the top before. On the flip side is "When You Wish Upon A Star," a standard which she works over handily.

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LAZY GONDOLIER

Best Bets

FRANK SINATRA (*Capitol*)	**LEARNIN' THE BLUES** *If I Had Three Wishes*
JO STAFFORD (*Columbia*)	**YOUNG AND FOOLISH** *Be Sure, Beloved*
EDDIE FISHER (*RCA Victor*)	**HEART** *Near To You*
JONI JAMES (*MGM*)	**IS THIS THE END OF THE LINE?** *When You Wish Upon a Star*
PATTI PAGE (*Mercury*)	**I LOVE TO DANCE WITH YOU** *Near To You*

VARIETY 10 Best Sellers on Coin-Machines

1. CRAZY OTTO MEDLEY (10)	*Johnny Maddox*	*Dot*
	Crazy Otto	*Decca*
2. BALLAD OF DAVY CROCKETT (6)	*Bill Hayes*	*Cadence*
	Tennessee Ernie Ford	*Capitol*
	Fess Parker	*Columbia*
3. MELODY OF LOVE (14)	*Billy Vaughn*	*Dot*
	David Carroll	*Mercury*
	Four Aces	*Decca*
	Ink Spots	*King*
4. HOW IMPORTANT CAN IT BE (7)	*Joni James*	*MGM*
	Sarah Vaughan	*Mercury*
5. CHERRY PINK AND APPLE BLOSSOM WHITE (3)	*Perez Prado*	*Victor*
6. DANCE WITH ME, HENRY (2)	*Georgia Gibbs*	*Mercury*
7. SINCERELY (14)	*McGuire Sisters*	*Coral*
8. TWEEDLE DEE (9)	*Georgia Gibbs*	*Mercury*
	Lancers	*Coral*
	Lavern Baker	*Atlantic*
9. DARLING, JE VOUS AIME BEAUCOUP (1)	*Nat (King) Cole*	*Capitol*
10. PLAY ME HEARTS AND FLOWERS (1)	*Johnny Desmond*	*Coral*

Second Group

THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan*	*Victor*
KO KO MO	*Perry Como*	*Victor*
	Crew-Cuts	*Mercury*
DANGER! HEARTBREAK AHEAD	*Jaye P. Morgan*	*Victor*
PLEDGING MY LOVE	*Johnny Ace*	*Duke*
	Teresa Brewer	*Coral*
EARTH ANGEL	*Crew-Cuts*	*Mercury*
	Penguins	*Dootone*
	Gloria Mann	*Sound*
UNCHAINED MELODY	*Al Hibbler*	*Decca*
	Roy Hamilton	*Epic*
IT MAY SOUND SILLY	*McGuire Sisters*	*Coral*
HEARTS OF STONE	*Fontane Sisters*	*Dot*
	Charms	*DeLuxe*
SMILES	*Crazy Otto*	*Decca*
IT'S A SIN TO TELL A LIE	*Somethin' Smith*	*Epic*

Figures in parentheses indicate number of weeks song has been in the Top 10

Album Reviews

Sammy Davis Jr.: (Decca). There's a lot been said about Sammy Davis Jr. in person and there's a lot to be said about him on wax, too. In a little more than a year recording in the bigtime, he's developed into a potent wax factor and this 12-inch LP is a standout example of his work. It includes some of his previously released biscuits ("Hey There," "Birth of the Blues" and "And This Is My Beloved") as well as some new slicings. It all adds up to a top display for one of the standout young show biz personalities of the day. The Milton Greene photo of Davis on the album cover is a knockout. Album is simply titled "starring Sammy Davis Jr." and contains 11 selections.

Lizzy Miles: "Hot Songs My Mother Taught Me" (Cook). There are few old-styled belters around today like Lizzy Miles. She's the kind of warbler who feels every song she sings whether it be rhythm, ballad or spiritual. Every note comes through with a definable zing. Cook has packaged a topdrawer 12-inch LP set that includes such oldies as "Waitin' for the Robert E. Lee," "Who's Sorry Now," "Bill Bailey," "Ballin' the Jack" and "A Cottage For Sale," to name a few. There's also a pretty risque item, "Take Yo' Finger Off It," which she isn't ashamed to sing or Cook to advertise. Some of the double entendre lyrics are printed on the liner notes. The set is done with an authentic barrelhouse gaiety sparked by **Tony Almerico's** band **Red Camp's** piano and **Albert French's** banjo.

Teddy Wilson: "The Creative Teddy Wilson" (Norgran). A lot of Teddy Wilson's keyboard magic is captured in this 12-inch LP. Set features Wilson (backed by **Milt Hinton**, bass, and **Jo Jones**, drums) on a dozen numbers, mostly standards, The Wilson touch is hard to beat and it's all evident on such evergreens as "You Took Advantage of Me," "April in Paris," "The Birth of the Blues" and "It Had To Be You."

Jonah Jones: "Jonah Wails (first blast)"—"Jonah Wails (second wind)" (Angel). When Jonah Jones, a hot trumpeter, was in Paris last year he teamed up with **Dave Pochonet's All-Stars** for a series of jamming recording sessions. Some of the results have been put on two 10-inch LP sets for release by Angel in the U.S. They're all swinging sides and show off Jones' tootling and Pochonet's drumming to good advantage. Included on "first blast" are "Honeysuckle Rose," "Dave's Delight," "Black and Blue," "Thinkin' of Inez"and "Perdido." On "second wind" are "Barbecue for Jonah," "Stars Fell on Alabama," "Swingin' for Mary-Lou" and "Jonah Meets Dave."

Sarah Vaughan: (EmArcy). Sarah Vaughan is leading a double wax life these days. For the Mercury label, she's been turning out a series of pop clicks and for its EmArcy subsid, she cuts in the cool groove. She's standout in both departments. On this 12-inch LP she works over a flock of nifties, "Lullaby of Birdland," "April in Paris," "I'm Glad There Is You" and "September Song," in a style that puts her way ahead of the cool school class.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * *Legit musical.* † *Film.*

Survey Week Of April 1-7, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Blue Mirage	Wood
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Dreamboat	Leeds
Farewell	Wonderland
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
It May Sound Silly	Progressive
Jim, Johnny And Jonas	Red River
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Learnin' The Blues	U'd'termin'd
Melody Of Love	Shapiro-B
Pass It On	Peer
Play Me Hearts And Flowers	Advanced
Sincerely	Arc-R
Stowaway	Melrose
Strange Lady In Town—†"Strange Lady In Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
That's All I Want From You	W & B
There Goes My Heart	Feist
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Where Will The Dimple Be	Rogers
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Girl Can't Say	Oxford
All Of You—*"Silk Stockings"	Chappell
Any Questions	Mark VII
Ballad Of Davy Crockett	Wonderland
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Crazy Otto Rag	Pincus
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Door Of Dreams	Roncom
Hearts Of Stone	Regent
Home For The Holidays	Roncom
How Important Can It Be	Aspen
I Need You Now	Miller
I'm A Happy, Hoppy Bunny	Winston
It May Sound Silly	Progressive
Kitty Who	Shapiro-B
Ko Ko Mo	Meridian
Let's Stay Home Tonight	Peer
Malaguena	Marks
Melody Of Love	Shapiro-B
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Pass It On	Peer
Rock Love	Lois
Sincerely	Arc-R
Sisters—†"White Christmas"	Berlin
Somethin's Gotta Give	Robbins
Stowaway	Melrose
Take My Love—†"The Glass Slipper	Feist
That's All I Want From You	W & B
Tweedle Dee	Progressive

ABC WEB SPREADS WAX NET

Jazz Building U.S. Goodwill O'Seas, Sez Hamp; Israeli Beat Real Hot

"Jazz has become so big in Europe, even the squares are interested." That's orch leader Lionel Hampton's sumup after returning to New York last week from a six-month tour overseas. And strong in his belief that jazz has become an important medium for building friendship between the U. S. and Europe, he plans to return in September for another sixmonth trek.

He's booked solid for the fall-winter tour and he attributes the response to the growing interest there in the U. S. jazz beat. The jazz vogue isn't limited to the key cities either, he stated, and the hinterlands have developed into profitable playing time.

To point up the mushrooming interest in jazz, Hampton cited his 30-day stay in Israel. Originally booked for five concerts, the orch was forced to stay for 40. The band, which was the first swing crew to play Israel, was brought to the country by the Mogen David Adom, org similar to the American Red Cross. Proceeds of the tour were turned over to a special fund for building a hospital in Jaffa. Hampton expects to make another benefit tour there next year.

According to Hampton, the native jazz groups in Israel are way ahead of the modern-school in the U. S. "They're advanced in chords and voicings," he said, "and once they get the proper facilities for recording, you'll hear sounds that'll make your shoelaces untie." Most of the stuff they're playing, he added, is folk and tribal music handed down from generation to generation.

Hampton has brought home a flock of these Israeli melodies and he's currently arranging them for his band. He plans to preem a couple of the tunes when he guests on Ed Sullivan's CBS-TV show May 1.

Philly Dinner Toasting Manie Sacks SRO With RCA Execs, Stars & Jessel

Philadelphia, April 12.

Over 600 guests, including top RCA execs, show biz personalities and Philly solons, turned out to toast RCA veepee Manie Sacks last Tuesday night (5) at a Hotel Warwick dinner given by the Gilbert M. Herbach Mid-City Lodge of the Philadelphia B'nai B'rith Men's Council. Sacks, a Philly native who's currently president of the Temple Beth Israel in this city, received a plaque as "an outstanding leader in religious, civic and business affairs."

George Jessel, who was toastmaster at the affair, presented Sacks with the B'nai B'rith Council's fourth annual Civic Award. Both RCA board chairman David Sarnoff and RCA prexy Frank M. Folsom attended in honor of Sacks, who heads the company's disk division. Sarnoff also toasted Sacks' mother, Mrs. Harry (Ida) Sacks, who was present at the affair, for providing the proper guidance to her son.

Among those present were John

(Continued on page 60)

THIRD HERD DASHES IN ALL DIRECTIONS

San Francisco, April 12.

Woody Herman and the Third Herd have been set for a week at the Steel Pier at Atlantic City opening July 16 and then on Sept. 9 they open at the Las Vegas Riviera for 11 weeks with a second date at the Nevada spot set for next year.

In the meantime, the Third Herd, on tour now in the South, opens April 20 at the Blue Note in Chicago for a week prior to swinging south again on a college and air base tour for the rest of May. In June the band will be working Middle West and Eastern summer resorts and ballrooms. According to personal manager Abe Turchen, Herman is now set almost without break until the end of 1955.

Col Ducks Into Burley With Back-Door Label

The Columbia Broadcasting System, parent company of Columbia Records, is frowning on a burlesque album cut by the diskery and has forced a change in the release plans. The package, which was produced for Columbia by Gilbert Millstein, N. Y. Times staffer, and pressagent Marvin Frank, is a sampling of classic burlesque music and includes the w.k. butcher's spiel delivered by Millstein. Album is tagged "Music In the Minsky Manor."

Because of the CBS nix, Col now plans to release the set on a special Minsky label so there'll be no open tieup between Columbia and the bump-and-grind set. The platter, however, will be released through Col's distributors.

Conkling Still Doesn't Like LP Cuts; No Hypo

Columbia Records prexy James B. Conkling sees no material increase in business since the price cuts went into effect the first of the year. In a sum-up of the new price schedule situation, which Conkling taped for distribution on the "Columbia Retailer," a monthly promotion platter sent out to dealers and distributors, he also pointed out that the $3.98 price didn't shutter any discount houses, as some diskery execs hoped it would. He also added that some discount houses claim that their business is as good or better than last year.

There also has been a marked division in dealer reaction to the sliced price, Conkling reported. In territories, east of Cleveland, he said, non-discount dealers are pushing the $3.98 LP, and either report or expect increased dollar business returning to them from the discount houses. "Yet," he added, "discount houses continue to discount and report that their business is ahead of last year." Discussing the territories west of Cleveland, where discount houses are less prominent, Conkling claimed that the dealers are not too happy with the price reductions and are "pushing the $4.98

(Continued on page 60)

REELECT DECCA BOARD AT QUIET STOCK MEET

At a quiet stockholder meeting which only 50 people attended at Decca's N. Y. homeoffice, the diskery's board, headed by prexy Milton R. Rackmil, was reelected. On the only point at issue in the proxy vote, a proposal to institute cumulative voting for board members wa svoted down on the management's suggestion.

In reply to questions from the floor, Rackmil stated he did not think it was feasible at this time to complete a merger between Decca and Universal Pictures. At present, Decca wns over 70% of Universal's outstanding shares. Rackmil is also prexy of U.

'Candid Mike' Album Set for May Release

Material from Allen Funt's radio-tv "Candid Mike" show is being readied for album release by Jubilee Records. The set is being co-produced by Funt and Kermit Schafer. Latter already has scored for Jubilee with his "Pardon My Blooper" series.

The "Candid Mike" package is slated for May release.

SEE DISK TIEUP AS TALENT LURE

The American Broadcasting Co. is planning an early move into the disk biz, putting it on same footing as CBS and NBC as far as record company affiliations go. Net's entry into a wax operation will be made via a new label instead of a buyup of going diskery. The shellac subsid is expected to start processing within the next few months. For the past few months, ABC has been eyeing several indie labels for a possible purchase but no deals were consummated. Robert E. Kintner, net's prexy, disclosed ABC's disk plans on the Coast last weekend.

The radio-tv network, a division of American Broadcasting-Paramount Theatres, had been negotiating with several indie labels. An offer of $1,000,000 for Randy Wood's Dot label was turned down last week. Dot, right now, is one of the hottest indies in the business. Wood heads up Dot in Gallatin, Tenn.

The web-wax affiliation soared to the front a few months ago with Columbia's click, "Let Me Go, Lover," following its showcasing on CBS-TV's "Studio One." Recently ABC kicked off a hit tune, "The Ballad of Davy Crockett," via its "Disneyland" show and it was unable to cash in on its priority when a flock of disk companies began racking up top coin with their slicings of the tune.

Talent Wedge

Move into the shellac biz also would give ABC an additional wedge in talent with the tv-disk parlay payoff. CBS owns Columbia Records, and NBC as well as Victor are RCA subsids. Both have

(Continued on page 60)

Kept Out of Longhair Hall, Chevalier Scores In Sub-Berlin House

Berlin, April 5.

It was sort of a bad joke when the management of the West Berlin Highschool of Music refused last week to place its Konzertsaal at Maurice Chevalier's disposal, claiming this hall is restricted to serious music only, and that the appearance of a chanson-singer would be against regulations of this house.

Chevalier's farewell concert to Berlin, however, took place. Not at the city's "Carnegie Hall," but the Titania Palast. And his date here was the expected great triumph for the veteran French singer who long since has been a special favorite with Berliners. In the truest sense of the word, the Titania Palast thundered with applause.

Chevalier, accompanied by Fred Freed on the piano, gave his one-man show, consisting of nearly all his famous songs, including "Place Pigalle," "Louise," "L'Orientale," "Barcelone," "Ca va Ca va" and "Valentine." He had to give one encore after another with the audience insisting that he continue.

The fact that Chevalier has announced he is going to halt his career is causing deep regret here.

Chevalier came to Berlin for the one show, under the auspices of Gertrud Heinicke concert agency which also had the previous concert in October, 1952. Needless to say, business was brisk, tickets ranging from 50c to $3.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Decca Win In Jolson Suit Affirms Disk Industry's Royalty Payoff

A key legal decision for the disk industry, affirming the price basis on which the payment of artists' royalties are made by all the major companies, was handed down yesterday (Tues.) by N. Y. Supreme Court Justice Henry Clay Greenberg in the case of the Al Jolson estate vs. Decca Records for over $250,000 additional royalties. The court, in effect, ruled in favor of Decca on all the major issues affecting general industry practice.

The court ruled that royalties do not have to be paid on the Federal excise tax, the biggest point of contention in the case. The court, also ruled that in the case of album jackets and covers, the diskery could deduct these costs from the retail price on which royalties are figured. The court, however, granted the Jolson estate some $9,000 for additional royalties on LP albums, stating that Decca should have paid 20c per $2.85 album instead of 16½c. Other minor points, amounting to a few thousand dollars, were also found in the estate's favor.

Importance of the case is focused on the challenge of the plaintiff, represented by the Irving Trust Co. and attorney Charles Schwartz (& Frohlich), to the standard industry practice of figuring the retailers' disk price without the manufacturers excise tax. The retailer disk price is the base from which the artists' royalty payments is calculated, hence the lower the list price the lower the royalty.

Attorneys for the Jolson estate argued that the Federal excise tax is an item in the manufacturers' cost which cannot be figured apart from the final price which the retailer gets. That is distinguished from a city sales tax which the retailer is collecting for the local

(Continued on page 60)

Sam Fox Picks Up Italo Marching Tune

Sam Fox Music now has reached into Italy for a marching song for the U.S. Last year, the firm went into a Germany and came up with "The Happy Wanderer," which developed into a sheet and wax click here.

Acquisition from Italy is "Cadets of Guascogna" which has been anglocized to "We'll Go a Long, Long Way Together." English lyric was written by Jimmy Kennedy who also worked over the original melody by Fragna.

N.Y. Jocks Burn At 'Randle First' Disk Previews

The New York disk jockeys are getting into the "we don't want Bill Randle to get it first" act. The Gotham jocks have been burning for the past several weeks over the practice of the top diskeries of giving Randle "first play" on their new releases when he comes into town for his Saturday afternoon platter show over WCBS. During the week, Randle's home base is WERE, Cleveland.

In recent weeks, the Cleveland jocks got together to warn the diskeries that they'd ban their disks if they didn't get a day-and-date break with Randle on new releases. Now the N.Y. jocks are calling "foul." Although none of the jocks has thrown the "ban" line yet, they've made it known to the diskeries and their local pluggers that they don't like what's happening as far as the Randle disk priority is concerned. The pluggers have defended themselves by saying that Randle is bringing in the platters from his Cleveland h.q., which often gets the new platters before New York. They're now trying to work out a system whereby no territory will be given a jump on the new waxings.

The New Yorkers started boiling a few weeks ago when Randle got the jump on Bill Hayes' "The Berry Tree" on the Cadence label. Situation came to a head last week when Randle was the first in town to spin Nat (King) Cole's new platter, "A Blossom Fell."

Reports are that Randle got the Cole slice from England via Canada, where it already had been on release, and the feeling in the music trade is that if a guy wants to go to those lengths to scoop the field, he's entitled to all the "firsts" he can get.

Link Back in Action After Bursitis Attack

Harry Link, vet music man, is back in action this week after being felled by bursitis. Link was forced to hold up plans for a new pubbery operation because of the attack.

Link ankled the general professional manager's post at E. B. Marks Music last month to put a new publishing setup in the works. He now expects to start it rolling within the next few weeks.

Mills' O'Seas Junket

Jack Mills takes off on his annual European junket today (Wed.). First leg of the pub topper's trip will be England where he'll o.o. the new offices of Mills, Ltd., on Denmark St., London's Tin Pan Alley.

He'll then hop to the continent for confabs with affiliate publishers there. Mills is expected back in his New York office sometime in June.

RIAA Sets Promotional Pitch Pegged Towards Retail Merchandising

The Record Industry Assn. of America's promotional pitch this year will be pegged at retailer merchandising. Program, which is still in the talking stage, will be directed at such retailer problems as store modernization and self-service operations. Groundwork for the plan was discussed at the RIAA's annual confab last week in N.Y.

It's expected that the project will not be kicked off for a few months. Meantime, John W. Griffin, org's exec secretary, is prepping a campaign.

In the past few years, the RIAA has had promotion pitches for the industry in Hartford and Baltimore. The Hartford pitch was to stir up interest in the disk biz via personal appearance of top diskers. In Baltimore, the RIAA worked with phonograph manufacturers to hypo sales of phonos.

DECCA TAPING ON-SPOT CLEVE. CONCERT BASH

Decca Records will take its recording equipment to Cleveland's Masonic Aud next Sunday (17) to tape an on-the-spot concert for album release. The Cleveland bash is being put together by WERE deejay Bill Randle. Bill Haley, Al Hibbler and The Gaylords already have been set.

Decca will have to omit The Gaylords' portion of the show because the vocal team is under contract to Mercury and latter diskery wouldn't give Decca a release for the set. A few weeks ago Coral, a Decca subsid, forced Merc to scrap a Georgia Gibbs' slice of "Ballin' The Jack" because it had been released before the five-year limit needed for an artist to cut the same tune for one diskery that she previously recorded on another label.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

EAST

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Mitch Reed—WOR—New York	Ross Miller—WTIC—Hartford	Dick Richards—WSTC—Stamford	Herb Fontaine—WCOU—Lewiston	Tony Donald—WITH—Baltimore	Dave Maynard—WORL—Boston	Durham Caldwell—WGAW—Gardner	Dick Smith—WORC—Worcester	Alan Owen—WMID—Atlantic City	Frank Ward—WKBW—Buffalo	Elliott Gove—WSYR—Syracuse	Nedd Flemming—WEST—Easton	Bud Brees—WPEN—Philadelphia	Joe Hyder—WADK—Newport
1	2	8	Bill Hayes	Cadence	†Davy Crockett	2		1	2	2			7	3	3	1	1		7
2	1	11	Joni James	MGM	*How Important Can It Be	1	2	3	1	1	9				1	2		1	1
3	15	5	Georgia Gibbs	Mercury	†Dance With Me, Henry	3					7		4	2	4			4	2
4	13	8	Perez Prado	Victor	*Cherry Pink Mambo	4	10						10	8	6		4		5
5	4	16	McGuire Sisters	Coral	†Sincerely	10	8	8	4	6						4			
6	8	8	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	9			5	5		10		6	9	3	3		6
7	10	12	Johnny Maddox	Dot	*Crazy Otto Medley												2		
8	3	4	Johnny Desmond	Coral	*Hearts and Flowers			4						7		8	9		3
9	8	14	Georgia Gibbs	Mercury	†Tweedle Dee										8	5	8		
10	21	3	Al Hibbler	Decca	*Unchained Melody	7	4				1								4
11	11	6	McGuire Sisters	Coral	†It May Sound Silly				6		10					6		3	
12	7	16	Billy Vaughn	Dot	*Melody of Love		1	9	3	4						7			
13	22	12	Crew-Cuts	Mercury	†Earth Angel											10			
14	13	5	Les Baxter	Capitol	*Unchained Melody			2			2							10	
15	40	8	Teresa Brewer	Coral	†Pledging My Love		7												
16	40	3	DeJohn Sisters	Epic	†A Present for Bob			5				6							
17	35	7	Johnny Ace	Duke	†Pledging My Love								1						
18	17	9	Ralph Marterie	Mercury	*Blue Mirage					7					5				10
19	..	1	Somethin' Smith	Epic	*It's A Sin to Tell a Lie														
20	..	1	Sarah Vaughan	Mercury	*Whatever Lola Wants					10	3								
21	..	1	Caterina Valente	Decca	†Breeze and I										2				
22A	..	2	Alan Dale	Coral	*Cherry Pink Mambo					3									
22B	12	7	Jaye P. Morgan	Victor	†Danger! Heartbr'k Ahead									1			6	6	
24	20	2	Frankie Laine	Columbia	*Strange Lady in Town		6	7											
25	..	1	Art Mooney	MGM	*Honey Babe						6		5					7	
26A	..	2	Pat Boone	Dot	†Two Hearts, Two Kisses													9	
26B	31	18	Fontane Sisters	Dot	†Hearts of Stone		3												
26C	18	5	Fess Parker	Columbia	†Davy Crockett														
29A	38	7	Tony Bennett	Columbia	*Close Your Eyes						8								8
29B	18	12	Caterina Valente	Decca	†Malaguena														
31A	..	1	Rosemary Clooney	Columbia	*Where Will Dimple Be				8			1							
31B	..	1	Chordettes	Cadence	*Lonely Lips							4							
33A	..	1	Eddie Fisher	Victor	*Just One More Time									4		9			
33B	26	2	Perry Como	Victor	†Nobody							2							9
33C	45	3	Jo Stafford	Columbia	†I Got a Sweetie	8								5					
36A	..	3	Joe Barrett	Decca	*I'm Sincere				9	8	5			9					
36B	..	1	Lenny Dee	Decca	†Plantation Boogie														
36C	..	1	June Valli	Victor	*Unchained Melody					9									
36D	..	1	DeCastro Sisters	Abbott	†Boom, Boom, Boomerang														
36E	23	3	Tennessee Ernie Ford	Capitol	†Davy Crockett														
36F	..	2	Walter Schumann	Victor	†Davy Crockett														
42	..	1	Patti Page	Mercury	†Keep Me In Mind	6													
43	6	12	Perry Como	Victor	†Ko Ko Mo														
44A	31	22	Jaye P. Morgan	Victor	†That's All I Want				7										
44B	..	1	Billy Vaughn	Dot	*Silver Moon							8							

SOUTH

Song	Chuck Thompson—WALA—Mobile	Bill Burns—WQAM—Miami	Johnny Fairchild—WORZ—Orlando	Bob Clayton—WPIN—St. Petersburg	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Dave Walshak—KCTI—Gonzales	Howard Edwards—KONO—San Antonio	Gene Edwards—KLIF—Dallas	Ray Schreiner—WRNL—Richmond	Bob Koolage Jr.—WBOF—Virginia Bch.
†Davy Crockett		1	1		1						2
*How Important Can It Be			2	2			5	3			4
†Dance With Me, Henry		2			7	4			7	1	
*Cherry Pink Mambo		4				3			2		
†Sincerely			3	3			4	1			6
*Darling, Je Vous Aime	7		8	6					3		
*Crazy Otto Medley	9	9			5		7				3
*Hearts and Flowers	8		6	8	3	1	10		5	8	9
†Tweedle Dee				9	2		3	6			1
*Unchained Melody											
†It May Sound Silly	3				4				4		
*Melody of Love											
†Earth Angel							1	2			7
*Unchained Melody					6	5					
†Pledging My Love	10						2	5		4	
†A Present for Bob											8
†Pledging My Love											
*Blue Mirage	2								6		
*It's A Sin to Tell a Lie											
*Whatever Lola Wants											
†Breeze and I									10		
*Cherry Pink Mambo	5		4								
†Danger! Heartbr'k Ahead					8						
*Strange Lady in Town			5	7							10
*Honey Babe						6					
†Two Hearts, Two Kisses		5				10		1			
†Hearts of Stone								4			
†Davy Crockett				1		2					
*Close Your Eyes	4										
†Malaguena					9						
*Where Will Dimple Be											
*Lonely Lips		6									
*Just One More Time						9					
†Nobody						8					
†I Got a Sweetie	6										
*I'm Sincere											
†Plantation Boogie											
*Unchained Melody											
†Boom, Boom, Boomerang									8		
†Davy Crockett											
†Davy Crockett							8				
†Keep Me In Mind						7			9		
†Ko Ko Mo								8			
†That's All I Want								7			
*Silver Moon											

MIDWEST

Song	Howard Miller—WMAQ—Chicago	Sandy Singer—KCRG—Cedar Rapids	Robin Seymour—WKMH—Dearborn	Bob Maxwell—WWJ—Detroit	Art Blaske—KFAM—St. Cloud	Wayne Stitt—WHB—Kansas City	Jim Price—KOWH—Omaha	George & Marilu Case—WSAI—Cincy	Tom Edwards—WEEE—Cleveland	Bob Larsen—WEMP—Milwaukee
†Davy Crockett	1			3	1			7	2	2
*How Important Can It Be	6	7			6	10	2			
†Dance With Me, Henry	5		2		5	3	3	5		
*Cherry Pink Mambo	2					1	10	4		
†Sincerely	10	6			10				9	
*Darling, Je Vous Aime					7					
*Crazy Otto Medley	3				2	5	8			5
*Hearts and Flowers										10
†Tweedle Dee	7					6				
*Unchained Melody			1	1					1	6
†It May Sound Silly		9		5						
*Melody of Love	9					9	7			
†Earth Angel		3			3		4			
*Unchained Melody									1	
†Pledging My Love							5	8		
†A Present for Bob			4	7	4					
†Pledging My Love		2								
*Blue Mirage					9					
*It's A Sin to Tell a Lie						2		1	4	
*Whatever Lola Wants	4		10						3	
†Breeze and I				4					4	
*Cherry Pink Mambo										
†Danger! Heartbr'k Ahead										
*Strange Lady in Town		10								
*Honey Babe										
†Two Hearts, Two Kisses										
†Hearts of Stone										
†Davy Crockett										
*Close Your Eyes								6		
†Malaguena										
*Where Will Dimple Be										
*Lonely Lips									7	
*Just One More Time		8								
†Nobody										
†I Got a Sweetie										
*I'm Sincere										
†Plantation Boogie	8							9		3
*Unchained Melody										
†Boom, Boom, Boomerang		1								
†Davy Crockett						8	1			
†Davy Crockett										
†Keep Me In Mind										
†Ko Ko Mo							6			
†That's All I Want										
*Silver Moon			6						10	

FAR WEST

Song	Dick Gilbert—KTYL—Phoenix	Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KCBQ—San Diego	Ray Perkins—KIMN—Denver	TOTAL POINTS
†Davy Crockett	1			5	1	196
*How Important Can It Be	8	8	2	2	6	190
†Dance With Me, Henry		10	4			136
*Cherry Pink Mambo		4	9			90
†Sincerely	7	5			5	89
*Darling, Je Vous Aime		6	3			80
*Crazy Otto Medley		2			4	79
*Hearts and Flowers			6			71
†Tweedle Dee	6				2	69
*Unchained Melody			7			67
†It May Sound Silly			1			59
*Melody of Love		3			3	55
†Earth Angel						47
*Unchained Melody						40
†Pledging My Love					8	39
†A Present for Bob						32
†Pledging My Love				1		29
*Blue Mirage						27
*It's A Sin to Tell a Lie						26
*Whatever Lola Wants						25
†Breeze and I						24
*Cherry Pink Mambo				9		23
†Danger! Heartbr'k Ahead						23
*Strange Lady in Town						21
*Honey Babe						20
†Two Hearts, Two Kisses						19
†Hearts of Stone					7	19
†Davy Crockett						19
*Close Your Eyes						18
†Malaguena			5			18
*Where Will Dimple Be		9			10	16
*Lonely Lips						16
*Just One More Time						14
†Nobody						14
†I Got a Sweetie						14
*I'm Sincere						13
†Plantation Boogie						13
*Unchained Melody	2				9	13
†Boom, Boom, Boomerang						13
†Davy Crockett						13
†Davy Crockett		1				13
†Keep Me In Mind						11
†Ko Ko Mo	9					10
†That's All I Want	10					9
*Silver Moon						9

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Bell Label Makes Basic Copyright Concessions to Pubs for Royalty Rate

Bell Records, the low-priced label distributed by Pocket Books Inc., is pitching up to publishers a unique royalty rate proposal which would involve the diskery's abandonment of its rights under the compulsory licensing provision of the Copyright Act. This provision permits any diskery to cut any published tune without a license as long as it pays the statutory 2c rate per side.

Bell's ptch is part of an overall proposal to publishers to set up a royalty rate that would be strictly tied to the price of disks. This would permit Bell to dispose of old "overproduction" disks at a 10c retail price without having to pay the publishers the 1¾c per side that it pays for its normally priced 39c. On a percentage basis, Bell is paying almost double the 2c rate on 89c disks. Arthur Shimkin, Bell chief, stated he would continue to pay the higher percentage if he could get agreement to hitch it strictly to the retail price.

With respect to the compulsory licensing provision, Shimkin said that under no circumstances would he cut a song on which he did not get a specific okay from the publishers. This would permit the publisher to hold back on giving a song to Bell until the regularly priced labels established a definite edge. Shimkin said that Bell's move to relinquish its rights under the Copyright Act is in line with the general aim of the publishing industry to control its copyrights completely. Shimkin said that the book industry, out of which Bell grew, does not have a compulsory licensing provision.

Despite Bell's offers, some of the major publishers are not reacting favorably to the diskery's proposals. One top publisher stated he will take nothing less than the prevailing mechanical rate since he believed that low-priced disks hurt the sale of the regular-price disks. "If a song has got it," the publisher said, "the public doesn't care if they pay 39c or 92c. They want the song." Shimkin, of course, disputes this idea, believing that the lower-priced disk can tap a huge market that can't afford to blow a dollar for a platter.

Other publishers are studying Bell's proposals with respect to how it squares with their contracts with songwriters. Shimkin is appearing before the Songwriters Protective Assn. shortly to outline the meaning of his proposal and if SPA okays it, many publishers will go along with Bell's royalty percentage scale.

Best British Sheet Sellers

(Week ending April 2)

London, April 8.

Softly .....Cavendish
Give Me Word.....Connelly
Let Me Go .....Aberbach
Blossom Fell.....Fields
Prize of Gold .....Victoria
Under Bridges .....Southern
Mobile .....Leeds
Naughty Lady.....Sterling
If Anyone Finds This...Reine
Tomorrow .....Cavendish
Mambo Italiano.....Connelly
Majorca .....Mills

Second 12

Happy Days .....Wright
Mister Sandman .....Morris
Finger of Suspicion..Pickwick
Ready Willing Able....Berry
Cherry Pink .....Maddox
Open Up Your Hearts Duchess
No One But You....Robbins
Tweedle Dee ....Robbins
Paper Kisses .....Fields
Unsuspecting H'rt..Berry Music
Heartbeat .....Kassner
Stranger P'dise..Frank Music

Court Defines ASCAP Pact On Usage Of Operetta ('Student Prince') Words & Music in Tabloid Form

The N. Y. Federal Court of Appeals, in recently rejecting the appeal of April Productions (the Shuberts) in its infringement suit against Ben Yost and The Harem, a defunct N. Y. nitery, has defined some of the limits of the ASCAP licensing agreement with respect to dramatic performances. ASCAP agreements with users of music are generally considered to cover only the "small" or non-dramatic rights to music copyrighs.

The Appeals Court upheld a lower court decision that Yost and his musical troupe, and the owners of the nitery, did not infringe on the copyright of "The Student Prince," part of whose music was used in a Harem show titled "The One Thousand and One Nights." April Productions, a Shubert subsid which owns the rights to "The Student Prince," composed by Sigmund Romberg, claimed that when Yost's troupe did a medley of songs from the operetta, it exceeded the scope of the club's ASCAP license agreement.

The Appeals Court opined that in the ASCAP license "the form of the license is such that almost nothing is sure," hence it was necessary to arrive at some "consistent theory of the relationship created" in the licensing agreement. Crux of the dispute, according to the court, is a paragraph in the ASCAP agreement with night clubs which excludes "oratorios, choral, operatic or dramatico-musical works (including plays with music, revues or ballet) in their entirety, or songs on other excerpts from operas or musical plays accompanied either by words, pantomime, dance or visual representation of the work from which the music is taken; but fragments of instrumental selections from such works may be instrumentally rendered without words, dialog, costume accompanying dramatic action or scenic accessory, and unaccompanied by any stage action or visual representation (by motion picture or otherwise) of the work of which the music forms a part."

Only Small Part

The Appeals Court ruled, that Yost in singing a medley from the Shubert-owned show, performed only a small part of an overall nitery production and did not stage a dramatic performance of "The Student Prince." "The worst that could be said," the opinion stated, "would be that they were sung in an intermission between the acts of a dramatic performance." "The license," the court said, "permits the rendition of non-instrumental compositions, such as were performed here, with 'words, dialog, costume accompanying dramatic action or scenic accessory' without their getting into the 'dramatic' class."

The Appeal Court ruled that the plaintiffs had to pay additional $500 counsel fees to Rivkin & Rosen, lawyers for Nat Harris and Lou Walters, operators of the (defunct) Harem, and to A. Allen Saunders, lawyer for Yost. The plaintiffs had to pay similar amounts to the lawyers for the original suit in N. Y. Federal Court. Strand Enterprises, Inc., a Harris-Walters corporation, was the other co-defendant. The Harem was on the Broadway and 48th St. location of the old Paradise nitery

Mercer's Two Pubberies

Hollywood, April 12.

Johnny Mercer has teamed up with MGM staff pianist Milton Raskin and Marshall Robbins to form two pubberies, Palm Springs Music and Commander Publications. Both are in the ASCAP fold.

Marshall (Brother) Robbins is music vet Jack Robbins' son.

Cabot Inks Cathy Bryan; Band Sets Southern Dates

Hollywood, April 12.

Baton-swinger Chuck Cabot has inked Cathy Bryan, Cardinal recording artist, as band thrush and opens a four-week stand tomorrow (Thurs.) at the Rice Hotel in Houston. Booking is followed by a two-week stand at the Peabody Hotel in Memphis, for the Cotton Festival.

Cabot recently waxed "Charlie, My Boy" on the Cardinal label.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	BILL HAYES (Cadence) "Ballad of Davy Crockett"	1	1	1	1	1	1	..	1	..	..	1	2	..	..	..	1	1	1	..	2	..	..	128
2	6	PEREZ PRADO (Victor) "Cherry Pink Mambo"	3	2	5	9	..	5	5	4	..	2	4	1	1	..	6	2	..	..	1	3	..	..	112
3	8	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	4	4	10	7	9	4	3	6	..	6	..	3	5	6	2	4	..	..	..	..	10	10	83
4	3	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	2	..	3	..	2	..	..	10	..	..	2	10	..	3	9	..	..	..	2	1	8	..	69
5	5	McGUIRE SISTERS (Coral) "Sincerely"	..	10	4	3	4	..	..	3	..	..	5	..	..	..	..	..	..	4	6	4	5	5	68
6	2	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	6	5	3	..	..	2	..	..	3	..	..	..	10	10	6	3	..	..	4	4	65
7A	4	BILLY VAUGHN (Dot) "Melody of Love"	..	..	2	4	..	..	..	..	..	..	6	..	..	9	..	..	..	2	..	5	3	2	55
7B	9	TENN. ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	..	1	1	..	..	2	..	5	..	..	..	..	..	1	..	55
9	14	PAT BOONE (Dot) "Two Hearts, Two Kisses"	5	..	..	..	..	..	6	7	3	4	..	..	..	..	..	5	4	..	..	..	..	..	43
10	21	LES BAXTER (Capitol) "Unchained Melody"	..	..	8	..	..	3	..	8	2	3	..	7	..	..	..	..	9	..	..	..	..	..	37
11	7	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	..	2	1	34
12A	13	COWBOY SCHOOL (Decca) "Open Up Your Heart"	6	..	..	..	7	..	..	..	..	..	8	9	..	4	..	..	..	10	..	..	..	3	30
12B	..	AL HIBBLER (Decca) "Unchained Melody"	7	5	..	..	10	..	..	..	..	..	..	7	..	..	8	..	2	..	..	..	..	8	30
12C	9	JONI JAMES (MGM) "How Important Can It Be"	..	..	7	6	5	..	4	..	..	..	10	..	..	..	..	..	..	6	..	..	9	..	30
15A	14	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime"	8	..	..	..	..	2	..	..	..	..	..	5	..	..	..	..	..	..	8	10	..	..	22
15B	17	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	9	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	22
17A	11	PERRY COMO (Victor) "Ko Ko Mo"	..	..	9	8	..	..	..	..	..	..	7	..	..	..	..	..	..	5	..	8	..	..	18
17B	..	NAT (KING) COLE (Capitol) "Sand and the Sea"	..	3	..	10	..	..	10	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	18
19A	24	LAURIE SISTERS (Mercury) "Dixie Danny"	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4	..	8	..	..	..	..	..	14
19B	..	ART MOONEY (MGM) "Honey Babe"	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	5	..	..	..	..	..	14
21A	21	JOHNNY DESMOND (Coral) "Play Me Hearts and Flowers"	..	..	..	..	..	..	..	9	..	..	..	8	..	..	..	3	..	..	..	..	..	..	13
21B	..	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	..	..	..	2	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	13
23	12	JAYE P. MORGAN (Victor) "That's All I Want From You"	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	10	9	..	7	12
24	25	JAYE P. MORGAN (Victor) "Danger! Heartbreak Ahead"	..	7	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10
25		HALEY'S COMETS (Decca) "Birth of the Boogie"	..	9	..	..	..	..		..											9			6	9

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	PETER PAN	SILK STOCKINGS	ARTHUR GODFREY PRESENTS CARMEL QUINN	CRAZY OTTO	MUSIC TO REMEMBER HER
Mario Lanza	Original Cast	Original Cast		Crazy Otto	Jackie Gleason
Victor	Victor	Victor	Columbia	Decca	Capitol
LM 1837 ERB 1837	LOC 1019 EOC 1019	LOC 1016 EOC 1016	CL 629	DL 8113 ED 2201	W 570 EBF 1, 2-570

PRS Polling Exhibs On Brit. Pic Music

The Performing Rights Society, British equivalent of ASCAP in this country, is querying U.S. theatre owners on the number of performances on pictures produced in England and Ireland. Questionnaire, which is being handled by the Boosey & Hawkes firm, is designed to give PRS a basis for equitable distribution of performance money earned on film music.

In a service bulletin to its members, the Independent Theatre Owners of Ohio okayed the questionnaire as follows: "There is no apparent risk in filling out these forms since under U.S. law the Society cannot collect for performance rights, so if any exhibitor wants to earn the gratitude of the PRS, he may feel free to do so, if he wants to take the trouble."

British Pop Reviews

Robert Earl "Face of an Angel"-"Time After Time" (Philips). "Time" is the side here, a neat, original tango which will be very big. Singer gives it a full-throated reading of great power and style. Opening to "Face of an Angel" is interest-compelling Earl sings it in the Frankie Laine "Wild Goose" tradition.

David Hughes: "I Love You More"-"A Fool in the Ways Of Love" (Philips). Hughes, one of the finest British singers of today, makes the most of "I Love You More," a beautiful melody with a lyric corny enough to make it a hit. Reverse has a lyric as cumbersome as its title, and not even this fine singer can make much of it.

Frank Weir: "Too Many Dreams"-"Hold Me In Your Arms" (Decca). "Dreams" is a weird piece which fully exploits the haunting tones of Weir's soprano saxophone. The tune from "Young at Heart" has perhaps the most unusual treatment it has had thus far on disk, and as such will undoubtedly merit jockey and juke attention. Vocal is adequately served by Jean Hudson.

Lee Lawrence: "Wedding Bells and Silver Horseshoes"-"Will You Be Mine Alone?" (Decca). "Bells" is the best piece of material Lawrence has been given lately, and his virile voice gives it an attractive treament. "Will You Be Mine Alone" is the old Neapolitan melody "Santa Lucia," with British lyrics, and is dull.

Cyril Stapleton Orch: "Gabrielle"-"Elephant Tango" (Decca). "Gabrielle" is a melodius mood-music opus featuring the lush Stapleton strings and a full-toned trombone section. Suitably elephantine noises mark "Elephant Tango" with sufficient novelty for jocks to be interested. And the brass even produce elephant trumpeting sounds.

Dickie Valentine "Lucky Waltz"-"Ma Chere Amie" (Decca) Valentine makes the best of a bad job with the derivative "Ma Chere Amie," and does little more with "Lucky Waltz," which is material unworthy of his talent.

Ted Heath Orch "Late Night Final"-"Haitian Ritual" (Decca). "Late Night Final" features some incredible tromboning from Don Lusher, while "Haitian Ritual" is a West Indianish piece which gives everyone in the orchestra a chance to shine.

PERRIN'S NEW BMI AFFIL

Jack Perrin has deactivated his Perko Music firm to kick off a new BMI affiliate, Pinetown Music.

Perrin previously had been associated with Tommy Valando and the Chappell Music group.

Carnegie Jazz Bash To Aid Blind Lighthouse

WCBS, CBS' N.Y. flagship, and disk jockey Bill Randle will stage a jazz and variety concert at Carnegie Hall, N.Y., May 6, as a benefit for The Lighthouse, of the N.Y. Assn. for the Blind, on its 50th anni.

Randle will line up the talent for the show while Sam Slate, WCBS program director, will produce it. Part of the proceeds will go towards expanding the facilities of the Lighthouse Music School, which now has 235 blind students.

AL FREEDMAN HEADS UP PAR-FAMOUS ON COAST

Eddie Wolpin, general professional manager of the Paramount-Famous Music firms, returned to his New York h.q. last week after a quickie hop to the Coast, where he appointed Al Freedman to head up the Famous operation there. Spot opened up when Larry Shayne ankled to take over the g.m. spot at Decca's Northern Music, which was recently reactivated. Shayne will work out of the Universal-International studios on the Coast. U-I is a Decca subsid.

Next pic score on the Par-Famous agenda is "Artists & Models," the Dean Martin-Jerry Lewis starrer set for Paramount release. Score for the pic was penned by Harry Warren and Jack Brooks.

Inside Stuff—Music

Harry Akst has waited more than 40 years to achieve full scale public recognition. It came during his two weeks at the London Palladium with Eddie Fisher, when his own distinguished career and his long association with the late Al Jolson was spotlighted by the star before going into a selection of some of the composer's outstanding hits.

In his introduction of Akst as the man who composed and played for Jolson (and in whose arms Jolson died), Fisher recalled their first meeting in New York when he asked to introduce a new song specially cleffed by Akst as a Jolson tribute. That incident marked the first step towards their present association.

Akst will accompany Fisher today (Wed.) when he appears at the Royal Command Vaude gala at the Opera House, Blackpool. Queen Elizabeth and the Duke of Edinburgh will be attending.

The Sunnysiders' slice of "Hey, Mr. Banjo" on the Kapp label has sparked a flock of cover disks by the major companies. Already on the "Banjo" wagon are Coral (Lawrence Welk), RCA Victor (Chet Atkins), Decca (Guy Lombardo), Capitol (The Banjo Boys), Columbia (Frank Yankovic) and MGM (Gene Sheldon). Tune is published by Mills Music and was independently sliced by The Sunnysiders for the Mills diskery subsid, American Records. Song was penned by Freddie Morgan and Norman Maklin.

Capitol Records is collabbing with the Doubleday book publishers on a promotion for its Al Martino slice, "Love Is Eternal." Tune was penned by Jean Stone, wife of Irving Stone, who authored the current bestselling tome of the same title. Cap promotion material is going into the 35 Doubleday bookstore outlets, and the publishing house has supplied 200 copies of the book for Cap to send out to key deejays around the country.

A Blues Classic Folio of William C. Handy tunes, as played and arranged by Roy Smeck, Spanish guitarist, has been edited by John Martell. Folio, which includes the same numbers recorded by Louis Armstrong on his Columbia LP of Handy compositions, sells for $1.50. Handy, incidentally, has been away from his Broadway publishing office for the past seven months on doctor's orders. Incidentally, the late Walter White, president of the National Assn. for the Advancement of Colored People, had been associated with the Pace and Handy Music Co., which opened Broadway offices in 1918.

"two-in-a-row"

BILL HAYES

VARIETY

Bill Hayes: "The Berry Tree"-"Blue Black Hair" (Cadence). It looks like **Archie Bleyer** (prez and a&r head for Cadence) has come up with two-in-a-row for Bill Hayes. Crooner clicked a couple of months ago with "Davy Crockett" and "The Berry Tree" shapes as a follow-up smash. Tune, from the Metro pic, "Many Rivers to Cross," is in the folk genre like "Crockett" and Hayes gives it a standout vocal. It's light and lilting and a natural for jock and juke spins. When "The Berry Tree" push is over, the jocks won't hurt themselves by spinning "Blue Black Hair." . . . It's a solid infectious folk item.

Best Bets

(Mercury) THE BERRY TREE
BILL HAYES
(Cadence) Blue Black Hair

DOLORES HAWKINS NO SUCH LUCK
(Epic) Smoky Morning

"THE BERRY TREE"

b/w "BLUE BLACK HAIR"

cadence

RECORDS INC. 40 EAST 49TH ST. NEW YORK 17, N.Y.

Decca-Jolson

Continued from page 57

government and which is accounted for separately.

The Jolson estate contended that the late singer was guaranteed a flat 5c on all records selling up to 75c apiece, and a 7½% royalty rate on all records selling above 75c. Before 1950, when disks were selling at 79c, Decca was deducting 4c from each disk as a manufacturers excise tax.

Interest of the industry is centered on the case since a victory for the Jolson estate would mean back payments to all artists to the extent of the statute of limitations on such contracts, which is six years. All the major companies pay off artists by first deducting the manufacturers excise tax from the final price on which the royalty percentage applies.

One industry lawyer pointed out that artist contracts have remained more or less static for the past 40 years. During that time, manufacturers' excise taxes have been levied and lifted at least three times, and were never considered part of the payoff price.

the manufacturers' excise tax from

Henry Cohen (& Bingham), Decca attorney, handled the case for the diskery.

Manie Sacks

Continued from page 57

B. Kelly, Philly civic leader and father of Academy Award-winning actress Grace Kelly. He credited Sacks with urging his daughter to become an actress. Jessel said that Philly airports will someday read: "This is Philadelphia, famous for William Penn, Grace Kelly and Manie Sacks."

Sacks voiced his gratitude over being honored by an organization dedicated to "assisting the underprivileged, combating discrimination and lending support and service to worthwhile public institutions . . . And when the award is made in the presence of my mother, my family, my spiritual leader, my friends and my associates, it carries with it an added and more personal connotation."

Among others present at the dinner were Perry Como, Tony Martin, Lena Horne, Vaughn Monroe, Rise Stevens, Martin Block, Phil Spitalny, Jinx Falkenburg and Tex McCrary.

Conkling

Continued from page 57

and $5.95 products in preference to the lower $3.98 records."

Conkling reported that the diskery will stand pat on its three different price schedules for its classical line. His contention was that no manufacturer or retailer can earn a reasonable profit when his entire classical product is priced at $3.98. Col's classical sets are priced at $3.98, $4.98 and $5.95. Conkling is strongly opposed to the one-price schedule. He stated, "There is really no justification to put all products at one price; can you imagine having all books, or television sets, or shoes, or automobiles, or men's suits priced the same? Why, even gasoline has a premium priced line."

Col, he said, will take the profits from the $4.98 and $5.95 to pioneer in such packages as "The Confederacy," the American Composer Series and the Literary Series.

Conkling wound up with a pitch to the retailers to push phonograph sales, improve self-service operations, sell up the higher-priced product and to get closer to the consumer via direct mail, listening clubs and other special services.

ABC Wax Net

Continued from page 57

lured talent into their wax fold via the dual setup.

Most recent example of the tv-disk tandem is Perry Como's long-term deal with NBC-TV beginning next season when he ankles CBS-TV. Como is a Victor pactee. Victor also was able to lure Kay Starr away from Capitol because of the tele opportunities it can offer via NBC. Other Victor diskers who are regularly berthed on NBC are Eddie, Tony Martin and Dinah Shore. The shows often are used to showcase their new waxings.

A TUNEFUL ADDITION TO ANY PROGRAM

Styne and Cahn's

"PAPA WON'T YOU DANCE WITH ME?"

STYNE and CAHN MUSIC Inc.

LAZY GONDOLIER

—o—

ADDIO AMORE

BURLINGTON MUSIC CORP.

539 W. 25th St., N.Y.C. OR 5-6060

ALL IT TAKES IS TALENT!

PEREZ PRADO

MOOD INDIGO ... *Mambo*

BACK BAY SHUFFLE ... *Mambo*

20/47-6085*

LEO

DIAMOND

with Henri René's Orchestra and Chorus

LAND OF THE PHARAOHS

THE ONE ROSE *(That's Left in My Heart)*

20/47-6090*

THE COQUETTES

THE SIAMESE CAT SONG

LADY *(From Walt Disney's "Lady and the Tramp")*

WBY/BY/-26

RCA VICTOR

FIRST IN RECORDED MUSIC

"New Orthophonic" High Fidelity Recordings

Chi Station Hits R&B Titles

Chicago, April 12.

First concrete step by local radio-teevee outlets to meet increasing popular protest against suggestive lyrics of some current record releases, was taken here by WGN and WGN-TV last week.

WGN's recently-set-up review board, representing the station's disk jockeys and management, banned the following titles from presentation on the stations: "Dim, Dim the Lights," "Honey Love," "I've Been Thinkin'," "I Wanna Hug You, Kiss You, Squeeze You," "Rock and Roll, Baby," "After the Lights Go Down Low" and "Live Fast, Love Hard, Die Young."

Medico-Cleffer Forms Own Diskery, Pub Firm

Dudley Manners, nom de clef of the songwriting ex-Army medical officer, Dr. D. D. Krupp, has set up a music publishing firm under his cleffing name. He also has his own label, So Deska Records, which will put out Manners' tunes. He has already cut eight sides.

Manners plans to make a disk jockey trek this month en route to the Coast.

Matt Heft Exits FD&H For Return to Canada

London, April 5.

Matt Heft, exploitation manager of Francis Day & Hunter for the past five years, is leaving early in April to return to his native Montreal, after 18 years away from Canada. Heft, who as a pianist has accompanied Bebe Daniels, Ben Lyon, Joy Nicholls and other stars on radio and in vaude, is being succeeded by Bert Corri.

Another impending change in Tin Pan Alley concerns Al Leslie, of the Bron Music exploitation staff, who is leaving after six years. A violinist, Leslie will play at the Gleneagles Hotel.

EASE THAT SQUEEZE
NEW NOVELTY SONG
A take-off on traffic congestion . . . the most written up, talked about subject of the day.
45 and 78 rpms b/w
"THE BLUES ARE HERE"
NOW AVAILABLE
Professional sheet music, too.
KAMPUS MUSIC (BMI)
P.O. Box 23 • De Kalb, Illinois

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
2	3	BILL HAYES (Cadence)	Ballad of Davy Crockett / Berry Tree
3	5	PEREZ PRADO (Victor)	Cherry Pink Mambo
4	2	JOHNNY MADDOX (Dot)	Crazy Otto Medley
5	4	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
6	7	JONI JAMES (MGM)	How Important Can It Be
7	6	BILLY VAUGHN (Dot)	Melody of Love / Silver Moon
8		TENNESSEE ERNIE FORD (Capitol)	Ballad of Davy Crockett
9	9	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead
10		NAT (KING) COLE	Darling, Je Vous Aime / Sand And The Sea

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	2	*MELODY OF LOVE	Shapiro-Bernstein
3	7	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	3	†TWEEDLE DEE	Progressive
5	6	*HOW IMPORTANT CAN IT BE	Aspen
6	5	†SINCERELY	Arc-Regent
7	4	*CRAZY OTTO MEDLEY	(ASCAP Medley)
8	9	†DANCE WITH ME, HENRY	Modern
9	..	*UNCHAINED MELODY	Frank
10	8	†OPEN UP YOUR HEART	Hamblen

WOR to Spend 117G on Tooters

N. Y. Local 802, American Federation of Musicians, is wrapping up a four-year pact with WOR, radio and tv, this week to settle a row which has kept live musicians off the Mutual network flagship for over a year. New pact calls for outlay by WOR of $117,500 annually for live music.

Under terms of the pact, WOR will give preferential treatment to those musicians who were previously employed by the station. At present, the station plans to use the tooters on WOR-TV only, but the agreement makes it possible for the station to use the AFMers on any non-network radio or video show. Both sides, meantime have agreed to drop all legal actions against each other.

Dispute originally stemmed from WOR's decision to drop 40 staff musicians last year. In subsequent negotiations, the station refused to accept any quota system, but made offers which are substantially the same as those accepted by the union at the present time.

British HMV Bows 'Stereosonic' Tapes

London, April 12.

Directional sound on tape was launched last week by the MHV (His Majesty's Voice) label under the trade name of "Stereosonic." Reproducers are expected to be on the market early this fall. At a demonstration in London last week, Sir Malcoln Sargeant, who cooperated by making special recordings, said it was a fundamental development in sound recording and reproduction.

Research on two-channel sound started in 1929 and four years later, the EMI group made a single groove disk containing both recording panels by using a complex cut involving both lateral and "hill and dale" recording. When this method was applied to modern LP's, it was found difficult to achieve the high standard of quality associated with single channel disk recordings. The problem, however, was overcome by the use of magnetic tape which is inherently free from many of the disadvantages of disks.

GENE JIMAE
and GAIL SUNDAY
I'LL DUST THE STARS
b/w
SONG OF INDIA
GENIE RECORDS

THE HIT OF THE WEEK
ART MOONEY
HONEY BABE
MGM 11900 K 11900
M-G-M Records

MGM Readies Soundtrack Set From Arthur Shorts

MGM Records has packaged a soundtrack set of the score from the three short films produced abroad by George K. Arthur. Pic, which has been touring the artles in the U.S. under the overall tag of "George K. Arthur's Surprise Package," includes "The Stranger Left No Card," "Martin and Gaston" and "A Prince For Cynthia."

The music for the pic was cut by Muir Mathieson and includes Hugo Alfven's "Swedish Rhapsody" from "The Stranger Left No Card" and Bruce Montgomery's "A Waltz For Cynthia" from "A Prince For Cynthia."

DECCA RECORDS
America's Fastest Selling Records!

Welcome Again
DAVID WHITFIELD
Thanks for Your Great New Record
BEYOND THE STARS
and
OPEN YOUR HEART
with Mantovani and His Orchestra
1551 and 45-1551
LONDON RECORDS

America's Hottest Label...
presents
A GREAT LIST of HITS

DOT

BEST SELLERS

CRAZY OTTO MEDLEY
Johnny Maddox
#15325

DARLIN'
The Hilltoppers
#15318

TWO HEARTS
Pat Boone
#15338

ROCK LOVE
The Fontane Sisters
#8570

MELODY OF LOVE
Billy Vaughn
#15247

IN THE MOOD
Johnny Maddox
#15045

HEARTS of STONE
The Fontane Sisters
#15265

ALL NITE LONG, PINK CHAMPAGNE
Rusty Bryant
#15164

NEW RELEASES! ALREADY SMASH HITS!

THE DOOR IS STILL OPEN
and TEARDROPS FROM MY EYES
The Hilltoppers Featuring JIMMY SACCA
#15351

MOST OF ALL
and
PUT ME IN THE MOOD
The Fontane Sisters
#15352

Breaking All Over! His First Release on DOT!
Ray McKinley
DOWN THE ROAD APIECE
and
HOODLE ADDLE #15350

BEST SELLING C+W

DAYDREAMING and CRYING FOR A PASTIME
JIMMY NEWMAN
#1237

MAKING BELIEVE
JIMMY WORK
#1221

BALLAD OF DAVY CROCKETT
and
DANGER! HEARTBREAK AHEAD
Mac Wiseman
#1240

A BIG R+B HIT
The Counts
FROM THIS DAY ON
IN LOVE AND UNDERSTANDING
#1243

Dot RECORDS • • • GALLATIN, TENNESSEE • • • PHONE: 1600
THE NATION'S BEST SELLING RECORDS

On The Upbeat

New York

Sol Yaged guests on **Steve Allen's** NBC-TV show tomorrow (Thurs.) . . . Crooner **Bob Anthony** set for a two-week stand at the Flamingo Hotel, Las Vegas, beginning May 20 . . . **Bob Watson**, former Chi disk promotion man, will handle the disk plugging chores for the **Ralph Flanagan** orch in the east.

Al Hibbler opened at the Showboat, Philly, Monday (11) . . . Jubilee Records thrush **Betty St. Claire** moved in to the Las Vegas Room, Baltimore, yesterday (Tues.) . . . Tele maestro **Nat Brooks** planning a South American tour for next fall . . . **Adrienne Kent**, piano stylist, doubles as a real estate office exec . . . **Laurie Sisters** currently at the Casino Royale, Washington . . . **Erroll Garner** opened at the Copa, Pittsburgh, Monday (11) . . . **Buddy Morrow** orch on a series of one-nighters in the midwest . . . **The Penguins** playing one-nighters in Jamaica, Staten Island, and Farrell, Pa., April 15-16-17 . . . **The Four Coins** have been set for the Christmas-New Year's period at the Hotel Roosevelt, New Orleans. Vocal combo currently is at the Gay Haven, Detroit.

Chicago

Russ Carlyle orch playing the Walled Lake Casino, Walled Lake, June 17-18 and June 24-25 . . . **Ray Pearl** orch set for Peony Park, Omaha, August 27-28 . . . **Don Reid** orch into the Riviera, Lake Geneva, Wis., June 24, for six weeks . . . **Lou Math** orch currently at the Corpus Christi Country Club, Corpus Christi . . . **Les Brown** pacted for the Blue Note, Chi, August 10 for one frame . . . **Stan Kenton** also set for the Blue Note, June 15 for two . . . **Janet Brace** into the Park Lane Hotel, Denver, May 5 . . . **Giselle McKenzie** to sing and fiddle with the Denver Symphony at the Red Rocks Amphitheatre July 26 . . . **The Gadabouts** currently at the Plantation Club, Moline.

Hollywood

Eddy Howard's Hollywood Palladium opening last Tuesday (5) drew an estimated 2,142 dancers . . . **Phil Moore** is setting the arrangements for **Ina Ray Hutton's** upcoming vidpix series . . . The **Hoosier Hotshots** have been set to appear at the Buena Park Hometown Jamboree April 29-30 . . . **Nellie Lutcher** opens a two-week stand at the Fairmont Club in Hull, Quebec, May 20 . . . **Paris Sisters** are in town from Frisco to slice four sides with **Gary Crosby** at Decca tomorrow (Thurs.) . . . Tunesmith **Sammy Cahn** has been signed to pen the lyrics for the **Alfred Newman** melody, "The Girl Upstairs," to be used as the theme of 20th-Fox' "The Seven Year Itch." Newman recently cut an "Upstairs" instrumental for Liberty Records.

Gene Sheldon waxed four more sides Monday (11) for the MGM label. His banjo is backed by **Dick Stabile's** band . . . The **Hollywood Saxophone Quartet** has been pacted by Liberty Records, with initial sides being cut tomorrow (Thurs.). **Si Waronker**, orch manager at 20th-Fox, heads Liberty . . . **Lawrence Welk** cut four sides on Friday (8) for Coral Records . . . **John Arcesi** in town prepping a new nitery act . . . **Johnny Desmond** planed out over the weekend to open a stand at Philadelphia's Latin Casino.

Pittsburgh

Les Elgart orch coming to Mosque with **George Gobel** on his one-nighter May 2 . . . **Patsy Oliver** band opens indefinite engagement at Club 30 on May 6 . . . **Bunny Benack** outfit signed for annual spring dinner dance at Phi Epsilon Pi fraternity's Tri-State Alumni Assn. at Park-Schenley May 1 . . . **Sarah Vaughan** comes back to Copa week of April 25. **Errol Garner** opened there with his trio Monday night (11) . . . **Joie Vance** Trio held over at the Aluminum Club in New Kensington . . . **Collegiates** and **Rho Roberts**, local gal, signed to record for Bigelow Records, operated by two Pittsburgh musicians, **Al Marsico** and **Dick Stutz** . . . **D'Knob & His Mob** now playing for dancing Wednesday through Saturday at Jacktown Hotel . . . **Stan Bailey's** music set for Stanley-Warner Club's dinner dance April 24 . . . **Los Chavales de Espana** opened return engagement of 10 days at Horizon Room Monday (11).

Cleveland

Rabb Joska, singing violinist, turns impresario by preeming his own Gypsy Cellar Club tomorrow (Thurs.) with his orch on stand . . . **Three Suns** start the long-dark Sky-Way's floor show season April 29 for a 10-day stay. **Ted Lewis** is inked for mid-July . . . **Luis Kant**, formerly **Joe Loco's** conga drummer, polishing new mambo unit at Luccioni's Cafe on a four-week date . . . **Russ Harmon** crew to supplement disk combos at Mentor-on-Lake ballroom beginning May 31. Spot is operated by **Hal York** and **Fred Strauss, Crew-Cuts'** personal biz manager, who are opening new downtown dancery labeled the Palladium next month . . . **Billy de Arango**, Trinidad Club's guitarist-maestro, had his recording contract renewed for another three years by Mercury . . . **Horace Heidt's** band and revue set for inaugural program of Lakewood civic auditorium and doing telecast from it May 1.

Omaha

Skeets Mahoney's orch set for Omaha Sports Club Coronation Ball at Carter Lake Club April 22 . . . "Grand Ole Opry" gang featuring **Roy Acuff, Kitty Wells** and **Johnny & Jack** played City Aug Music Hall last night (Tues.) at $1.50 top . . . **Bob Calame** orch slated for Kimball, Neb., Servicemen's Center April 18 . . . **Paul Moorhead** orch continues at the Paxton Hotel . . . Duo pianists **Bob & Bertie Hellman** held over at Cottonwood Room of Blackstone Hotel . . . **Sauter-Finegan** signed for Omaha U. Military Ball April 22 at City Aud . . . **Mal Dunn** orch weekended at **Joe Malec's** Peony Park (9-10), with **Jimmy Palmer** following this Saturday (9) . . . **Lambert Bartak** closed at the Music Box last Saturday (9) . . . Tenor **Frank Pane** and **Dorsey & Fiore**, musical act, bought a new cafe here, the Delmonico . . . **Earl Graves** combo, featuring trombonist **Snarf Olson**, in at the Copacabana.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	1	1	1	1	1	2	1	1	1	1	1	1	129
2	2	*Melody of Love (Shapiro-B)	2	3	2	3	2	2	..	2	3	2	2	2	2	105
3	4	†Tweedle Dee (Progressive)	6	6	6	2	3	7	..	3	4	4	6	4	4	77
4	3	†Open Your Heart (Hamblen)	3	..	4	4	4	..	..	6	5	3	3	6	3	69
5	5	*How Important (Aspen)	8	7	3	5	5	4	..	8	6	6	5	3	7	65
6	6	†Sincerely (Arc-R)	..	8	..	7	6	..	7	7	2	5	4	8	5	51
7	7	*Cherry Pink (Chappell)	9	5	5	8	8	5	4	..	..	8	9	5	..	44
8	11	*Unchained Melody (Frank)	4	2	..	..	..	..	1	5	..	..	..	..	..	32
9	7	†That's All I Want (W&B)	..	9	..	6	..	..	..	10	..	9	7	7	..	18
10	9	*Hearts & Flowers (Advanced)	5	..	..	..	7	..	..	..	..	7	8	..	..	17
11	13	*Heartbreak Ahead (Robbins)	..	..	..	..	..	..	3	..	..	..	..	..	8	11
12	..	†Dixie Danny (Southern)	..	..	..	..	..	..	8	4	..	..	..	..	..	10
13A	10	†Earth Angel (Williams)	..	..	..	..	..	8	..	9	9	10	..	..	..	8
13B	15	†Hearts of Stone (Regent)	..	..	..	9	..	..	..	..	7	..	..	..	9	8
15		†Ko Ko Mo (Meridian)				10	10				8			..		5

Atlantic Inks Pell 8 From Les Brown Orch

Hollywood, April 12.

Dave Pell Octet, formed by some of the sidemen in the Les Brown orch, have been pacted by Atlantic Records. Group's initial waxing will be a 12-side album, "Jazz From Romantic Places."

In combo are Pell, tenor-sax; Don Fagerquist, trumpet; Ray Sims, trombone; Bill Richmond, drums; Donn Trenner, piano; Bud Clark, Bass; Tony Rizzi, guitar; and Bob Gordon, baritone-sax.

'Hit Parade' Lineup

(On April 9 NBC-TV Show)

1. Davy Crockett. Wonderland
2. Tweddle Dee . . Progressive
3. Melody of Love . . Shapiro-B
4. Sincerely . . . . . Arc-R
5. Ko Ko Mo . . . . . Meridian
6. How Important . . . . Aspen
7. That's All I Want . . . W&B

Leslie Abbott Exits Southern for Brit. TV

London, April 12.

Leslie Abbott, managing director of Southern Music here, is relinquishing his post after three years to join the Associated Broadcasting Co.

Abbott is thus the first music man to join commercial television, and his job will be concentrated on copyright and contracts. He holds positions on the board of the Performing Right Society, the Mechanical Right Society and the Mechanical Copyright Protection Society. He takes up his new duties on April 4.

Another commercial tv signing is that of bandleader Nat Temple who has contracted to write the music for five films produced by C. J. Lytle (Advertising) Ltd.

Stanley Warner Jazz Concert Series Teeing

The jazz concert series to be presented at the Stanley Warner Theatres will kick off tomorrow (Thurs.) at the National Theatre, Passaic, N.J., with Sol Yaged's combo.

In the group will be such jazzsters as Bud Clayton, trumpet; Cecil Scott, sax; Milt Hinton, bass; Charlie Queener, piano, and Ray Diel, trombone.

LIBERACE 55G, SPOKANE

Spokane, April 12.

Liberace's two concerts in the Spokane Coliseum on Easter Day grossed $55,000.

Event, scaled at $6 down, was sold out two weeks in advance for the 8,000-seater.

Friedman to Head Coast Office of Famous Music

Hollywood, April 12.

Al Friedman has been appointed manager of the Coast office of Famous Music Corp., Paramount subsid.

Previously with the Happy Go-day Music Corp., Friedman fills the post Larry Shane vacated last month to set up a Decca subsid pubbery on the UI lot.

A Solid Ballad Hit!
TAKE MY LOVE
LEO FEIST, INC.

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

BILLY WARD and his DOMINOES
NOW 16th WEEK and CONTINUING
SAHARA HOTEL, Las Vegas
Personal Manager: ROSE MARKS
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Kangaroo Hop Draws More Top Acts; Betty Hutton, Hope, A&C Latest

Sydney, April 12.

Betty Hutton, Bob Hope and Abbott & Costello are the latest headliners to sign for Australian appearances under the aegis of Lee Gordon and Benn Reyes. They'll start their 17-day, four-city tour May 6, May 27 and June 17 respectively.

Gordon & Reyes have imported nine units for the "Big Show" in as many months. Now that the performers realize it's nearly as easy to get to Australia from San Francisco as it is to get to New York, more and more of the top acts are agreeing to make the kangaroo hop.

As originally set up, the Aussie circuit was a 10-day affair in Sydney, Brisbane and Melbourne. Adelaide has been added, and with extra playing time in each city, the swing calls for 17 days in the four cities. The elapsed Frisco-to-Frisco time is only 21 days, after covering some 15,000 air miles.

Most of Take Stays

It takes a lot of cash customers in the indoor stadiums to pay the enormous cost of bringing the units down here. And despite hefty paychecks for the acts, actually, less than half of the money taken in at the b.o. goes into the performers' pockets.

Most of the take remains in Australia, whether in the form of salaries, expenses or profit. Round-trip plane fare, San Francisco to Sydney, is $1,500 per person. Betty Hutton's unit, for example, includes, in addition to the star, her husband, hairdresser, electrician, four lead musicians (local bands are used in all units), plus supporting acts of Morey Amsterdam, Clark Dennis, Jack Lattimer, Jack Regas, Herb Laurie and others. Qantas airline's tab to the producers is in excess of $20,000 for each unit.

Gordon & Reyes maintain a permanent staff of 25 here; during playing time the figure is upped to 200 employees. Add on stadium rentals, musicians, stagehands and electricians, ushers, huge advertising budgets, etc., and it's not hard to realize that the patrons aren't the only ones who are happy about the influx of Stateside talent.

No Worse Off Taxwise

Taxwise, the performer is no worse off than if he had stayed at home. Under the reciprocal Aussie-U. S. tax arrangement, tax bites

(Continued on page 66)

Watch That Slick City Tophatter: He Might Be An AGVA Private-Eye

Some Sunday night a representative of the American Guild of Variety Artists will don tails and topper and try to crash El Morocco, N. Y. They've been hearing reports that free shows featuring some of the top names in show biz perform for free in John Perona's swank eatery. It's been reported that aside from rhumba and mambo contests and champagne-hour type of divertissement, some top names have been persuaded to do a turn or two at the mike. Organizers have to catch the acts in the act before they can prefer charges.

So far, AGVA has been unable to check. They have gone so far as to send a delegate over to the spot, but they have a very strict doorman and unless the name is on the reservation list, he can't get by. It's reported that the night the AGVA rep tried to get in with a show of credentials, he was told that there was no show and he had no business in the joint. The rep, however, kept on insisting, and the doorman kept on refusing. Latter finally told the union delegate to get a policeman if he was dissatisfied with the way he was being handled. Unioneer walked away.

Talk about El Morocco has been a big issue since last Sunday (3), when AGVA stopped a guest night at the Blue Angel. Union was criticized for stopping a show at a cafe which is a year-round buyer of talent, but does nothing about El Morocco's gratis talent soirees.

The Showboat, Las Vegas, has pacted Bert Wheeler and Gillian & Gray for May 6 and Billy House June 18.

Valentine, Marshall Socko at Palladium

London, April 12.

Dickie Valentine, only British headliner of the season, opening the Palladium's second bill Monday (11), socked with a routine comprising largely impressions of top Hollywood stars. Jay Marshall, sole American performer on the bill, had a clicko reception for a polished comedy act.

British acts almost exclusively dominate the bill. Valentine, local vocalist, is making his debut in the bill at the theatre where some 10 years ago he worked as a page boy. He's accompanied by Don Phillips.

In support are Ted Ray, standard London comic; Sally Barnes, also debuting at the Palladium, who specializes in comedy characterizations; the Lane Bros., also first-timers, whose forte is rope skipping; the Rastelli's, Continental clowns; Joan Rhodes, billed as Britain's Mighty Mannequin; Lowe & Ladd, who mix comedy with terping; Paulette & Renee, trampolinists, and the resident George Carden dancers.

More Talent Set For CNE Annual

Toronto, April 12.

Jack Arthur, producer of the 24,000-seater grandstand show at the Canadian National Exhibition here, has lined up some more acts. With Ed Sullivan in as emcee at $20,000 for the fortnight, in late summer, and Marilyn Bell, 17-year-old swimmer, already announced, Arthur has added strong support.

Other acts newly signed are Will Mahoney; Harmonica Rascals (6); Willy, West & McGinty; Donna Grescoe, girl violinist; Wazzen Troupe (6), Arabian tumblers; Dave Broadfoot, comedian; Bob Top & Lauren, roller-skating act on a 60-foot platform; Rose Mary Burns, dramatic soprano, and the Step Bros., dancers. There are more to come.

On a stage with a 225-foot opening and 150 feet deep, with set pieces pushed on flat-car rails by a crew of nearly 100, Arthur will also use 60 dance girls and 30 boys; plus a mixed chorus of 32 singers. The choreography will be done by Alan and Blanche Lund; the precision numbers of the 90 Canadettes will be supervised by Midge Arthur. The mixed chorus will be directed by Howard Cable, who will also baton the 60-musician pit band. John C. Ray will again do the sets and lighting, with Stuart McKay designing the costumes for the some 300 performers.

PITT'S LITMAN SPREADS TO EATERY OPERATION

Pittsburgh, April 12.

Lenny Litman, nitery operator who presently runs the Copa downtown and has other cafe interests, has formed a corporation to install restaurants in a number of big new shopping centers going up around this district. Litman already has three locations rented in spots now under construction and is scouting around for several others.

Although he didn't actually say so, Litman intimated that when the eateries get rolling, he may pull out of the night club field and devote all of his time to the restaurants.

Right now, his Copa is the only big hot spot left in the Golden Triangle, although the smaller New Nixon, formerly the Monte Carlo, has been going in lately for limited floor entertainment.

NEW DALLAS SPOT

Dallas, April 12.

The Mocambo, a new local night spot on the Fort Worth highway, will open here on Friday (15). Bert Smith and his orch will occupy the bandstand. Spot will operate on weekends for the time being. Chris Semos has been named manager.

Mpls. Flame Shutters

Minneapolis, April 12.

The St. Paul Flame, one of the town's leading niteries, which has played name bands and singers from time to time, has shuttered.

It'll try to find another location away from the loop, but even if it does so it'll operate without any entertainment, Ralph Stacker, its head, states. Otherwise it will relinquish its license, he announced.

The fact that a $30,000 Federal cabaret tax lien is pending against the Flame was not a factor in the present decision to close, according to Stacker.

Pitt Seeks Bond Issue for Nitery

Pittsburgh, April 12.

Greater Pittsburgh Airport has asked Allegheny County to float a bond issue for an additional $925,000, a large part of which will be used to double the capacity of the airport's nitery, the Horizon Room. It's operated under lease by Andy Chakeres, former owner of the Vogue Terrace, who has pointed out to the County Commissioners that with more room, he can take a lot of banquet and private party trade Horizon Room has had to turn down because of its limited space.

At Vogue Terrace, Chakeres had built up a big trade in these departments, much of which wanted to follow him to the Horizon Room but couldn't. At same time, hotel which Chakeres also operates at the Airport will be increased by 48 rooms if the bond issue goes through.

Everything at Greater Pittsburgh Airport is run under concession, rental being a percentage of the gross receipts, and Chakeres likewise has all of the restaurants and bars there. Present seating of Horizon Room is just under 500.

Graham Pays $5,600 For Cinema's 1-Week Rental

London, April 12.

Billy Graham had leased the Davis Theatre, Croydon, one of the biggest cinemas in Europe, for Easter week to screen "Souls In Conflict" and "London Crusade." He is reportedly paying a rental of $5,600 for the week.

The Graham Crusade Organization also has closed deals with a number of suburban and provincial theatres for the program to be presented on a percentage deal. It is stated they will get 20% of the gross.

10G Price Tag On M&L One-Nighters Stymieing Dates; Arena Mgrs. Glum

Hollywood, April 12.

The $10,000 nightly price tag on the Dean Martin & Jerry Lewis series of one-nighters, to take place in May, is stymieing the pacting of a lot of engagements, particularly on the time controlled by the Arena Managers Assn.

According to arena interests, the contract for M&L is one of the stiffest they've encountered. Under previous arrangements when they were booked on one-nighters, advertising costs were taken off the top and shared equally by both parties. This time around, comics have been asking that the arenas and auditoriums assume the bulk of the ad costs.

Under this arrangement, the arenas figure that with a $10,000 initial outlay, the smaller arenas will have to take in $17,500 without the amusement tax before they can break even. The larger arenas will have a nut of $20,000. As a result, only three AMA members have signed the comedy duo. Syracuse gets them on May 20; Providence the following night and Boston, on May 22.

AMA had countered with a proposition that the comics go in under a straight percentage arrangement, probably 60-40, with the comics in some cases getting 70%. In that way, they could walk off with more than the $10,000 guarantee they're asking. At the same time, other arenas that wouldn't dare take a chance on shelling out the 10G could get the team, since the percentage arrangement would permit M&L to take out an average of $10,000 or more for a larger number of houses. This has been turned down.

It's recalled that during their last tour, Toronto grossed a terrific $36,000 on one-night for Martin & Lewis. However, after the guarantee and percentage arrangement plus the 25% the house got, plus the advertising costs, the promoter declared himself very lucky that—after all that hard work, terrific gamble and sweating it out—he made a $280 profit on the $36,000 gross.

Ex-Maestro Debt Snarls Frisco Club Reopening

San Francisco, April 12.

Whether or not mambo bandleader Joe Loco will open tonight (Tues.) at the revived Macumba was still up in the air at presstime. The club has been closed since mid-February by a Federal tax rap of some $14,000, but has been refinanced for the scheduled opening.

Main stumbling block at the moment is a debt of $2,200 to Cal Tjader, whose mambo group opened the club last year and who was featured at the spot when it was closed. Jimmy Jones, operator of Mambo City, has bought into the Macumba and signed Joe Loco, and made a $6,000 advance deposit for a six-week contract on the latter. Jones and his partners, Freddy Paoloni and Ray Triscell, were ordered by Local 6 business agent Eddie Burns to come up with half of the money owned Tjader by yesterday (10) and the rest within two weeks if Loco's contract to work the club is to be okayed. Tjader's group, meanwhile, has opened at the Tin Angel, replacing Turk Murphy.

Burley in B'klyn Set for Hearing

A hearing on the granting of a burlesque license to Tom Phillips, who intends to operate the Orpheum Theatre, Brooklyn, is slated in the office of N.Y. License Commissioner Edward T. McCaffrey Friday (15). Hearing was requested by Phillips to refute the testimony of several Catholic laymen who protested the issuance of a permit for the operation of that house as a burlesquerie.

Phillips, who is executive secretary of the Burlesque Artists Assn., applied for a license six months ago, but was turned down. He then filed suit in the N.Y. Supreme Court to get the License Commissioner to show cause why the license shouldn't be granted.

Kuller's Vegas Post

Las Vegas, April 12.

Sid Kuller will be executive producer for the new Royal Nevada Hotel, which opens April 19 on the Strip.

Deal also involves his becoming a stockholder in the hostelry.

Frontier Plans No Action In Lanza Vamp; Daniels Is Set as Permanent Sub

Las Vegas, April 12.

Billy Daniels finally settled down as the permanent replacement for Mario Lanza at the New Frontier Hotel here. Deal was inaugurated by Joe Glaser, head of Associated Booking Corp., out of New York, and completed by the ABC Hollywood rep. Benny Payne arrived at the spot Wednesday (6) and Daniels followed him in time for a Thursday preem (7). Booking was made with the permission of the soon-to-be-opened Riviera Hotel, where Daniels is slated to open Sept. 28.

Before Daniels came in, New Frontier had been getting acts through the courtesy of the other Strip hotels. Patti Moore & Ben Lessy worked there the night before. Tuesday night, Billy Eckstine and Henny Youngman headlined the first session, and Keefe Braselle and Mary Kaye Trio moved in for the late show.

Lanza and his $100,000 for two-weeks engagement were cancelled by the New Frontier on the second day (Tuesday) of his till uninitiated appearance. Although the hotel brass claimed they had spent in excess of $150,000 promoting the first singing engagement of Lanza in a nitery and that they had given the troubled singer $10,000 as an advance, they stated emphatically that the hotel did not propose to sue him. On his scheduled opening night (4) in the swank new Venus Room, his non-appearance prompted the management to pick up all the dining room tabs at a cost estimated to be around $20,000.

CLAUSON'S O'SEAS TOUR

Hollywood, April 12.

William Clauson, guitar-singer, has been booked by Giesen & Boomer Inc. for a three-month tour of England, Sweden and Spain.

Clauson is set to make his tv debut May 6 over BBC in Kurt Weill's "Down in the Valley."

The More Miami B. Hotels, The Merrier Sez Walters; Adds To Nitery Fans

The more hotels opening in Florida, the better chance the entertainment industry has down there, according to Lou Walters, who operates the Latin Quarter, Miami Beach. Walters recently arrived in New York following his Florida season, which admittedly was far from successful. Walters doesn't discount the heavy competition of hotels but, he added, each inn opening on the Beach adds another 500 or so potential customers, and most of those coming to the hotels are able to afford niteries.

Walters pointed out that as far as name value is concerned, the only nitery in actual competition with the cafes is the Fontainebleau, which used a topheavy name assortment. Otherwise, so far as headliners go, the other inns weren't competition for the night clubs.

According to Walters, the fault of the Miami Beach niteries lies in the fact that expenses have risen beyond the point where nitery operation is plausible or profitable. "There is something basically wrong with an industry that needs capacity operation every day in the week in order to come out ahead," he said.

Walters pointed out that the price of talent has become runaway, especially at a time when late business has practically disappeared. Without the late second show, Walters stated, there is no justification for paying out the tremendous prices being demanded for many names who won't draw. The talent salaries, plus the increased operating expense, will make nitery operation in Florida and elsewhere more hazardous unless something happens to revive that late show.

Walters felt that with late business, attractions could justify their huge stipends. Without it, some adjustment must be made so that the boniface can make out.

Although Walters believes that hotels can help niteries in providing guests, he didn't discount the competition they provide. The problem is one that will have to be worked on by all elements in the industry, including talent agencies, he feels.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

New Acts

"CRIP" HEARD
Dance
5 Mins.
Apollo, NY.

It's pretty startling to see a one-handed, one-legged performer but the handicap doesn't seem to bother "Crip" Heard so the initial shock wanes quickly. Negro boy walks on with a crutch but as soon as the orch gives him the downbeat, he tosses it into the wings to get down to his monopedic terping. And it's good, too.

He starts swinging from the outset and moves at a hot pace. He gives the leg quite a workover putting in everything from the softshoe to the mambo. The mambo gyrations are difficult and frenetic but the aud pulls with him all the way. Heard differs from Peg-Leg Bates who utilizes the false supplementary extremity. Incidentally, that "Crip" billing—can only mean a contraction of "Cripple."

Handicap will probably hold back his tele exposure but Heard, a nice looking lad, is a good bet for niteries and vaude. *Gros.*

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SHARON PORTER
Songs-Dance
7 Mins.
Apollo, N. Y.

Sharon Porter is an eight-year-old who acts like she started singin' and dancin' when she was in the cradle. She's a cute Negro moppet with no fear and lots of talent. Comes on like a vet with "Ole Man Mose" opener that puts the crowd in her little pocket. She's got a bundle of vocal tricks that gives the tune an added fillip.

She follows with a rocking version of "Rockabye Baby" that the aud eats up. She gives it enough bounce and vigor to keep everybody happy. Encores with a buck-and-wing to "Liza" that's gay and spirited. After each number she bounces around the stage curtsying and blowing kisses. She's hard to resist. *Gros.*

THE HEARTS (4)
Songs
10 Mins.
Apollo, N. Y.

These four teenage Negro gals have made some noise with a waxing of "Lonely Nights" on an indie label but they're not yet ripe for wider in-person spottings. Stage demeanor is awkward and vocalistics need more variation to sustain interest.

They work with two mikes, one for the lead singer and the other for the three who are laying down the harmony. The two girls who lead the way on "You're Mine," "Blue Moon" and "Lonely Nights" display strong piping qualities and indicates that they'll probably be heard from again, especially on wax. They've got to put more variety and spirit into their turn, however, if they want to get out of the recording studios. *Gros.*

FREDIANIS (4)
Acro
15 Mins.
Empire, Paris

A clowning but proud papa puts his three bouncy sons through a solid acro bit that makes this a fine entry for that opener or acro filler. They bound from one's shoulders into somersaults on to the shoulders of another carrier, and then do this blindfolded for a boff finish.

This has the eye appeal and class for U. S. interest. *Mosk.*

JO, JAC & JONI
Comedy
15 Mins.
Empire, Paris

Deadpan trio, garbed in funereal garments with bowler hats, come out for a lugubrious shuffle dance before uncorking a barrel of solid low comedy gambits that make for yocks. This is a plus offbeat entry for U. S. tv or vaude or revue spotting.

They have instruments which double as pipes, hide food, drinks and innumerable inventions, and they topsy-turvy everything into a snowballing gimmicked end to a funny act. *Mosk.*

HALF BROS. (2)
Juggling
15 Mins.
Empire, Paris

Sparkling duo indulge in a fast paced juggling routine that has enough bounce and movement to make this a likely U. S. entry for boites, vaude or tv on their perfection and pace.

They bullet clubs about and then do such items as grabbing hats and cigars from each other along with three whirling clubs, and working this into a fast bit. Then they do this poised on unicycles and end by getting a stooge from the aud to pose between them while they knock off his hat and flip a cigarette from his mouth with their darting Indian clubs. *Mosk.*

Deutsch Reps Gale

The Milt Deutsch Agency of Hollywood will represent Gale Agency acts on the Pacific Coast from now on.

Deal set between Gale chief Tim Gale and Deutsch last week.

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Kosty Gershwin Concerts Score in Paris, London

Andre Kostelanetz returns to N. Y. this morning (Wed.) after highly successful concerts in Paris and London. In Paris, March 27, he conducted the Lamoureux Orchestra in an SRO all-Gershwin concert, attended by U. S. Government officials. In London he conducted the Philharmonic Orchestra in two concerts, on an all-Tchaikovsky, April 2, the other all-Gershwin, Monday (11), both played to overflow audiences.

In England he also appeared on BBC's "The Conductor Speaks" television program April 4. Kosty returns to Europe in the fall for two other concerts in Paris and London each and for additional ones in Brussels and Amsterdam.

Summer U. S. schedules calls for conducting 12 outdoor concerts—four in New York (Lewisohn Stadium), two in Philadelphia (Robin Hood Dell), two in Chicago (Grant Park), three in Los Angeles (Hollywood Bowl), and one in Washington.

Spike's 75½G In 13 Aussie Dates

Spike Jones racked up hefty grosses in an Australian tour which wound up last week (6). Jones and a troupe of 21 kicked off the trek with a six-day stand at Melbourne's Palais De Dance. Unit pulled in close to $75,500 in 13 performances.

Package then pushed on to Adelaide for a $32,780 gross in seven performances The Adelaide stint was followed by a return to Melbourne for seven performances in three nights and a b.o. tally of $36,340. The Sydney stop, which followed, pulled in 77,000 people in 11 performances for a gross of $114,375. A return to Adelaide for two performances racked up $12,400 and a return to Sydney for four performances grossed $44,380.

Cold Shortens Piazza Ky. Date; D. Sarnoff Rush Sub

Cincinnati, April 12.

Marguerite Piazza blamed a cold for her exit from the Beverly Hills show midway in a fortnight engagement. She was replaced by another headline aria and hotcha chirper, Dorothy Sarnoff, Friday (8) night without loss of a performance.

Fast fill-in resulted from prompt contact by Rocky Sennes of the Frank Sennes agency office here and New York. Miss Sarnoff planed from there to make rehearsal for a show revised by Frank Sommers and John Croft, chiefs of the nitery in Newport, Ky., opposite Cincy. Martin Bros. and their puppets were added to the new one-week lineup.

Corwin Cantata Set For Coast Hearing

Hollywood, April 5.

Norman Corwin's cantata, "The Golden Door," written under commission by the American Jewish Congress for the tercentary celebration of Jews in America, will get its local unveiling May 24, in the grand ballroom of the Beverly Wilshire Hotel. Martin Gang chairmans the local American Jewish Committee chapter.

"Door," with music by Maurice Goldman, preemed recently in Cleveland at the Music Hall, played by an orch and chorus of 200. Corwin, currently prepping Lincoln-Douglas debates for legit, auditorium presentations, was approached by George Brandt to dramatize "The Investigator" Canadian radio satire, but turned down the project.

Jack Kalcheim to Coast

Agent Jack Kalcheim, brother of Nat and Harry Kalcheim of the William Morris agency, is giving up his office in New York after 10 years, to join forces with the Lou Irwin booking setup on the Coast.

Kalcheim had been head of the defunct Frederick Bros. Agency, at one time, and had been an indie agent for many years.

Vaude, Cafe Dates

New York

Louis Armstrong signed for the Chicago Theatre, Chicago, May 27 for two weeks . . . **The Chuckles** and **Eddie Fontaine** pacted to **Joe Glaser's** Associated Booking Corp. . . . **Roger Ray** goes into Radio City Music Hall, N. Y., April 28 . . . **Larry Best** signed for the Riviera, Las Vegas, Aug. 3 for four weeks . . . **Jimmy Nelson** opened a seven-week concert tour with **Guy Lombardo** . . . **Angellaires**, a five-girl harp group, give a morning musicale at the Waldorf-Astoria, N. Y., Friday (15) and appear on the Steve Allen show that evening . . . **Jeanne Bal** opening tomorrow (Thurs.) at the Maisonette of the St. Regis Hotel, N. Y. . . . Magico **Paul Duke** held over for a second week at the Ben Franklin, Philly.

Chicago

Nat (King) Cole into the Chez Paree, Chi, May 12, for five weeks . . . **Frank Parker** set for the Town Casino, Buffalo, next Tuesday (18), in a one-rounder . . . **Chan Canasta** booked for two frames at the Muehlebach, Kansas City, April 22 . . . **George Gobel** to do the Du Quoin, Ill., fair, Labor Day . . . **Merriam Sage Dancers** open at the Lake Club, Springfield, for an indefinite stint Sunday (17) . . . **Felicia Sanders** bows at the Town House, Indianapolis, Friday (15), for two . . . **Amby Houghes** currently at the Black Onyx, Chi . . . **Sam Levenson** set for the Beverly Hills Country Club, Cincinnati, May 27, for a two-framer . . . **Rusty Draper** into the Seven Seas, Omaha, May 6, for two rounds . . . **Vic Damone** opening at the Gay Haven, April 25, for two frames.

Hawaii Niteries Set Up Talent Auditions; Most Hula Dancers Amateurs

Honolulu, April 5.

Everybody dances the hula and plays the ukelele here—but there's not enough pro talent in sight. Hence, the decision of a committee of top nitery and hotel execs to stage a series of auditions for youngsters. Only hitch is that they must be—or be able to pass as—a Hawaiian, because that's what tourists expect.

Co-op group hopes "to encourage study and training programs by which young Islanders can go into the entertainment field of the tourist industry."

Situation's so acute that one major nitery has been running "Help wanted: entertainers" ads in local papers. In other spots, some of the "beachboy" musicians actually are men in their 40's and 50's, veterans of 20 years of show biz.

Kangaroo Hop

Continued from page 65

here are applied on U. S. income taxes. For his 42 performances, Johnnie Ray was nipped for about $20,000 (which would be the normal U. S. tax for his income bracket in the States). However, this entire sum is credited on his U. S. tax, not as a business expense, but as a tax actually paid the U. S. If, for example, Ray should owe the U. S. $50,000 at the end of the tax year, the 20Gs paid here would be deducted, making Uncle Sam's bill only $30,0000.

While the currency control act here limits an act to $10,000 annual takeout money, foreign investors in Australia are waiting for the better convertibility arrangement, with complete interchange of pounds and dollars, which is frequently reported as near finalization.

Headliners who have already appeared here under the Gordon-Reyes banner include Johnnie Ray (twice), Artie Shaw, Ella Fitzgerald, Jerry Colonna, Louis Armstrong, Nat (King) Cole, Billy Daniels, Frankie Laine, the Andrews Sisters and Frank Sinatra.

Hollywood

Ruthie James signed for 16-week return engagement at Bar of Music, starting May 12 . . . **Paul Gilbert**, currently headlining with **Gypsy Rose Lee** at the Palm Springs Chi-Chi, booked into the Mocambo April 26 . . . **Joe Gaudio** makes his nitery bow April 25 at Amato's in Portland, Ore.

Harry Mimmo goes into the Cocoanut Grove June 15 for three weeks, after winding in the **Edith Piaf** tour, following with four frames at Riviera, Las Vegas . . . **Mickey Rooney** opens tonight (Wed.) in the Grove; **Allan Jones** opened last night (Tues.) at the Mocambo . . . **Ritz Bros.** return to headline show at the Flamingo, Vegas, May 8, with chanteuse **Mary Meade French** on same bill.

Ray's Irish Dates

London, April 12.

Johnnie Ray has been set for two provincial playdates, plus short sessions in Ireland, before he opens a return date at the Palladium April 25. He opened in Glasgow last week and is currently playing in Liverpool.

Next Monday (18) he fills a one-night stand in Belfast and then crosses the border to Southern Ireland to play two nights in Dublin. After his Palladium stint Ray is booked for a week each in Edinburgh and Birmingham, running through into May.

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Pa. Liquor Bd. Cracks Down on Nudes, Sexy Terping, Outside Sign Displays

Philadelphia, April 12.

Philly cafes began to get a new look over the weekend as night club ops were forced to remove outside advertising entertainers in a Liquor Control Board crackdown on the girl shows and exotic attractions which play an important role in the after-dark setup here.

Some 52 licensees were "invited" to attend a meeting at the board's Philly office (7) and F. C. Brennecke, chief enforcement officer, warned all ops to quit advertising their acts with outside displays, or face severe penalties which could include license suspension.

Posters exhibiting the body beautiful and scantily clad danseuses, banners boasting beauty cotillions inside and even signs naming star performers were ordered removed by the state officials. This was the last warning, Brennecke said, and set May 1 as the deadline for removal of all exterior signs. The crackdown would not be limited to Philadelphia, he added, but will be effective throughout the state.

The cafe men were also bluntly told that they would have to clean up their shows, particularly the ones stressing nudity and suggestive dancing. Dancers were warned against use of hands and were told to employ the feet more with less emphasis on other sections of the anatomy.

The Liquor Board also plans to enforce the regulations against "mixing." Brennecke said that henceforth if a customer wants to buy a girl a drink, he is supposed to bring one along with him and not have one furnished by the tavern's management.

Jack Sommers, local AGVA rep, sought clarification on just where the line would be drawn between an ordinary dance and a "lewd exhibition." The Board officials would give no clear-cut definition but said it was up to the owners to decide how far a dancer could go without breaking the code.

Reading Riot Act

The Liquor Board lowered the boom on the cafe ops after investigators had come here a month ago photographing the entertainment displays. This action was taken when complaints reached Gov. George M. Leader's office in Harrisburg. Brennecke was sent down to read the riot act to the nitery ops. Although they have until the end of the month to remove the signs, the rulings on sex acts and mixing went in effect immediately.

No new laws had to be passed to put through the orders. Regulations against outside the premises advertising, "B-girls" and suggestive shows have long been in the liquor code—but they have not been enforced for so long they had become almost forgotten. Some club owners professed relief at the regulations, stating it would mean the end of the costly circus-type promotions practiced by their rivals. It would also end the upward spiral in the prices for strip acts and exotic charmers.

Less optimistic club owners were in no mood to underestimate the power of the women. Most midtown cafes, chorines, hostesses, manageresses, seating hostesses, hatcheckers, camera-girls, cigaret girls and even waitresses—most of whom are not averse to accepting a drink from a male patron.

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ROCK 'N' ROLL RIDING B'KLYN PAR TO RECORD

The Paramount Theatre, Brooklyn, expects to break all house records with the present engagement winding up tomorrow (Thurs.) of Alan Freed and a rock 'n' roll unit. Take is expected to go to $94,000, according to theatre spokesmen.

Engagement started slowly, but kept building and by Saturday after the weekend $30,000 had been collected. Gross kept climbing, with the result that with the school holiday, receipts after the weekend were bigger.

Included in the Freed unit are The Chuckles, Eddie Fontaine, Moonbeams, Moonglows, and others. Pic is "The Americano" (RKO) a firstrun in Brooklyn.

House is doing five shows daily and is straining the 4,264-seat capacity. Scale has been upped considerably, going to $1.85 top. Normal ceiling is $1,150.

According to manager Gene Pleshette, the youngsters, hitting the house are "exuberant but well behaved and there's excitement, but no trouble."

Gerber & Weiss to MCA

Music Corp. of America is now absorbing entire firms. They've taken on Roy Gerber & Norman Weiss, who have been operating as an indie outfit for several years. Both start at MCA on May 1.

Gerber will work in the act department of the Beverly Hills office, while Weiss will work out of New York.

VING MERLIN

and his

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'Rock 'n' Roll'

Continued from page 1

of this large local following. He had previously put on an r&b show at St. Nicholas Arena, N. Y., that drew a hefty turnout.

Show, which kicked off a week's run at the Paramount last Friday (8), is a test booking for this type of offering in an ofay nabe. It's paying off. The closing show opening night at the approximate 3,000-seater was SRO, with a preponderance of teenagers. With the kids off from school this week because of Easter, biz is expected to continue at a high level.

However, it's not all peaches and cream at the Paramount. The staff of ushers has been reenforced to handle any disruptions, of which there were a number at the windup show opening night. The kids were dancing in the aisles, clapping in time with music and letting out shrieks at a lively riff or just the announcement of an upcoming performer. At one point several youths hopped on the stage, but were soon ushered off. One kid involved in this action began shoving a fireman who was aiding in clearing the stage, but he was eventually coaxed to the wings without any further trouble.

Talent on the show includes La Vern Baker, The Penguins, The Chuckles, Eddie Fontaine, Danny Overbea, the Moonglows and Moonlighters and an 18-piece orch headed by Red Prysock, Sam (the Man) Taylor, Al Sears and Mickey (Guitar) Baker. In emceeing the show, Freed concentrated on getting the audience worked up via gab and actions. Most of the lyrics of the tunes offered aren't of an offensive nature, but instrumentalization and performer movements are at times suggestive.

For r&b fans, the talent lineup is right up their alley. Each of the acts gives out with their top record sellers in additon to other renditions. At show caught, the mike was a little blurry, but judging by audience reaction, this was no handicap. Kickoff act is The Penguins, whose vocal output includes the click, "Earth Angel." Trick guitarist Overbea follows with some fancy string plucking that makes for okay visual entertainment.

Next in line are The Chuckles, who deliver their two biggies, "Runaround" and "Foolishly." Eddie Fontaine, who's clicked with "Rock Love" and "On Bended Knee", follows with the Moonglows and the Moonlighters, the group within a group that's clicked with "Sincerely" and "Most of All," the windup act.

Bringing in additonal income for Phil Kahl and Morris Levy, sponsors of the show, is a hefty buy on a souvenir programs selling at 50c per copy. *Jess.*

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 12.

Among the patients who rated good medical clinic reports for Spring which elevated them to the ambulatory floor are William O. Stamps, designer of Momet Co., Miami, John (IATSE) Streeper, Atlantic City, film operator; Otto Hayman, theatre manager of Cambria, N.Y.; Clifton (IATSE) Byrd, picture operator from Harriman, Tenn., and Earl Lewis, of WTVT radio station, Miami.

John (IATSE) Anderson, of Local No. 1, N.Y., into the general hospital for major surgery, is back at the Will Rogers while recuperating.

Jack Kelley, manager with Walter Reade Theatres, took two years to definitely beat the rap; he has left here with an all-clear light to resume work.

Dorothy Vogeley, of the Sunset View Drive-In, Tarentum, Pa., mastered the setback in one year with the aid of surgery and real care.

One of the best concerts of this season was given at the school auditorium by Todd Duncan. He played to SRO. The following morning he did a milkman's matinee at the school house for the kids.

Len Grotte, ex-Loew manager who has been going through surgery for a long time, dropped in at the Will Rogers for an X-ray checkup. He talked with Joe McCoy, Loew's Victoria manager, who is skedded for major surgery.

Marion McCrea, formerly with the Washington Square and Clifford Devereau Players, took exactly one year to rate an all-clear light; she is on her way to N.Y. to resume work.

Write to those who are ill.

Radio-TV Ties at Palisades Park Seen Paying Off; New Acts Line Bill

By GEORGE GILBERT

The weather was the star performer Saturday (9) at the 1955 opening of Palisades Amusement Park in Fort Lee, N. J. Clear skies and balmy temperatures in the high 70s brought out a reported 75,000 customers for the unveiling and 85,000 on Easter Sunday. Weekend biz was described by Irving Rosenthal, who operates the 51-acre fun emporium with his brother Jack, as "the best opening since we took over the park from Nicholas and Joseph Schenck in 1934."

Rosenthal, who has arranged elaborate tieups with several metropolitan area radio and tv stations, bus companies, etc., feels that the extensive promotion and a "reasonable price scale" will pay off this year in the biggest attendance in the history of the park. Particular stress is laid on co-op deals with disk jocks and moppets' tv stars. They'll plug the spot on the air and also will appear at the Palisades in person. Park, in turn, will bally the radio-tv luminaries in its newspaper and outdoor advertising.

Hefty radio-tv hoopla this season is the result of success the park had with that media last year. Tieups have already been arranged with WRCA-TV, WMGM and WMCA, all in New York. WOR-TV's Ray Heatherton, the Merry Mailman, guested at the Saturday (9) matinee show and Gloria Flood, who presides over WABC-TV's "Romper Room," will do a similar stint April 23. In spotting the moppet tv stars on Saturdays, the management's theory is that not only will the youngsters come but they'll also bring their elders.

Teener Tieups

In a bid to the teener trade, the Rosenthals have worked out tieups with such disk jocks as Murray Kaufman (WMCA, N. Y.), Bill Silbert (WABC, N. Y.) and Joe Franklin (WABC-TV, N. Y.) Kaufman will originate a broadcast direct from the park and plans to feature name recording stars on the airer. Franklin, who appeared on the premises the opening afternoon, produced some 10 guestars headed by Terry Stevens and Irving Fields.

Eight midways, which proclaim 150 rides and attractions, have four new entries this season. Two of them are German imports which talent scout Mickey Hughes latched onto in a European tour last year. "Globe of Death," a German motorcycle act comprising two men and a femme, is making its U. S. bow. Previously, the turn had played European fairs. "Motorcycle Merry-Go-Round" is the other German import, while Junior Hot Rods is British in origin. "Golf-o-Matic Driving Range" provides 10 balls for 25c. Results of each drive are shown on an automatic indicator.

For the patron's 25c admish (which includes free parking) to Palisades, he has free dancing available plus a free show presented twice-daily at a small bandshell at the east end of the park. Acts, which are booked by George Hamid, open Mondays for a week stand. Policy always calls for an aerial act and a novelty turn plus band. Initial bill comprises Henry Peters and his Dixieland Band, Sylvia's Kennelkade (dog turn) and The Sensational Albon, who works atop a 130 foot pole.

ITALO GOVT. BANKROLLS SINGERS IN IRISH OPERA

Dublin, April 12.

The Italian government is granting $15,000 towards the cost of top singers from La Scala, Milan, and Rome Opera House appearing in season here with the Dublin Grand Opera Society. On its two seasons with Continental stars, outfit last year dropped around $1,000 despite full houses.

Operas on this year's sked are "Norma," "Lucia de Lammermoor," "Rigoletto," "La Traviata," "The Masked Ball" and "Tosca." Apart from songsters, two Italian conductors will also travel here, Alberto Erede from La Scala and Giuseppe Morelli from Rome.

Cugat Bows Starlight June 1 in Six-Weeker

Xavier Cugat reopens the N.Y. Waldof-Astoria's Starlight Roof season June 1 for a six-week stay. A successor has yet to be set. It marks Cugie's first time back at the Hilton flagship in some seasons.

Dorothy Dandridge, who opened Monday (11) at the downstairs Empire Room, closes the Waldorf's winter-spring season by remaining until May 31.

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Waldorf-Astoria, N. Y.

Dorothy Dandridge (with Nick Perito at piano); Nat Brandwynne and Mischa Borr Orchs; couvert $1.50-$2.50.

The Waldorf's Empire Room closes on a gay note with Dorothy Dandridge as the sole performer on the season's finale. Miss Dandridge, making her first appearance at this Hilton flagship will wind up one of the more artistically successful seasons this inn has had for some time. It's been a season distinguished by the rare nitery appearance of Dinah Shore, among others.

However, one of the more important notes in Miss Dandridge's engagement here lies in the fact that she is the first Negro artist to appear at the Empire Room. In fairness to the Hilton management, it must be noted that a performer must grow up to Waldorf status, and the rate of climb is not too rapid these days or at any time. One other Negro singer made the grade. Lena Horne was offered this room some years ago, but she declined. Obviously talent is the only standard here.

Miss Dandridge's previous N. Y. stands have been in the intime boites. At La Vie en Rose she was a stellar performer, but doesn't seem out of her league at the larger room, although it must be admitted that certain nuances and shadings in her performance are lost. Withal, Miss Dandridge is a lot of fun, aside from being a looker. She previously turned down a Hilton offer in order to get her act up to Waldorf standards. Her material has been worked over to a glossy sheen. Most of her tunes have been previously unexhibited in New York, and there's a sense of freshness to her performance.

The singer is able to get her s.a. over easily. Some of her tunes are truly provocative and her incidental terping is probably the most torrid item, except for the chafing dishes, that the Waldorf has had in years. She makes sex seem a lot of fun even on Park Ave. In fact, a ballad would seem out of place with her styling and, let's face it, intent.

A glimpse at her titles indicates her direction in the half-hour stint. The collection includes "Have Myself a Time," "Why Not Try a Little Love," "Easy to Love," "Good for Nothing Joe," "Come By Sunday" and a few others designed for boudoir enticement. Her sole offbeat tune was a calypso, "Never Mind the Noise in the Market" a charming item which called for Miss Dandridge to take off her shoes for a bit of choreography.

In these swanky environs, Miss Dandridge has arrived. Although a deeper dimension is lacking in her Waldorf bow, she seems to belong. She may learn to adapt her particular talents to balladeering which might give her a greater depth, but still she shows enough to make her a steady at this spot.

Her piano backing by Nick Perito, who also batons Nat Brandwynne's band during her performance, gives her excellent support. James Starbuck has designed her incidental dancing that adds a lot of lustre to her show, and the lengthy wardobe and writing credits to her act indicates that a lot of work has been poured into her. It's paying off. *Jose.*

Saxony, Miami Beach

Miami Beach, April 8.

Genevieve (with Luc Poret & Wally Corvine), DeMar & Denise, Arne Barnett Orch (7); $2.50-$4 minimum.

This is a tough town for the Parisian gamin-type of chanteuse, a la Edith Piaf—who, incidentally, played the area at the Riviera (Copa City) a couple of seasons ago and racked up in-and-out boxoffice during her tenure at height of the season.

The jaded cafegoers in this resort prefer the brighter of the imports, such as Patachou or a Denise Darcel. Genevieve, more in the Piaf groove, still projects enough of the Gallic zestiness in this two-weeker to overcome the laments contained in some parts of her compote of chansons.

The garb and hairdo she affects (extreme Italian cut and black T-shirt and trousers) is eyebrow-raising. To her credit she overcomes that facet via a pert, appealing personality and vocal strength. Her array of tunes is mostly in the Montmarte idiom, artfully blended in the mixture of torch and upbeat tempos. Another plus is intro of her numbers in brief, amusing, twisted English.

At times, however, the songs essayed are unfamiliar, negating full response. Withal, she keeps them intrigued most of the way; expressive use of hands and eyes aid her French folk tales. Big lift comes with her version of "Deep in the Heart of Texas," an amusing item, and enthusiastic audience participation in standard Gallic well-knowns. Inclusion of a more recognizable set of themes would help. As is, she earns healthy reception in this room. Able assists by husband-composer Luc Poret on the guitar and harmonics, and accordionist Wally Corvine, add to interest-build.

DeMar & Denise click with their assorted lifts and spins. The two have obviously been around and handle themselves in smooth style to win plaudits. Arne Barnett and his crew, moved over from the Latin Quarter, turn in a sound job on the showbackings, despite cutdown on manpower to seven men. *Lary.*

Chi-Chi, N. Y.

Matt Dennis (3); $3.50 minimum.

The word is beginning to spread that Matt Dennis is in town so the Chi-Chi, new intimery on West 56th St., will have no problems digging up trade. For the past couple of years, the L. A. to N. Y. crowd has been touting Dennis' work on the Coast, but the keyboarder-crooner-composer stayed put until tyro boniface Don Jacobson lured him east to kick off the Chi-Chi.

Dennis started making a dent on Gotham's ear about a year ago via the release of a "Matt Dennis Plays Matt Dennis" album on the Trend label. (He's since switched to RCA Victor.) Local deejays have been giving the set plenty of air play and a Gotham cult quickly developed. Now that he's here, the Chi-Chi should develop into a regular evening hangout. (He starts to work about 10:30 p.m. and plays until closing, with the usual cigaret breaks between half-hour sets.)

Dennis has just what it takes for late-evening listening. His 88-ing and piping are soft and warm and bring the right romantic touch to this small but comfortable, dimly-lit room. Management has been wise in not trying to embellish the entertainment. It's all in Dennis' lap and he takes over expertly.

Working with Jimmy Gannon on bass and Jimmy Campbell on drums, Dennis delivers a half-hour set that's full of taste and charm. His songbag is made up of sock standards from his own ASCAP catalog as well as from the works of colleagues. From his own files are such nifties as "Let's Get Away From It All," "Junior and Julie," "Violets for Her Furs," "Uncle Fud" and "Will You Still Be Mine?" For the Rodgers & Hart contingent, he has stickout versions of "Dancing on the Ceiling," "My Funny Valentine" and "Manhattan," among others.

The mood is pleasant and refreshing throughout. His nifty fingerwork excellently complements his intimate piping style and his two aides provide top-grade support in laying down the rhythmic and listenable downbeat.

It's already tough to get into the room on weekends and once the Gotham bistro-goers fall into the Dennis habit, it'll be ropes up all week. *Gros.*

Mapes Skyroom, Reno

Reno, April 7.

Rusty Draper, Kirby Stone Four, Skylets (8), Eddie Fitzpatrick Orch (10); $2 minimum.

After a long winter in the doldrums, the Skyroom springs alive with this two-week show. All music and mostly full blast, with the room crowded and responsive.

Rusty Draper got out of his local San Francisco run for the first time in this nitery three years ago. He was in his eager style then, sort of down the Frankie Laine path. And now with his never-serious, self-kidding manner between numbers, he's a cinch to get enthusiasm out of the dullest-looking crowd.

Draper still sticks to his guitar-type songs—"St. James Infirmary" to "Davy Crockett." And the guitar is worked throughout except for opener, "Sunny Side of the Street." He pleases with a wild guitar instrumental too.

Kirby Stone still mixes large quantities of humor with his batch of interesting arrangements. Quiet and tasty sometimes, loud and exciting others. Although the arrangements are Class A, the foursome always makes sure it keeps everyone happy by injecting sudden bits of nonsense without destroying the sound of melody.

Stone's own impresh of the Englishman before the American audience, singing "Old Man River," is loaded with laughs. Each of the boys portrays a certain type offbeat character in the show. There's a sleepy, lost soul, a sort of elfin halfwit, a kind of Dennis the Menace, and Stone who tries to keep them all in line. Interruptions from all three are the rule.

Hotel Pierre, N. Y.

Kaye Ballard with Tom Ayre & Jack Pierce (Len Berge at piano); Stanley Melba & Orch, featuring Carlos Piantini & the Cotillion Strings (6) with Lois Bannerman; Chico Relli Music; $2 and $2.50 couvert.

Kaye Ballard bounced from the Village to 61st & 5th Ave. via a 2d Ave. detour (Phoenix Theatre's "Golden Apple") and has traversed the route with gusto if not complete regimen. Actually no stranger in the East Side boites (the Blue Angel followed her Bon Soir impact), the Cotillion Room is a big league booking that follows on the heels of her Phoenix Theatre (off-Broadway) impact.

She has been nicely produced with two gallant lads, Tom Ayre & Jack Pierce, stopgapping in the proper interludes, but in the main, Miss Ballard is still using her last year's nite club material—and the year before that. Probably new is her okay opener, "First Impression That Counts" (with the boys), but familiar is her Fanny Brice cavalcade and her Bette Davis a la Anna Magnani impression. "Sexiest Kid In The Nursery" is a discourse on "parents who are kids who were silly enough to grow up."

She's a completely uninhibited performer who makes the fashionable Hotel Pierre customers pay attention most of the time. She errs in overstaying and in dubious selectivity. If she's so partial to Harold Arlen, as announced, and while "House of Flowers" is his current plug, that excerpt isn't exactly one of the prolific and talented songsmith's prime efforts. (She has since substituted his "Blues In The Night").

The Brice "salute" also becomes a dubious entity. With the exception of "Baby Snooks" (and even that is now a memory), and perhaps the traditional "My Man" and "Rose of Washington Square" (and here, too, the Nicky Arnstein notoreity might be construed as a major common denominator), the Brice tradition is otherwise obscure to the present crop of goer-outers. "Lovey Joe" sounds like a museum piece and the dialectic "I'm An Indian" seems out of key. That goes also for "Second Hand Rose," segueing into "Washington Square" and "Snooks," with its topical asides to "Big Daddy" (the Burl Ives characterization in "Cat On Hot Tin Roof"). [The Brice cavalcade and the "baby" numbers too, wound up on the cutting room floor since her preem].

Of her "impressions" she goes from the Bette Davis espresso concept into the two Judys (Holliday and Garland) including the now overly familiar "Made Me Love You"; rocks 'em with "Tweedle Dee" and tops off with "Lazy Afternoon," out of her off-Broadway musical. In between there is a flute musical bit, in the same uninhibited manner. It all runs 45 minutes and would register better if chopped to a half hour. Tony Charmoli (TV's "Hit Parade" choreographer) staged, with an assist from Bob (20th-Fox stager) Sydney; special material by Ray Charles & Roy Freeman.

Maestro-conferencier Stanley Melba gives the proceedings a suave kickoff with Carlos Piantini's sextet of Cotillion Strings, plus harpist Lois Bannerman, in a slick ensemble entr'acte. Biz surprisingly good considering Holy Week. *Abel.*

Sahara, Las Vegas

Las Vegas, April 5.

Ray Bolger (with Andy Mayo & Pansy the Horse, Sylvia Lewis, Muriel Landers, Jack Prince), Mindy Carson, Saharem Dancers (12), Cee Davidson Orch (11); no cover, no minimum.

Ray Bolger tops an 85-minute opus that's heads up from start to finish. Mindy Carson scores in the extra added slot while Bolger's show includes a cast of talented entertainers.

Bolger tosses off his special brand of smooth hoofing, involving soft shoe and tap, to the complete satisfaction of the packed Congo Room, and the show, clean and sparkling, is well-paced and a cinch to word-of-mouth good biz for its month's stay. The graceful dance master, who can toss off a lyric or gag with equal aplomb, is one of the warmest personalities in the theatre today and can seemingly do no wrong where his audience is concerned. His terps, trademarked with the familiar stumbles and prattfalls, edify, and the dance jester sings and clowns with his gang in inspired fashion. He works hard and nets solid returns for his efforts. His limber high kicks in a varied assortment of chiropractic dances bring howls.

The laugh topper is his dance creation of the Max Baer-Joe Louis fight, one of the funniest pieces of business ever viewed on the Strip that engenders near-hysteria as Bolger enacts the two fighters in a manner reminiscent of Nick Altrock and Al Schacht, but more narrative, expression and explosion. He performs a Lili St. Cyr type of strip and the inevitable "Once In Love With Amy" in boffo style, accenting the soft shoe.

The finale, a farm scene, finds Bolger as the farmer working around the barn, depicted by a well-conceived stage setting, as Andy Mayo and Pansy the Horse register strongly in comedy and Sylvia Lewis as the travelling salesgirl proves a delightful dance partner with Bolger. He winds up with the horse while the George Moro Dancers perform a neat square dance to make this one of the best all-round and imaginative production finales in Moro's long choreo career.

Muriel Landers, the rotund little singer-dancer, pleases in her work with the star as does baritone Jack Prince, who nets salvos with "Birth of the Blues."

Miss Carson, a radiant personality exhibits stage presence and charm along with a fine set of pipes as she sings "Truly In Love" and "Sincerely." Strikingly attired in a short, pleated dress with sequined bodice, the blonde singer socks "Gentleman Friend" lustily, and contrasts with fine sensitivity in the warm Gershwin tune, "I've Got A Crush On You." "Steam Heat," from "Pajama Game," is a delightful song delineation, and "September Song," unique for a femme, is dramatically intensified to thrill her auditors. As minstrelman Bert Williams, Miss Carson is clicko in "I Ain't Never Done Nothin' To Nobody," to rate kudos. Sherman Edwards gives her good support at the piano, while Bolger's conductor of the Cee Davidson crew is Edward Scott, who must take bows for a standout chore. *Bob.*

Birdland, N. Y.

Perez Prado Orch (15), Modern Jazz Quartet; $1.50 admission, $2.50 minimum at tables.

The Birdland is going in for an offbeat session with the coupling of the mambo specialists in the Perez Prado band and the Modern Jazz Quartet. The effects are varied and different, traveling the range from hot to cool, and embracing the heady work of the small combo to the hip-swinging and foot tapping variety offered by the Prado combine.

The Prado orch is probably the best exponent of the mambo. With an instrumentation of five brass and four reeds, along with three strings, an assortment of drummers and a bass, Prado has an excellent concert form that dwells in familiar melodic lines. At this point, there's something insidious about the mambo that permits a customer to listen to this steady, driving Latin beat for several sets without tiring. It's the kind of rhythm that sets up a compulsion to dance, but yet has excellent listenability. One of Prado's attributes is his ability to handle a healthy brass contingent without blasting the occupants out of the room. The group even has three fiddles, although they are not used too frequently, except probably when Prado seeks a softer mood.

Prado is a good bandstand personality, being able to get through personably despite the handicap of not being too fluent with gringo talk. He grunts at the breaks for an added laugh effect and the galleryites soon learn when to make similar noises.

Whether Prado is wise is doing nothing but mambo remains to be seen. True, he has carved for himself a monumental niche in that field, having achieved the distinction of working the Waldorf-Astoria. Majority opinion holds that the mambo will be around for a long time and they'll be terping this wild and sexy item for years. But already, a softer wind is blowing from the Equator. There is the growing popularity of the merengue, a terp of mincing steps with knee bends that has a trace of elegance and relaxation without violence. True, the mambo is only starting to reach its maximum audience, Prado having waxed "Cherry Pink," which is an Victor clicker. But after a peak comes a decline and it may be wise to have something else in reserve.

The Modern Jazz Quartet, comprising four Negro lads playing piano, bass, drum and vibes, makes for relaxing listening. The influences of the modernists are evident but there are traces of a healthy respect for the classics. They are progressive and avante garde, but not so far in front as to lose the touch of immediacy. This outfit is articulate, well-mannered and mature in the mode of musical expression. *Jose.*

Chez Paree, Chi

Chicago, April 8.

Tony Martin (with Hal Borne), Pepper Davis & Tony Reese, Chandra Kaly & Dancers (4), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This extremely long show (one hour and 40 minutes at session caught) doesn't get bogged down along the way, and should keep the rope up at the door for some time to come.

Tony Martin tops the card here and again proves that few singers in the biz can match his pulling power or ability to satisfy an audience. Playing in a mature, sophisticated way to an audience that is mature and sophisticated, Martin manages to elicit deep sighs from the young matrons who drag their hubbies. In fact, he has the same effect on this mature audience that some singers have on the matrons' teenage daughters. This chanter, of course, has been doing business at this same stand for quite some time and his undiminished success is easily explainable in terms of a rich, deftly-controlled and feeling voice, authoritative showmanship and good looks.

Martin is onstage a good 40 minutes, and begs off after running through a full, varied rep, suavely gift-wrapped with a line of relaxed and amusing patter. Opening with "Hallelujah," Martin does the old faves, hits of the moment and some special material. One spec number, "Security," a song sold with a suggestive twinkle, was written by Martin's conductor and accompanist, Hal Borne, in collaboration with Academy Award-winner Sammy Cahn. Sung to a catchy Latin beat, song is just right for this type of audience and goes over big. Martin wraps up with a clarinet solo, his "insurance," as he puts it, and goes off to salvos.

Comic chores in this display are ably handled by Pepper Davis and Tony Reese. Introing with a rather hackneyed "Hello and Welcome" bit that recalls many similar openers, duo soon redeems itself with a succession of whopping routines. Comics rely heavily on visual comedy and provide two top examples of same with a rib of teevee production numbers complete with special effects, and a side-splitting silent film pantomime. Their fight interview bit, with suave announcer foiling with punchy cauliflower ear expert, is a classic. Davis & Reese throw in a little expert hoofing for good measure and wind up with a flashy luminescent drum bit for an unusual wrapup.

Bill is introed and later spaced by a unique, showmanly dance act, Chandra Kaly & Dancers. Opening with a superbly costumed Indian type dance, terpers blend east and west, New Delhi and Tin Pan Alley with their "Boogie Woogie" number. Act is an impressive blend of Indian temple dancing together with the Latin-American beat, in their "Rhumba" routine. Group's "Caribbean Interlude," later in the show, showcases top terping with a West Indies backdrop, making for a varied, balanced bit. Turn is very well received. *Gabe.*

Eddys', K. C.

Kansas City, April 8.

Georgia Gibbs (with Bill Russell), Los Barrancos (2), Lester Harding Orch (8); $1 cover.

Georgia Gibbs is in town for a two-week date when interest is at peak pitch over two record hits currently in the top 10 hit parade listings. And she is living up to advance notices, drawing top biz. Along with her are the Barrancos, Toby and Luis, dancers playing their second stand in the club. Second show opening night went a long 50 minutes as Miss Gibbs reeled off a dozen numbers and left the floor with little short of an ovation.

In the m.c. spot Lester Harding calls on the Barrancos to open, and they oblige with their fast-paced variety of Latin dances, running through the rumba, samba and mambo and tossing in their own twirls, twists and acro variations.

In her portion, Miss Gibbs relies heavily upon the established standards, from her opening with "There'll Be Some Changes Made," through "He's Funny That Way," "Ballin' the Jack," "Somebody Loves Me" and on to "After You've Gone." In between she gives her present hit, "Dance with Me, Henry," and saves "Tweedle Dee Dee" for near closing, with response from the patrons building all the way. Her "Kiss of Fire" as a closer is just the extra fillip needed to draw the extra ounce of applause from the house. Eddys' is in for a big session of biz with this bill. *Quin.*

Basin Street, N. Y.

Louis Armstrong & His All-Stars (6), with Velma Middleton; Don Shirley Duo; $3 minimum.

This jazz spot, which has been operating on a weekend policy only for the past couple of months, has come back to a fulltime basis with a bang. In Louis Armstrong, Basin Street booked the hardiest perennial on the jazz scene, and for the next three weeks this spot should be jumping. On opening night (7), there was capacity biz at the tables, with the kids in the bleacher section packed even more tightly.

Satchmo has rarely been better in recent years. His gravel-throated vocal style seems to gain in expressiveness over the years. From his intro number, "Sleepy Time Down South," through a program of dixieland classics, Armstrong handles his horn and his pipes with a skill, a verve and a showmanship unmatched by any of the younger jazzmen now around.

Armstrong is backed by a superlative crew of sidemen, some of whom have been with him now for several years. On clarinet, vet Barney Bigard collaborates closely with Armstrong in weaving the musical patterns. Trummy Young, on trombone, completes the front ensemble with Billy Kile on piano, Arvell Shaw on bass and Barnett Deems on drums laying down a great rhythm beat. Deems, incidentally, is the only ofay member of the troupe.

While Satchmo is the dominating personality, long solo licks are taken by each of the sidemen. Bigard and Deems have a long duet which, if not topflight music, is at least amusing. Kile, another w.k. jazzman, also impresses with his standout work on the piano.

Sharing the vocal assignments with Armstrong is Velma Middleton. As usual, she and Satchmo effectively play it for laughs when they work together on the novelties.

Don Shirley on piano and Richard Davis on bass supply the interlude music between Armstrong's appearances. Shirley is an accomplished musician, but one who plays as if he can't make up his mind whether to play legit or to swing. As a result, his style is an unintegrated melange of Mozart and Erroll Garner, but done up with very fancy arpeggios. *Herm.*

Sans Souci, Miami B'ch

Miami Beach, April 9.

Harvey Stone, Ernestine Mercer, Sacasas Orch; $3.50 minimum.

Harvey Stone is back for his semi-annual visit to these parts and doing well in the Blue Sails Room of this mid-Beach swankery on this two-weeker.

Working with an ease and sureness that is reflected in his timing and gauge of aud reaction, Stone spins out a sparkling collection of yarns and one-liners anent nitery work, Las Vegas, childhood days, married life and gambling evils. It's a familiar format, but the lines contained are fresh-sounding. Laugh build is steady to earn him begoff returns.

Teeoff spot is filled by Ernestine Mercer. Her booking into this smart room is an odd one. A tall, fully-rounded blonde, she is possessed of a good soprano voice, but seems more intent on working grinds and bumps into her delivery that are more suitable for a strippery such as the Five O'Clock Club than in this spot. Extent of her concentration on this aspect of her act is illustrated in a split skirt to reveal leg to hip. The weavings are even worked into such a compo as "Habanera."

Topper is a torrid rendition of "Love For Sale," the staging finding her more on the floor and knees than straight standup. Vocally she is equipped for better things. The tablers can't quite make out what she was trying to prove.

Sacasas and his orch, per usual, turn in a fine job on the backgroundings and for dansapation. *Lary.*

Chaudiere, Ottawa

Ottawa, April 9.

Rolly Rolls, Fred Barber, Dorothy Costello, Johnny Winston, Edwards Bros. (3), Miriam Sage Dancers (5), Norman Richardson Orch (8); $1 admission.

Rose Room of the Chaudiere Club opened its current season Saturday (9) after a four-month winter hiatus with a long (1½ hours) and impressive show, a new and capable band and top business. Since it preemed three years ago, Chaudiere's Rose Room has been plagued with a series of ineffective bands, but this crew under baton of Norman Richardson shows considerable promise. It's well for bill-topper Rolly Rolls, since the 88er depends on a responsive, capable bandstand crew for much of his stanza's routine.

With socko cooperation of Richardson's group, Rolls works a series of keyboard apings of piano-playing types from moppet beginner to temperamental concert pianist. He uses comedy plentifully and to big returns.

Stocky comic Fred Barber uses little visual, 99% vocal effect in a clicko string of a dozen impressions ranging through w.k. show business names like Crosby, Sinatra, Jolson, others. Dorothy Costello handles a race-paced stanza of acro-terps solidly filled with action and zip to good mitting. Edwards Bros. open their acro-balance session atop the grand piano, piling each other so high at times that the top man disappears into the lighting grillwork in the ceiling. Their thrill closer has two of the brothers practically toss the third into the ringside customers' laps. Johnny Winston handles emcee chores plus a chant session as a single.

Miriam Sage Dancers are on three times, using male partners from the tables in a gag closer. *Gorm.*

Cafe de Paris, London

London, April 5.

Spivy, George Smith & Harry Roy Orchs; $6 minimum.

Among the regular commuters between London and Paris, Spivy has established a reputation as an offbeat, sophisticated performer who specializes in provocative lyrics. Now, after quite a buildup, she's making her London debut at this ritzy nitery and the impact is more than disappointing. Maybe it proves the old adage about "horses for courses," but Spivy is unmistakeably a misfit at the Cafe de Paris.

Her brand of humor, the quality and tenor of her songs don't harmonize with the lush atmosphere of the Cafe. It's not just that she may lack the youth and glamor of other entertainers; but primarily because her material does'nt fit into the general setting.

Entirely self-accompanied on the 88'er and without orchestral backgrounding, Spivy goes through her offbeat routine with a determined exuberance. Among her songs are the story of a wife of an acrobat, another about a pet cat and a third giving intimate memories of buffalo in the '90s, which have their moments of fun but only a modicum of audience appeal. Her best entry comes towards the end of the routine with "Madam's Lament." *Myro.*

Band Box, L. A.

Los Angeles, April 5.

Arthur Blake, Margo Good, Rickie Layne, Larry Greene Trio; minimum, $3.

Arthur Blake is back in town and for the next four weeks devotees of his impressionistic art and technique—he's got plenty and they're many—should be stampeding Billy Gray's Fairfax saloon. First show opening night ran a long 110 minutes, but when it's trimmed down to a proper 75 or 80 minutes, including Rickie Layne with his dummy and chanteuse Margo Good, it will be one of the better offerings for after-darkers.

Blake has re-routined much of his material to give it freshness, and also brings in a number of new character impersonations to lend added lure to his act. Mechanical difficulties with the tape recording which figures prominently in the act marred the potency of performer's takeoff, causing a slow start, but this he overcame in experienced fashion to build strongly to a boffo finish.

As usual, longer routines are interspersed with the shorter delineations of celebs, tops here undeniably being Tallulah Bankhead "pub-crawling," and his familiar Louella Parsons closer.

For something new, Blake has grouped a number of fresh impressions in a package, "Ethel Barrymore at Sardi's," and her recollective commentary as she ganders different sketches on the wall. Two of the biggest hands go to his flicker impression of Charlie Chaplin and a be-curled Mary Pickford, but his Liberace opener is weak and needs working on. A total of 18 imitations of top people figure in the act, others including Bette Davis, Jimmy Stewart, Greta Garbo, Shirley Booth, Jose Ferrer, Gloria Swanson, George Arliss and Helen Hayes.

Ventriloquist Rickie Layne and his partner Vel Vel open setup, latter a Yiddish dummy, for robust humor and laughs of the kind patrons here like it, and Margo Good chirps seven numbers, all of a sameness. Larry Greene Trio does a good job of backing. *Whit.*

Le Carroll's, Paris

Paris, April 12.

Leo Marjane, Perdita Chandler, Elissa Lotti, Rita Cadillac, Trio Vera Cruz, Rudy Castell Orch (9); minimum, $4.

Present card stays in the song catalog, but with enough diversity in origins to have something for the regular patrons of this lush cave who are the U.S. show biz set and the carioca monied group. Leo Marjane comes back to the nitery scene for the Gallic tug and displays that she is in fine voice and spins a songalog of well-balanced love and throb proportions that suit this intimate atmosphere. Well-gowned, this sleek perennial makes her place back among the staple belters here.

Perdita Chandler displays, as already noted here, that she has more of a musical comedy poise than a nitery tang. However, her throaty renditions, with a sincere if still unpolished delivery, score with the crowd and she is easy to look at and displays a way with an aud. Elissa Lotti is a diminutive Latin beauty who has played in vidpix in the U.S. and London. Recipient of lots of publicity when English Equity refused to let her work there, the pubwise head of the club, Frede, got her over to do a song interlude. Though the little minx-eyed looker has never sung before, she shows enough nerve and physical accoutrements to get over this first hazard until she has time to learn. She'll never be a top song addition, but she has fine movement and a pleasing voice which can make her a nice bet for intimeries of this ilk.

Next is a blackout with lights-on uncovering an uncovered, well-made girl, Rita Cadillac, writing on a table. Body makes up for lack of thesp or any show knowhow, and it is a sort of entry that would be welcomed on any table. Spectacle winds with a Mexican entry, the Trio Vera Cruz, who give out with familiar Mexicano ballads for an okay entry. Rudy Castell orch (9) gives good Latino support for dancing. *Mosk.*

Hotel Radisson, Mpls.

Minneapolis, April 9.

Cardini (2), Don McGrane Orch (8); $2.50 minimum.

With the passing years, Cardini's magic seems as baffling and bewildering as ever, and repetition of his cards and other tricks apparently makes them no less acceptable in this supper club.

On this return visit, Cardini brings a parakeet to help him with some of his adroit card tricks. The bird obeys the prestidigator's bidding to pick named cards from an encased pack and contributes a diversity to the performance.

Piece-de-resistance of Cardini's repertory is the amazing manipulation of lighted cigarets which seem to emanate continuously and in endless numbers from his mouth and the thin air. And again his urbanity, sophistication and polished Continental manner impress. The inclusion of some chucklesome patter and comedy business with his feminine partner enhances the act's value.

Don McGrane and his musicians supply effective background music and the tunes for guest dancing in topdrawer fashion, and McGrane is a suave emcee. *Rees.*

Chateau Madrid, N. Y.

Jai-Alai Basque Dancers (5), Chiquita Sisters (3), Victor Manuel, Oscar Calvet & Jose Pillado Orchs; $3.50, $5 minimums.

Although it seems incongruous to plunk down some authentic folk dancers in the midst of mambo-mad clientele, the Jai-Alai Basque Dancers (two femmes, two guys, and an accompanist who plays a drum and flute simultaneously) come off okay in their debut at the Chateau Madrid. Handicapped by a tiny working space, the terpers display some intricate footwork highlighted by precision maneuvers and flashy stick-clapping.

In essence, the Basque interpretations have the bucolic feel of the American square dance. It's stressed by the native garb and the general appearance of the quartet. The gals, rather plain-looking, will never be mistaken for nitery performers. They make up for it, however, by their terping ability, lending credence to the authentic folk flavor of the act.

The Jai-Alai connotation is obviously a misnomer, since only one routine is based on the popular Spanish sport. It comes off the worse, since the small, raised platform hardly gives the performers the necessary area for this number. It's a specialized act, satisfactory for the right spotting, but hardly in the headliner class. In a more appropriate setting, the result might be different.

As a contrast to the folk dancing, the Chiquita Sisters, well-built lookers, terp in a more modern Spanish manner. They serve as the club's line and are unmistakably dressed for male customer ogling. The dancing is secondary, although two of the gals are okay performers.

Victor Manuel, emcee and singer, speaks with an accent that is the stereotype of those imitating Spanish-speaking people. His introes are satisfactory, straight and to the point, with no aim toward comedy. His "Bullfighter's Song" and Afro-Cuban "I Care for You," both in Spanish, while good melodies and rendered with feeling, fail to impress a rude, talkative audience. Mambo is apparently the king at this Angel Lopez spot and the customers are only biding time before becoming performers themselves to the music of the orchestras of Oscar Calvet and Jose Pillado. *Holl.*

Fairmont, San Francisco

Ella Fitzgerald, Ernie Hecksher Orch (15); $2 cover.

San Francisco, April 5.

It just might be that Ella Fitzgerald, who opened before a surprisingly large Holy Week crowd, will turn out to have become a legend in her own time just as Louis Armstrong has. And if this is so—and there are indications of it in the manner in which a non-show business audience, as far removed from the jazz concert hipsters as you can get, received her here—she is going to emerge as a toprank attraction on the class A cafe circuit.

One can't say Miss Fitzgerald belts out a song; because she does not. She merely sings it and in contrast to the tense and high pressure acts who specialize in belting, she gets across with ease and a sense of relief.

Obviously nervous on opening night of this three-weeker, singer nevertheless survived an unfortunately loud orchestral accompaniment and after her first number had the crowd nicely in hand. She offers a neat program designed to showcase her vocal talents to best advantage. Opening tune is "This Can't Be Love" takes up-tempo and then she immediately drops down to a slow-ballad interpretation of "Teach Me Tonight." Other slow ballads, such as "Angel Eyes" (for which she completely hushes the room) and "Someone to Watch Over Me," are spaced around the only really rhythm tune she does, "A-Tisket, A-Tasket." Opening show, including the double session of encores, ran to 45 minutes.

That Miss Fitzgerald is effective there is no questioning and her underplaying the vocal chords may be a strong point, but this act would be considerably strengthened by some special material and a good opening bit. A spiritual might be in order. With these, she would be equipped to work any spot in the country. Without, she may have trouble in the non-show biz crowd spots where the average customer last heard her when she sang "Tisket." *Rafe.*

Gatineau, Ottawa

Ottawa, April 9.

"Swingtime in Paris" revue produced by Don Sapphire, with Day, Dawn & Dusk, Lenny Colyer, Clark Ranger, Don Sapphire Dancers (6), Harry Pozy Orch (8); $1 admission.

Don Sapphire has built the Easter Week show in the Gatineau Club's Carnival Room into as spectacular and impressive a bit as ever hit this big spot. Socko chant trio of Day, Dawn & Dusk tops the bill in a rousing series of songs to strong begoffs. Opener, "Way Over There by the Cherry Tree," sets the fast pace for their solid-beat stanza for heavy attention from the tablesitters. Act scores with tunes like "Saints Go Marching In," "Old Man River," "St. Louis Blues" and Mills Bros. aping in "Up a Lazy River."

Spectacled comic Lenny Colyer gets a big reception in a gag-sprinkled session of impressions. This was no minor achievement with a capacity opening-night, holiday weekend crowd of more than 1,200 celebrators evidently out to make up for lost Lenten good times. But diminutive Colyer has the experience and savvy for the job, accomplishing it easily and smoothly. Clark Ranger, able lad who sings with the line, has an okay spot as a single to show his pipes. He lacks volume for this room but pleases the customers. *Gorm.*

Statler Hotel, L. A.

Los Angeles, April 5.

Skylarks (5); Ross Harvey, Skinnay Ennis Orch (11); $2 cover.

Group harmonizing, the fad of a distant day, has gradually receded to the background and no longer takes the call "front and center." The singing combos with the matched voices are used largely for backstopping, to pitch in and help a weak voice over a strong note or, more remuneratively, to carol the call to the sponsor's product (on filmed tv, that is). In the Statler center ring is such a group in the accustomed idiom, The Skylarks, and opening turnout would indicate that the Terrace Room will need a good run of transient "on-the-towners" to keep the terraces green this three-weeker.

The Larks have been around and it would be more to their advantage were they an instrumental group, more in the contemporary intime of Dave Brubeck. Currently they give vocal assistance to Dinah Shore, who led the cheering at ringside. Whoever laid out the group's repertoire of 10 songs should be taken to account. There isn't one tune among them, younger than the youngest of the troupe. Everyone a standard, like "Danny Boy," "Old Man River," "Tea For Two" and "Hallelujah." And, to boot, not one good solo voice among them.

To break the monotony of sameness, no small feat with three singing males and two spirited femmes, they pantomime divers moods and movements, kick up their nethers and otherwise disport in the manner of Jackie Gleason's travellin' music. At harmonizing they make a lot of receptively pleasant music but the sitter can't help but feel they need one good voice out front. Perhaps a rotation of recording artists to spin a couple of numbers or some new "finds" spoiling for a chance to be heard. The act needs more than the group singing oldies.

The five feathered birdies that dance along the fingers of Ross Harvey warble not a note or utter a word while he taps out a rhythm. Trained they are, but the routines are little different from what's happening in and out of the home cages. Parakeets are a pushover for extended fingers. Skinnay Ennis fronts the stands and pours out his smokey rings of rhythm. *Helm.*

Bellevue Casino, Mont'l

Montreal, April 9.

Will Mahoney (with Joel Wesley); Norton & Patricia, Kanazawas (2), Dell Gerrar, Claudette Jarry, Chico & Bongo, Bill Deegan, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Komaroff; $1 admission.

The apparently inexhaustible Will Mahoney heads up the current two-week layout at the Bellevue Casino, and the owner Harry Holmok, as per, gives Mahoney a solid showcase to back his still nimble tapping and general clowning. Mahoney has a well-stacked newcomer, Joel Wesley, as his foil this time and the two combine to cover the comedy and visual fields in adequate fashion. Mahoney builds nicely to his clog routine atop the xylophone and then clinchs with his bell-ringing bit aided and abetted by Miss Wesley in a brief white costume which keeps payee attention at all times.

Terpsters Norton & Patricia are a cut above the standard ballroom team and do yeoman service throughout, appearing in all production items and then scoring heavily in a featured slot. The Kanazawas are back but this time as a man-and-wife team, with the male half doing the lion's share of the juggling. Femme appears in most barrel-tossing sequences, but without the other two males who formed the original trio, the act has lost some of its punch. As a dubious highlight, couple introduce a moppet of about five and though cute and self-assured when working, novelty fails to register as might be expected.

Claudette Jarry, a local femme accordionist, is attractive in her one production appearance, but the team of Chico & Bongo looks and sounds like a last-minute insertion. Songs are fair but duo needs presentation to click in a show such as this. Emcee Bill Deegan keeps show moving and Dell Gerrar's baritoning and fiddle playing sparks the Natalie Kamarova spectacles. The Casino line, always a big attraction in this room, is on notice and the management is bringing in an entirely new line of hoofers for the upcoming anniversary show later this month. The Belair orch backgrounds all performers handily and the Clayton combo does interlude sets for customer dancing. *Newt.*

VARIETY BILLS

WEEK OF APRIL 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 14
Jacqueline Langee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Edmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 15
Joe Maize Co
George Kirby
Mr Ballantine
Wilfred Mae 3
B Joyce & Ginger
Martell & Minon

CHICAGO

Chicago (P) 15
Crew Cuts
De John Sis
Will Jordan
Bobby Brandt

AUSTRALIA

MELBOURNE

Tivoli (T) 18
David Hughes
Norma Miller
Dancers
Michael Bentine
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 18
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

WELLINGTON

Opera House (T) 18
Jean Sablon
B Warren & Chic
W Lawrence & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadellis
Max Blake

BRITAIN

ASTON

Hippodrome (I) 11
Dawn White Co
Eddie Arnold
12 Zio Angels
Joe King
Terry O'Neill
Les Micheles

BIRMINGHAM

Hippodrome (M) 11
4 Aces
Nelson Bros
Devine & King
Johnny Lockwood
Kelroys
Dasha Chimps
Joan & Ernest
Nixon & Dixon

BLACKPOOL

Palace (I) 11
Brough & Andrews
Ronald Chesney
Graham Stark
Peter Madden
Les Rayner & B
Edward Victor
Jimmy Gilcore
Michael Mitchell
Ballet Montmartre

BRADFORD

Alhambra (M) 11
Meier Tzelniker
Linda Gray
Sara Gragory
C Denier Warren

BRIGHTON

Hippodrome (M) 11
Billy Cotton Bd
Mills & Mills
Freddie Sales
Dounos
Billy Maxam
Shipway Twins
Alexanders Dogs

BRIXTON

Empress (I) 11
Sonny Jenks
Billy Nelson
Chuck O'Neil
Stan Jay & Joan
Iris Long 3
Billy Morris
Jack Raynes
Douglas Maynard
Modela Paris
10 Parisienne Debs

CARDIFF

New (S) 11
Lita Roza
Jerry Allen 3
Joyce Golding
Arthur Haynes
2 Baris
Fred Lovelle
Riki Lingara & D
Edorics

CHELSEA

Palace (I) 11
Frederick Ferrari
Bartlett & Ross
Desiree & Pierre
Billy Livingstone
Julie Dey
Marcel & Denise
Bal Tabarin Models

CHISWICK

Empire (S) 11
Max Bygraves
Authors & Swinson
Hackford & Doyle
Kodell
Alfonse Berge
Ballet Montmartre
Curzon 3

DERBY

Hippodrome (S) 11
Ronnie Ronalde
Helen Turner
Jeffrey Lenner
Lou Camper
Billy Whittaker
S & R Holland

EAST HAM

Hippodrome (I) 11
Alec Pleon
Stevano Co
Malachi
Leandres
Laurie Johne
Wallace & Beverly
Gus Williams
Valerie Matthews
8 Montmartre M

Palace (I) 11
Roy Holland
Jones & Foss
Bridie Devon
Joan Keys
Tony Vaughn
Sydney Arnos
Aero Lovlies

EDINBURGH

Empire (M) 11
Dave Willis
8 Bobby Soxers
Ronnie Harris
Courtneys
McHarris & Dolores
Jimmy Edmundson
Treble Tones
Jerry Harris

FINSBURY PARK

Empire (M) 11
Beverley Sis
McAndrews & Mills
A & L Ward
J & S Lamonte
Jat Herod
Des O'Connor
Bill Wareham & B
T & G Durante
Freddie Harrison

GLASGOW

Empire (M) 11
G & B Bernard
M De Vere Dncrs
Zoe Gail
2 Peters
Arnley & Day
Balladinis
Williams & Shand

GRIMSBY

Palace (I) 11
Freddie Carlisle
Dexter & Dale
Garland & Roberts
Katrina
Ann Rooney
Roberta Dexter
Jimmy Lee
Frances Snow

HACKNEY

Empire (S) 11
Danny Purches
Syd Millward
Wally Stewart Co
Griff Kendall
Donn Arrell
Vadios Bros
June & Michael
2 Aeros

LEEDS

Empire (M) 11
Ronnie Hilton
K & A Alexis
J Laycock & M
Ron Parry
Chevalier Bros
Dowie & Cane
Walthon & Dorraine
P & P Page

LEICESTER

Palace (S) 11
Ray Ellington 4
Marion Ryan
Dave King
Audrey Jeans
S & P Kaye
Qusino
Pat Rose
Lan Stuart
10 De Vere Dncrs

LIVERPOOL

Empire (M) 11
Johnnie Ray
Averil & Aurel
Vic Levaro Orc
2 Angelos
Clifford Stanton
Rob Murray
Desmond & Marks

MANCHESTER

Palace (M) 11
Don Cornell
Anton & Janetta
Leslie Randall
Jimmy Jeff & June
Billy Baxter
Falcons
Arthur Worsley
Nino
A & B Black

NEWCASTLE

Empire (M) 11
Harry Secombe
J & J Bentley
Cherry Wainer
Spike Milligan
Kendor Bros
Janet Brown
Max Geldray
Hylda Baker

NORTHAMPTON

New (I) 11
Monty Norman
Diana Coupland
Jack Warner
Terry Reilly
Fay Jover
2 Waldorfs
Spantlers

PORTSMOUTH

Royal (M) 11
Max Wall
M De Vere 3
Joan Mann
Claudine &
Honeysuckle
Terry Hall
Kentones
Janette Fox
Benson Dulay

SOUTHAMPTON

Grand (I) 11
Frank Formsby
De Young & De
Lysia
Calvin Kay
Noon Bros
Marsh & Lorraine
Monica Henries
Raymond Ray
Momo Beams Girls

SUNDERLAND

Empire (M) 11
Joan Regan
Shane & Lamar
Jimmy Wheeler
Rey O'Bury & S
Fayne & Evans
Brockways
Harry Worth
4 Furres
Tommy Lovky

WOLVERHAMPTON

Hippodrome (I) 11
Lester Ferguson
Sandy Powell Co
Donovan & Hayes
Shek Ben Ali
Jean Malville
Hill & Billie
Westway Wonder G

YORK

Empire (I) 11
Great Levante

Cabaret Bills

NEW YORK CITY

Basin St
Louis Armstrong
Velma Middleton

Birdland
Perez Prado Orc

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Resetta Thorpe
Marie Knight
Trude Adams
Arte Johnson
Stan Freeman
Bart Howard
Jimmy Lyons Trio

Cafe Society
Josh White
Josephine Premice
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Ana Moreno
Los Collegiales
Ralph Font Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Will Mastin Trio
Sammy Davis Jr
De Castro Sis
J & J Belmont
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Kaye Ballard
Stanley Melba Orc
Chico Relli

No. 1 Fifth Ave
Nancy Lowe
Stanley Grover
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Celeste Holm
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Jeanne Bal
Milt Shaw Orc
Ray Bari

Hotel Statler
Les Elgart Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Sophie Tucker
Ted Shawn
Georgie Kaye
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
3 Riffs
Dorothy Loudon
Jane & G Connell
Raymond Chase
Norman Paris 3

Old Roumanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Pollansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Valerie Noble
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Evelyn Page
Charley Manna
C Williams Trio

CHICAGO

Black Orchid
B Williams Quartet
Helen Halpin
Dave Romaine
Rudy Kerpays Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
Count Basie

Chez Paree
Tony Martin
Davis & Reese
C Kaly Dncrs
Brian Farnon Orc

Cloister Inn
Lurlene Hunter
Percy Rafi
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Yma Sumac
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Mickey Rooney
Tommy Wonder
Margaret Banks
F Martin Orc

Band Box
Arthur Blake
Margo Good
R Layne & Velvel
Larry Green Trio

Bar of Music
Gene Wesson
Gordon Polk
Ruthie James
Gert Gallan Orc

Biltmore Hotel
Jon & S Steele
Wally Boag
Los Gatos Trio
De Mattiazzis (2)
Hal Derwin Orc

Cire's
K Dunham Dncrs 24
Dick Stabile Orc

Ciro's Rumba Band

Crescendo
June Christy
T Martinez Orc (8)

Mocambo
Allan Jones
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
The Skylarks
Ross Harvey
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sammy Walsh
Phyllis Arnold
Tony Lopez Orc
Pedro & Durand
Woody Woodbury

Black Orchid
Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel
Harvey Stone
Ernestine Mercer
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Genevieve & Lamar
Luc Poret
Wally Corvine
DeMar & Denise
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio

DiLido Hotel
Bea Kalmus
Mambo Jets

La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbelo Orc

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Eleanor Luckey
Bob Douglas
Wally Hankin Orc

Fontainebleau
Joyce Bryant
Joel Grey
Val Olman Orc

Balmoral Hotel
Mary Peck Trio
Emil Coleman Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
Condos & Brandow
Kalani & Lani
Nicole
Philip Knight
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Barry Sisters
Phil Foster
Antone & Ina

Tip-Toppers (3)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Carrie Finnell

Tommy Raft

Parisian Rev

C Empress Hotel
Eddie Barnes
Stuart & Samara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom
Rusty Draper
Kirby Stone
Dominique
Skylets

Eddie Fitzpatrick

New Golden
Guy Mitchell
Allen & De Wood
Will Osborne Orc

HAVANA

Tropicana
Darvas & Julia
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Rivero Singers
Los Barcancos
Gina Martin
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Delia Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Dorothy Sarnoff
Bob McFadden
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson

Flamingo
Ink Spots
Jack E Leonard
Honey Bros
Marquis Family

Sands
Danny Thomas

Last Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers

Desert Inn
Frankie Laine
Bobby Sargent

Thunderbird
Winged V Chorus

El Rancho Vegas
Joe E Lewis
Lillian Roth

El Cortez
Haley's Comets

Showboat
Intimate Rev

Silver Slipper
Maxie Rosenbloom
Hank Henry

Salk Coverage

Continued from page 1

and clearly to the American public.

Typical of the topnotch coverage was ABC's special half-hour show (sponsored, incidentally by the Gerber's Baby Food Fund) featuring John Daly and Westbrook Van Voorhis, with the program not only picking up taped segments of the press conference but bringing on a battery of public health, medical and pharmaceutical experts to tell the country what to expect from the vaccine, how much is available, how it will be distributed, when it will start, who will get it and in how much quantity it can be expected.

Pointing up AM's initiative was the job turned in by WNEW in New York, one of the test areas of the experiment and a locality where distribution plans have been in the works for months. The indie pre-recorded an interview with N.Y. City Health Commissioner Dr. Leona Baumgartner before she left for Ann Arbor, detailing the city's plans for innoculating school children. Yesterday morning, at 9:55, immediately after the first flash came in, the station placed the interview on the air, repeating it throughout the day. WNYC, the New York municipal station, cut in on a City Council meeting to pick up Mayor Robert F. Wagner reading bulletins on the success of the vaccine.

The CBS network put a special report on at noon, at 7:45 and at 10 p.m.; NBC got Ben Grauer on with a quickie at 3 and Irving Levine with a quarter-hour wrapup at 7:30. Mutual spelled out the details at 9:05 p.m. Report, of course, took first place on all news programs, but the speed with which radio dug into the event and its significance put radio back in the driver's seat communication-wise, and should have restored a great deal of respect from the public for its ability to create as well as disseminate excitement in an important public event.

'Court Martial'

Continued from page 1

and Margaret Leighton and was directed by Anthony Asquith.

Geoffrey Shurlock, Code administrator, and his staff are said to feel that the scene involved is a violation of Code provisions against the showing of extra-marital relationships in a casual or condoning manner.

Contracts for the showing of "Court Martial" by the Army and Air Force on a pre-release basis have been signed and Kingsley has placed his print orders accordingly. It was at the last moment that the Army asked about the seal. Kingsley said both he and the Army were flabbergasted when the film was turned down for the seal. However, the Army has a rule not to play pix without the Code okay.

This brings up a curious situation since the Army contracts don't mention the seal as a condition of buying a film. Kingsley said he wasn't sure where the contracts could legally be cancelled on the grounds of the picture not having a Code seal. Film is considered of potential appeal to the circuits and Kingsley is doubly determined to get Code approval for that reason.

Case where the Legion of Decency rated a film as "B," okay for adults, with the Code nixing it at the same time, is virtually unknown. Legion usually is tougher than the Code which, under the Shurlock administration, has been liberalized considerably.

Its' felt among the indies in N. Y. that, if the Code ruling on "Court Martial" stands, it adds fuel to the argument that the Code has a double-standard, one for U. S. films and one—a much tougher one—for imports.

Jessel's New Book

Continued from page 2

it may have sounded when delivered by the master himself.

Jessel writes warmly of his Gus Edwards days, and sometimes not so warmly of his old crony, Al Jolson. He gives a friendly nod to the memory of Sime Silverman, but he has spiteful things to say of tv, and he takes a few slaps at The Lambs Club. Jessel extols Harry Truman (his favorite "intimate") and Fanny Brice, among others. He reports in some detail on his record as a film producer at 20th Century-Fox.

George Burns and Jack Benny fare reasonably well in Jessel's memoirs. Eddie Cantor gets "thumbs-up, thumbs-down" treatment; Winchell, likewise.

In Re New Talent

The author bemoans the fact that there are no reservoirs for new theatrical talent except "the borscht circuit and summer theatres." He ignores the Actors' Studio. He cites Buddy Hackett as one of the few stage newcomers to show promise. Mourning the lack of fresh talent, Jessel removes all stops to honor "the biggest dramatic talent as actor-director and writer, Orson Welles. I hope someday Orson will come back to the American theatre, or I will even settle to see him on tv, provided the manuscripts and the production are not rewritten to suit Mrs. Klinck, who is the wife of Mr. Klinck, the owner of Klinck's disappearing undershirts."

Perhaps mindful that his book appears at prize-giving time, Jessel bestows palms upon Jose Ferrer and Tennessee Williams. He likens Dan Dailey and Donald O'Connor to George M. Cohan, a talent for whom Jessel had the greatest respect and affection. "Among the ladies, there aren't many to write about in the last dozen years. There is no new Judy Garland (whose name Jessel claims to have changed from Gumm), no Ethel Merman, and certainly no Helen Hayes or Katharine Cornell."

Among current directors and producers, Jessel tosses posies at Abe Burrows, Elia Kazan and Feuer & Martin. Frank Loesser "is the only one around who seems to be able to be both lyricist and composer." The author finds no new drama critics of stature, no columnists comparable to Brisbane and McIntyre.

Certain sports figures are assessed in the Jessel manner, and there are some paragraphs on the career of Roy Cohn, boy lawyer, that add nothing to the book.

Maybe in "volume number three," Jessel will write the autobiography of which he is capable. Then there will be cause for cheering from Shubert Alley to Vine Street.

Drive-In Ice Rink

Continued from page 1

to begin in July and will be ready for use in the late fall. The rink proper will be 100x200 feet, accommodating 1,200 skaters.

Cost estimates run to $200,000 for the theatre and $150,000 for the ice rink. The rink design includes plans for a roof-like structure to be added later, making it serviceable for all weather. The roof comes at another $50,000.

Owners of the project are the F & S Theatre Enterprises, Inc., of which E. S. Sutter, indoor exhibitor, is president. Alex Schnidermann is secretary-treasurer. The skating rink will be owned and operated by the Sixty-Third Street Ice Skating Company, a subsid of E & S.

The drive-in is expected to be ready for a May opening.

Irving Berlin

Continued from page 1

Bermuda; we've taken a house, you know, for two months." But that was a day before yesterday.

Berlin did join his wife and one of their three daughters in Bermuda—"Ellin says it's nice and sunny now"—but before he N. Y.'d to Hamilton, the capital of Britain's colony in the Atlantic, he sounded off on an idea for a "Youth Parade" (tentative title, you know, for a theatre like the Broadway; we have a hit in 'Bus-Stop' at our Music Box") (Berlin's little colony in the Times Square sea of theatres). "'Youth Parade' would be produced by and for benefit of the Girl & Boy Scouts of America," he expanded, "all profits to go to the 'God Bless America' Fund."

The songsmith's plan for this teenage (and under) revue has to do with Americanism and perhaps also a step in the current problem of juvenile delinquency. He envisions some 150 professional kids, from the pro show biz ranks and elsewhere who, as was the case with "This Is The Army" where they were chiefly pros, would be sworn in as Cub Scouts. All races, colors and creeds of young Americans, forming the Girl Scout and Boy Scout movement, would participate.

Berlin foresees "perhaps some adult in the role of a Scoutmaster" presiding over a super-minstrel show, and thus permit the "Scouts"-actors to do their stuff, finalizing into "God Bless America." And of course with that fund, which is now near the $300,000 mark from the proceeds of the one song alone, benefiting 100% from the Broadway show's run.

Berlin adds he doesn't want to do any picture for a while, and while he was keen on James A. Michener's "Sayonara" "and in fact I have 50% of the score already written," the legal complications because of sundry studios claiming prior film rights, has stalemated that proposed Joshua Logan legit musical proposal.

K. C. Baseball

Continued from page 2

here, turning the Eddy establishment into a tv studio for the night.

Tribute to the team was directed by Bob Wormington of WDAF-TV and produced by Marvin Litman.

Last week a dinner saluting officials of the Athletics and the Schlitz Beer, which is sponsoring the radio play-by-play over KMBC and area network crew a capacity crowd in the Muehlebach Hotel, with Joe E. Brown as the speaker of the evening.

This and other ballyhoo has the town standing on its ear, with all opening day tickets sold out a week in advance, and more than $1,000,000 worth of season tickets sold before "play ball" is heard. All this, too, with a minimum of advertising and public relations efforts by the ball club itself. There is actually not too much left for them to do—everybody is doing it for them.

Mainstem theatres, however, are taking a tongue-in-check attitude about the whole thing, looking upon the major league advent as just one more entry in the already tight competitive situation.

Opening game vs. Detroit Tuesday (12) in K.C. saw the new stadium loaded to the limit of its 35,000.

Red Front Vs 'Jungle'

Philadelphia, April 12.

"Blackboard Jungle," in third week at the Arcadia, had pickets outside the theatre (6) handing out leaflets which criticized the film as unjust to American youth. The leaflets were issued under the signature "Teenage Division of the Labor Youth League."

Newscaster John Raleigh, who did a special program about the picketing over Radio station KYW, said he checked with the Attorney General's office and learned the "Labor Youth League" was on the list of "subversive fronts." The leaflets declared "Blackboard Jungle" gives a false picture of teenagers today and does not present the real problems: need of free city colleges, jobs and job-training programs, universal military training (sic), discrimination and the 10:30 curfew."

The pickets failed to return in the evening or the next day.

Chicago, Chi

Chicago, April 8.

Crew-Cuts (4), De John Sisters (2), Will Jordan, Bobby Brandt, Lou Basil Orch; "Untamed" (20th).

This vaude offering is one of the most polished seen at the Balaban & Katz flagship in quite some time, and is practically guaranteed to draw throngs during its stay.

The Crew-Cuts headline the bill and elicit loud cries of joy from the teenage audience, on hand in large numbers at the show caught. But the Cuts' appeal is not limited to the adolescent trade; smooth showmanship and deft vocalizing can please older patrons as well. Opening with "Crazy 'Bout You, Baby," the four display well-blended voices solidly supported by rhythmic intricacies that never lose the beat. They accompany their vocalizing with subtly coordinated stage activity; the chanters split into sub-groups as the arrangements require, without disturbing the musical effect. The Lads, expertly groomed in charcoal shades, still show traces of teenage youth underneath the suavite; and therein probably lies another facet of their appeal to the bobbysoxers.

From time to time, the Crew-Cuts add a little smooth group kneebending to the music, a bit of timely handclapping, to send their devoted following into new and more rapturous ecstasies.

Distaff vocalizing on this bill is handled by the De John Sisters, fresh from their hit Epic disking, "No More." The sisterly duo sounds like more than two and does a neat job of harmonizing as well as catching the roving eye. Gals start off with "Somebody Stole My Pal" and build to the climax with "A Present for Bob." The sisters do an interesting bit with "He Loves Me," as one sister, Julie, out of sight offstage echo-answers the other, Dux, as she sings of lovewoe. The pop-pair winds up with "No More" and go off to loud plaudits.

After comic will Jordan gets through cutting carbons of top show bizites, the roster is exhausted. Jordan amazes with sheer volume; if this were all, however, the turn would be dull. But this mimic's polished presentation, with velvety, funny patter tying one bit to the other serves as a neat showcase for uncanny mimicry. His Crosby and Ed Sullivan impressions vie for top honors, and are only a shade better than carbons of Groucho Marx, Bob Hope, Marlon Brando, et al. Jordan precedes the Crew-Cuts on the bill and never once is the audience heard to become impatient; comic is very well received and gets big palms.

Bobby Brandt opens the show with a top tap terp turn. Brandt fascinates with uncommon agility, expertly-timed, quicker-than-the-eye tapology and youthful exuberance. Tapster needs only a bit more smoothing of rough transitions between numbers, to go a long way. Hoofer gets good mitt.

Gabe.

State, Hartford

Hartford, April 9.

Fontane Sisters (3), Johnny Maddox, Bud & Cece Robinson, Bobby Whelan & Yvette, Cy Reeves; Sam Kaplan Orch.

State, at one time one of the top vauderies of the nation, is still hanging onto the ropes. Current layout is first after a pre-Easter hiatus of three weeks. House now operates on Saturday and Sunday policy, running six perfs in all. In the not too distant past, house operated Friday through Sunday, running 14-15 performances in the interim.

House policy is to play names, mostly from television. When unavailable, house shutters rather than play bill of no marquee pulling value. Topping the bill are the Fontane Sisters (3). Canaries have been around tv and records for some time and have several hits in latter field. In former field were on Perry Como show. They sell quickly with their offerings. On for a 10-minute spot all their nine offerings are solid. Chirps exhibit pleasing voices, good looks and poise. Open with "When You're Smiling" and windup with their newest recording, "Hearts of Stone," all to accolades.

Capitalizing on his currently hot ragtime and dixieland piano offerings is Johnny (Dot Records) Maddox. Heavy mitted piano player sells a brace of tunes reminiscent of the old saloon or honkytonk days. Works in a striped shirt, bowler, arms bands; only thing missing is a cigar and beer glass. His "Crazy Otto Medley" on Dot is the prime reason for this personal.

Show opener is Bobby Whelan & Yvette. Male offers varied bike tricks winding up with acting as heavy for the gal, carrying her around on his shoulders as he works with a two-wheeler and then a unicycle. It's a good bit.

Second slot is taken by the dance team of Bud & Cee Robinson. Youthful hoofers work easily and sell their dextrous hoofology with a minimum of effort. Binding the show together and taking over the third spot is vet comic Cy Reeves. Latter does okay with his patter offerings, walking on to a cold house and going off to mitt warming.

Eck.

Palace, London

London, April 5.

Peter Daubeny (by arrangement with Emile Littler) presentation of Maurice Chevalier (accompanied by Fred Freed). At Palace, London, April 4, '55; $2.15 top.

It is almost 40 years since Maurice Chevalier first appeared at the Palace in London and in this new presentation he reminds his audience that tempus fugit is taking its toll. As he explains, he's been a performer through two world wars, seven presidents of the French Republic, countless governments and innumerable Ministers. Time may have made the white hairs all the more obvious, but have not dimmed his skill and artistry as an entertainer.

His one-man show, stamped with his disarming quality, is one of the brightest diversions in town, which should pay off handsomely for its limited season, despite the lack of press publicity.

The set routine is almost entirely new and the traditional oldies are saved for the curtain calls, which almost double the second half of the presentation. Chevalier has always made his narrative explanations of his songs an integral part of his show, and he has never done it with more charm and polish than on this occasion. Indeed, he opens the performance with a long explanation about his age and from that segues smoothly into his first number, "Demain J'ai Vingt Ans" (tomorrow I am 20). And the procedure is followed through with telling effect, with the Chevalier personality dominating every gesture.

He keeps it up for the best part of two hours, and has the audience clamoring for more. That is the measure of his success. Fred Freed's accompaniment on the ivories maintains a boff standard.

Myro.

Casino, Toronto

Toronto, April 8.

Julius LaRosa, Artie Dann, Hoctor & Byrd, Ben Beri, Kathy Karr, Joe Guercio, Ange Burcklier, Archie Stone Orch.

To just fair returns, despite the Easter holiday season, Julius LaRosa is teeing off a new 65-min. stage show at the Casino here that is lacking in the former juvesquealer audiences and stage alley autograph-seekers. Lad opens with a rousing "Big Wide Wonderful World" and then into his pleasant and low-controlled delivery of "Let's Stay Home Tonight" and a mediocre handclapping audience-participation of "Pass It On." But he doesn't get into his former rep stride until his second set of what he, when caught, expressed with considerable disparagement to the customers and asides to the on-stage band, as "The Godfrey Medley."

This includes "The Lady Loves to Dance" and "Anywhere I Wander," plus Berlin's "Easter Bonnet," these getting the first applause pickup in the singer's stint. Belated begoff is his "Mobile, Alabama." Aiding LaRosa's delivery is Joe Guercio at the piano, plus his baton work of the Archie Stone house orch, with the 10 pit men currently on stage, and the agile drum work of Ange Brucklier; with both to augment the resident house band on tour.

LaRosa has commendably surrounded himself with certain fine stage support. Wandering in and out as emcee is Artie Dann, later getting his own slot for swift-paced patter that is over to top returns. Opening are Hoctor & Byrd for neat taps, with the male okay on a conga routine, the girl back for challenges climaxed by pirouettes on one foot, and a wham finale of the '20s dance styles, with whole act marked by class.

Same suavity is contributed by Ben Beri for his tophat-and-tails juggling of the tennis balls, clubs and tamborines for his standard nonchallant routine with just out-of-hand catches that saw no fluffs when act caught. Kathy Karr, pert blond in pink, is also over big for her eye-rolling delivery of "What a Day" in shout style, a lowdown delivery of "Can't Take That Away" and pop medley including "Let Me Go, Lover" and "Come to My House."

McStay.

Palace, N. Y.

Dyerettes (5), Peop-ettes (2), Larry & Trudy Leung, Michael Chimes & Family (5), Johnny Morgan, Sinclair & Aida, Leo De Lyon, Shooting Mansfields (3), Jo Lombardi Orch; "An Annapolis Story" (AA), reviewed in VARIETY *March 23, '55.*

With the family trade forming a big slice of the Easter Week biz, the Palace has obviously tailored its bill to meet requirements of that sector. The Shooting Mansfields, who close the layout, excite the imagination of the small fry; puppeteer turn of The Peop-ettes are up the moppets' alley and the harmonica Michael Chimes Family, among others, is also in tune with the youngsters' taste.

Leo De Lyon, in next to closing, scores nicely with impressions of such figures as Vaughn Monroe and Tommy Dorsey. Aided by a trick voice, he produces weird effects whilst vocalling several tunes. His versatility is also shown on "Don't Blame Me," which he sings to his own simultaneous trumpet imitation.

Dyerettes, five Negro dancing lassies, open in unison to display some routine stepping. Girls then switch to individual challenge stuff and wind with fancy acrobatics for a solid reception. The Peop-ettes, who've appeared at the Palace previously, retain their same basic material. Working on a miniature stage against a black curtain, the couple manipulates marionettes in okay mimicking of Liberace, Jo Stafford, Frankie Laine, et al. They win tidy aud response.

Larry & Trudy Leung is another familiar Palace turn which hasn't changed its material. For this Chinese couple still dishes out a Hawaiian medley, the same song and patter and the same terp bow-off. But their routines apparently wear well on basis of applause at show caught Friday (8). Michael Chimes, an ex-Borrah Minevitch harmonica rascal, makes a family affair of his act. His 17-year-old daughter accomps on piano and three sons (from eight to 12) also exhibit their individual prowess on the mouth organ to garner solid palming.

Johnny Morgan, who presumably was booked for the comedy slot, fails to get up much steam with several so-so gags. However, he improves with an impersonation of Robert Merrill and by the time he winds with a Jolson medley, the comic has established rapport with the customers. Sinclair & Aida is a terp team which has trouped extensively in vaude, niteries and USO tours over the last decade. Their forte is lifts and spins in which they excell. Pair has a pleasing appearance and they register nicely.

Shooting Mansfields comprise Frank Mansfield, his wife, and daughter Jean. The elder Mansfield, who appears to be in his 70s, is still a crack marksman despite his age. He easily wings a swinging ball with a .22 rifle and his femme assistants show almost equal ability. Turn's piece-de-resistance is a bit in which the two women rapidly shoot some metal rods to produce the tune, "My Country 'Tis of Thee."

Jo Lombardi, per usual, competently backs the show.

Gilb.

Apollo, N. Y.

Louis Jordan Band (7), with Danny Knight; Benny Green Orch (13), The Hearts (4), "Crip" Heard, Sharon Porter, Arnold Dover; "Hollywood Story" (U).

After a frame's layoff during Holy Week, the Harlem flagship got its spring season off to a fast start with a snappy layout topped by Louis Jordan. Although three of the turns (moppet warbler Sharon Porter, femme vocal combo The Hearts, and terpster "Crip" Heard) are recruits for the New Act files, Jordan's smash closer gives the bill all the vet savvy it needs. Work of such repeaters here as mimic Arnold Dover and orchster Benny Green also helps bring the show home.

Jordan brings on the yowls from the start when he and six sidemen are exposed to the aud in pink suits. Garb puts everybody in a happy mood and Jordan keeps it that way until the windup eight numbers later. Jordan puts on the "personality" as he croons and tootles and his enthusiasm rubs off on his aides as well as the pewholders.

He works with four rhythm, one brass and a reed which supplements his own sax work and they all whip up plenty of freewheeling rhythm. Some of the stuff is loaded with double-entendre but Jordan's impish delivery keeps it from becoming offensive. His songbag includes such items as "Suffolk, W. Va.," "We Had a Time," "I Was Locked Up," "Shake, Rattle and Roll" and "I'll Die Happy." Maestro brings on crooner Danny Knight for a "Nearness of You" workover and it's standout. Turn closes with the Jordan outfit and Benny Green whipping out "Baby Let's Do It Up."

Dover, who precedes the Jordan caper, wraps up the crowd with his celebrity carbons. He's got most of the voices down pat but he's best in the physical aping department. Some of his movements help create an illusion that's hard to beat. Among his best are Arthur Godfrey, Sammy Davis Jr., Jerry Lewis and Richard Widmark.

Green's AFM'ers do an okay showbacking job and score for themselves with a peppery version of "People Will Say We're in Love" and a driving "I Wanner Blow."

Gros.

Empire, Glasgow

Glasgow, April 6.

Johnnie Ray, Vic Lewis Orch (with Sylvia Drew, Dean Raymond, Ronnie Chamberlain, Rob Murray, Fran Dowie & Candy Kane, Desmond & Marks, Jean & Joy Bentley, Bobby Dowds Orch; $1.80 top.

The power of Johnnie Ray to draw in the mobs, mainly juves and younger customers, is shown anew at the No. 1 Auld Lang Syne vaudery. His spell is almost hypnotic. Singer, making his 1955 United Kingdom bow, did a 40-minute act of 16 tunes opening night, and exited to solid mitting and screams from the fans. House was SRO and likely to stay so for week's run, including solid booking for two matinees, afternoon performances being an exception at this vaudery.

Ray appeals to both younger types and to older femmes by reason of his fresh youthful looks and boyishness, and he gives a hard-working performance.

An innovation in his act, which he'll take to the London Palladium for a two-week stint April 25, is a descent into front stalls during the "Walkin' My Baby Back Home" number. This starts the teenagers screaming, especially when he grabs hold of two of 'em and implants a hearty kiss.

Songalog is a well-balanced one of new and old. "As Time Goes By" garners palming from oldsters as well, then "Papa Loves Mambo" and—from the 20th-Fox musical "No Business Like Show Business"—the tune "If I Believe." This is the number which aroused considerable opposition in Britain for its inclusion in a religious scene in the Fox film when Ray is about to enter the priesthood. But, at show caught, it garnered solid applause, the Vic Lewis orch boys joining in the handclapping chorus.

Another boost to the Fox musical is his rendition of "Alexander's Ragtime Band", and he also gives out with "With These Hands," "The Paths of Paradise" and his scream-happy tune, "Such A Night," which rocks the house with shrieks from the younger element. Segues with "Little White Cloud" seated at piano, then into his w.k. "Cry," and winds with "Jubilee."

Vic Lewis orch occupies final slotting prior to intermission. Maestro presents chirpers Sylvia Drew and Dean Raymond, plus alto-saxophone playing of Ronnie Chamberlain. Combo is too loud for stubholders in nearest front stalls, point which should be noted, since vaudery is not packed completely with band fans. Miss Drew's chirping of "Softly, Softly" is commendable, and orch winds with its familiar "Peanut Vendor," novelty tune.

Rob Murray, deadpan Australian juggler, tophatted and twirling clubs, balls and plates, scores with new routines which demonstrate afresh his juggling dexterity. Attitude of disgust and boredom is yock-raising, and he winds with clever balance manipulation of three golf clubs and two balls.

Fran Dowie, Canadian comedian, fills the second slotting with sock effect, this being a spot hated by all performers. With wide-brimmed hat, friendly manner and bright string of jokes and gags, he warms up the house quickly. He's joined later by his femme and partner, Candy Kane, in their w.k. western travesty, now an established act in British vaude and worthy of export to U.S. and Commonwealth dates.

Desmond & Marks are two well-built males who rouse further yocks with falls and comedy knockabout. Jean & Joy Bentley, sister act, are graceful openers in acro dance routines. Showbacking for support turns is effectively provided by the Bobby Dowds house orch, the Vic Lewis combo taking its stance later on stage.

Gord.

L'Olympia, Paris

Paris, April 12.

Juliette Greco, Leo Fuld, Pedro De Cordoba, Ballets D'Andalousie (8), Trio Raisner, Jean Constantin, Ternos (5), Egyptian Bros. (2), Frank Rexis, Chiesa (3), Bobby Jaspar All Stars (5), Yvonne Solal, Gaston Lapeyronne Orch (12); $1.25 top.

Juliette Greco heads an uneven bill this stanza, but manages to make her offbeat songalog a fetching interlude in spite of the fact that the fad and background from which she came has disappeared these last few years. The symbol of the earlier Existentialist craze, with her long, lank hair, black robe and tawny physique, she emerges an anachronism with p enty of life and enough solid numbers and throaty incantations to keep her in the specialized song front for some time yet.

Though her attempts at girlishness and sensuality are risible rather than disturbing or beguiling, her grave, torchy voice, anarchic, poetic ballads and eerie physical presence keep attention focused on her throughout, and she displays a brand of insouciance and street dramatics that make this an applauded turn and stake her as an authentic offbeater here. But for the U.S. she would be confined to the expressly Francophilic circuits. Her Charles Addams' look and gurgling may seem passe to the general U.S. public.

Leo Fuld is forthright and lowdown showmanly in his song session. A big voice is put to a series of gypsy-type songs with a savvy orch backing. Fuld relies on an easygoing bombast and could use more imagination in his patter and impression takeoffs. As is, he puts the emphasis on raciness and good humor which pays off with the aud, but he needs more heavyweight material to be able to make for headline spotting in the future.

Jean Constantin is a clever-interp whose fey antics make for a lively entry of song and patter. Neat songs, well interped, plus an excellent sense of timing make him a performer to be watched, and he scores big in his first music hall appearance.

More music is supplied by the Bobby Jaspar All Stars (5) and the Trio Raisner. All Stars are a young Gallic jazz outfit who have a good sense of rhythm and timing and give a clear rendition of standards, but lack the verve and imagination to push them into the unusual.

Fillers and openers are spread through a juggling, acro, and lowdown stint in the Three Chiesa, Five Ternos, Egyptian Bros. (2) and Frank Rexis. The Chiesa are two boys and girl who juggle with aplomb and keep things off the ground for an okay opener. Ternos are four women and a man, with the girls doing most of the underwork for the agile male topper. A switch for a good entry, with fine balancing getting this mitts. Egyptians do a foot acro bit with one backing to a table to twirl the other with his pedal entremities. An okay turn but lacking polish as yet. Frank Rexis is a clarinet clown who substitutes energy for material and pied-pipers his way through a lowbrow item that makes for an okay leavener of the primarily humorless proceedings.

Carioca aspect is filled by Pedro De Cordoba and the Ballets D'Andalousie (8). Cordoba displays a smooth interpretive dance, skirting the usual flamenco and Hispano terp. Though of interest in his agility, design and frenetics, he leaves behind a certain fire, discipline and excitement usually associated with this type of dance. The Andalousie are eight youngsters who make up in energy and bounce what they lack in know-how for a gracious act.

Mosk.

Glebe, Ottawa

Ottawa, April 9.

Barlow & Craft; "Mr. Hulot's Holiday" (GBD).

Without disturbing its successful policy of art and foreign films, the Glebe Theatre brings the chant duo of Henry Barlow and Blossom Craft to its stage for a pleasant Easter Week session of light warbling. Using only piano accompaniment (unbilled male), pair exhibits clicko staging savvy and pleasing repertoire of songs socked over by their confident, capable pipes. Pair uses no microphone and, without seeming to try, easily fills this 1,000-seater.

Opener, "It's a Lovely Day Today," showcases their voices and they run through a brief (20 minutes) session of tunes ranging from a medley of w.k. operatic bits to "Baby, It's Cold Outside," all to top mitting. Fred Leavens, Glebe manager, wisely keeps his house's prices at regular levels. Barlow and Craft appear three times a day until Tuesday, to begin twice-a-day to end of run.

Gorm.

Show on Broadway

3 for Tonight

Paul Gregory production of song and dance revue in two parts. Stars Marge & Gower Champion. Harry Belafonte, Walter Schumann Chorus; features Hiram Sherman, Betty Benson. Direction, Gower Champion; lyrics and special material, Robert Wells; original music, Walter Schumann; arrangements, Nathan Scott; conductor, Richard Pribor; guitarist, Millard Thomas; woodwinds, Sherwin Lichtenfeld; percussion, Bob Morrison; pianist, John Williams. At Plymouth, N.Y., April 6, '55; $6.90-$5.75 top ($7.50 opening).

Chorus: John Bennett, Robert Brink, Andrew Case, Gina Christen, Diane Doxee, Elaine Drew, Joyce L. Foss, Dorothy Gill, Nancy Harp, Jimmy Harris, Mark Karl, Jerry Madison, Robert Miller, Ned Romero, Jack Steele, Brad Thomas, Robert Trevis, Karen Yvonne, Richard Wessler.

Trust Paul Gregory to come up with something different. Not only different, but as usual for him, imaginative, tasteful and entertaining. Rack up another click for the producer of "Don Juan in Hell," "John Brown's Body" and "Caine Mutiny Court Martial."

No one has quite succeeded in figuring out a precise designation for "3 for Tonight," but whatever its classification, it is an engaging, diverting show. It captivated the firstnight audience at the Plymouth Theatre and seems likely to be around as long as Gregory is interested and Marge and Gower Champion, Harry Belafonte and the Walter Schumann chorus have energy enough to continue.

The program bills the show as "a diversion on song and dance," which is probably apt enough. It fails, however, to convey the quality of freshness, lightness and infectiousness of "3 for Tonight." If the absence of sketches and physical productions limits the show's dimension, by normal Broadway standards, it enhances the novelty and informality.

As usual, Gregory is emphasizing talent in "3 for Tonight," using drapes and skillfull lighting instead of scenery. As a switch from "Don Juan," "John Brown" and "Caine," he's doing without such authorship as Shaw, Benet or Wouk, but manages to make a minimum of material provide a thoroughly engaging evening. It appears to be the ideal showcase for the Champions, Belafonte, the Schumann singers and m.c. Hiram Sherman.

Since "3 for Tonight" embarked last fall on a typical Gregory one-nighter tour, the show has apparently been gradually shaken down. It took a layoff recently for minor revisions and rehearsal, with Sherman succeeding Don Beddoe as m.c. But it appears to be essentially the same intimate semi-floorshow, semi-concert program as originally put together.

The routining gives the impression of considerable scope, despite the limited range of talents—a dance team, a singer, chorus and m.c. And although the Champions are not notably versatile dancers and Belafonte makes only a slight gesture beyond singing, the show nevertheless has quite a little flexibility. Moreover, it all seems effortless and pleasant. That's the essence of showmanship.

The Champions are stylists. Although there's nothing very original in Gower Champion's choreography and nothing particularly difficult technically in their dancing or miming, they are an attractive couple who dance with smooth precision and have a relaxed, distinctive quality. They apparently lack the sock or the personal impact to carry a standard musical, but in "3 for Tonight" they are at their best.

Their numbers include "Dance, Dance, Dance," "The Clock," "By-Play for Drums," "The Sunday Picnic Social," "Summer in Fairview Falls," "It Couldn't Be a Better Day," "Here I Stand" and "The Auction," in the first half, and "The Lecture," "By the Light of the Silvery Moon" and "Shine On, Harvest Moon," in the second half.

Harry Belafonte, who has emerged as a hot showbiz name in recent months, tops his previous efforts in "3 for Tonight." Although his voice is not outstanding, lacking size, resonance and clarity, he is an extraordinary singer, with striking looks, expressive dramatic feeling and a magnetic personality. He is artfully costumed and skillfully presented here.

His numbers include "Jerry, "Sylvie," the familiar "Mark Twain" and "When the Saints Go Marching In," in the first half, and three spirituals, "Noah," "Take My Mother Home" and "In That Great Gettin' Up Mornin'," plus the calypso "Matilda" and the audience-hushing ballad "Scarlet Ribbons" in the second half.

The Schumann chorus not only provides versatile singing on its own, but adds versatile backgrounds, supplies physical movement and even becomes the supporting "cast" for the "story" songs of Belafonte and the dances of the Champions. Sherman also lends a valuable assist with his droll scene-setting intros and even joins in the period softshoe finale.

"3 for Tonight" may not be quite everyone's dish (out-of-town buyers may be inclined to pass it up for more traditional girl musicals, for instance), but it's an obvious b.o. puller and adds distinction to the late-blooming Broadway season. *Hobe.*

Shows Out of Town

Broadway Highlights

Bridgeport, April 11.

Nick Mayo production of revue in two acts. Stars Janet Blair, Richard Eastham; features Jack Cassidy, Patrica Northrop, Jonathan Lucas. Staging, Mayo; music arranged and conducted by Colin Romoff; choreography, Lucas; scenic designs, Frank Caldwell and Walter Hyde; costumes, Jerry Boxhorn. At Klein Memorial Auditodium, Bridgeport, April 11, '55; $3.60 top.

Ensemble: Jim Albright, Fred Zoeter, Bob Miller, Alan Gilbert, Ana Baldwin, Joyce Gladmond, Betty Winsett.

His experience last season in touring "Oklahoma" to the hinterland gave Nick Mayo the idea of bringing bits of Broadway hits, as well as a few tv musical numbers, to less-trafficked stages. The tour of "Broadway Highlights" is limited to three weeks, because of principals' commitments, which makes the project an economic question mark from the start.

It's doubtful whether the concept of a collection of assorted show tunes sung by a group of superior performers is potential in this day of the spectacular. Competent as production and performance are, the program misses the surprise and excitement one has a right to expect in the legitimate theatre.

About three dozen numbers and 20 shows, plus such video offerings as "Toast of the Town" and the Paul Winchell and Red Buttons shows, are represented in this package, with Janet Blair (Mrs. Mayo), Richard Eastham, Jonathan Lucas, Jack Cassidy and Patricia Northrop carrying most of them. It's all capable and moderately effective, with the help of rear projection, and it moves smoothly. This first night three numbers were held out because of running overtime.

"Highlights" is virtually all song, Lucas and Miss Blair taking the few choreographic items. The outstanding vocals are Eastham's "September Song" and "Soliloquy" (the latter from "Carousel"); Cassidy and Miss Northrop in two from "Oklahoma" and an excellent male ensembling of "There Is Nothing Like a Dame." The from-tv items, all of which Miss Blair figured in originally, are "A Day in the Life of a Star," from the Winchell show, used as the first act finale, and "Our Fathers Played the Palace Years Ago," an oldtime vaude routine with Eastham.

The five principals are abetted by seven slick song-and-dance youngsters, a credit to Mayo in casting and performance. Attendance was sparse at this one-nighter. *Elem.*

The Prisoner

Toronto, March 30.

Murray and Donald Davis production of drama in three acts nine scenes), by Bridget Boland. Stars Douglas Campbell. Murray Davis; features Max Helpmann. Direction, Herbert Whittaker; scenery and lighting, John Wilson. At Crest Theatre, Toronto, March 30, '55; $3 top.

The Prisoner	Douglas Campbell
Interrogator	Murray Davis
Warder	Max Helpmann
Secetary	Grant Reddick
Doctor	Graham Parker
Barber	James Pearce
Old Woman	Paddy Croft
Cell Warder	Fred Wood

This production of "The Prisoner" is the North American preem of the Bridget Boland drama which Alec Guiness played in London last season. In its theme of the breaking of a man's mind, Douglas Campbell is superlative as the Cardinal, with Murray Davis adeptly uncompromising as the political interrogator who secures a false confession. This is the church-vs.-State conflict behind the Iron Curtain and manifestly harrowing not only to the central figures, but to the sensitivities of the audience.

Campbell plays the Catholic cardinal brought in for "questioning" because, as the spokesman for personal freedom and the spiritual anchor of his people, he must be degraded rather than martyred. The Scot actor is an imposing figure in his crimson cassock during the initial scenes, well-manneredly contemptuous of his captors and strong in the knowledge that his faith will sustain him no matter how severe are mediaeval tortures.

But the modern persecution formula involves long hours of alternate solitary confinement or questioning, the continuous loss of sleep while the victim is unceasingly paraded by guards, and combines the inability to guess the time after weeks of imprisonment, plus glaring lights and periods of starvation. Stripped of his vestments, the one-time powerful prince of the Church slowly disintegrates in prisoner's garb under the suave and subtle prodding of the interrogator.

The latter, a former aristocrat moulded into the State-above-all pattern, is expertly played by young Murray Davis, who makes the character alternately malevolent or charming, and with even vestiges of sympahty that switch audience reaction to the presumable villain. That the cardinal's background and private life has not always been exemplary is a further facet that often confuses the audience's sympathy.

The play's logical attacks on certain religious mores must prove unsettling to the faithful. Fundamentally, it's a conflict of wills between two strong men, with the prosecutor winning the brain-washing contest and securing the "confession," but losing his belief in the State's methods of maintaining political conformity.

Campbell and Davis, from initial polite duel of wits to ultimate use of harsher devices, bear the brunt of the play's buildup to stark horror. There are few laugh-invoking incidents to relieve the tension, but these rare moments are supplied by Max Helpman as the bluff, prison warder whose inate kindliness has almost been obliterated by bovine devotion to the State.

Vigorous but perceptive direction of the nine scenes by swift blackouts instead of curtain drops, with developments switching from John Wilson's bi-sected stage set of the interrogator's office and the cardinal's cell. *McStay.*

Agt. Chamberlain Brown Indicted on 11 Counts

Actor's agent Chamberlain Brown, who recently celebrated his 50th year in show business, was indicted on 11 counts yesterday (Tues.) in N. Y. General Sessions Court. The 69-year old agent was charged with two counts of grand larceny, four counts of forgery, two counts of petty larceny and three counts of making false statements of employment.

Handling the complaint, brought by three individuals who claim they gave Brown money on the guarantee he would get them legit employment, was Assistant District Attorney, Albert P. Loening.

Brown pleaded not guilty before Judge Francis L. Valente. A date will be set for trial.

Operating Statements

TEA AND SYMPATHY
(As of April 2, '55)
(78*th Week*)

Original capital (repaid), $60,000.

Profit last 5 weeks, B'way, $7,173.

Profit last 5 weeks, tour, $21,677.

Total net profit to date, $382,399.

Total distributed profit to date, $325,000.

Cash balance available, $13,899.

PAJAMA TOPS
(As of March 26, '55)
(20*th Week*)

Original investment, $25,250.

Profit last 4 weeks, $6,748.

Net profit to date, $2,001.

Distribution to date, $6,312.50.

Cash available, $10,782.

HOUSE OF FLOWERS
(As of March 26, '55)
(13*th Week*)

Original investment, $240,000.

Operating profit, last 4 weeks, $16,804.

Unrecouped cost to date, $193,749.

Balance available, $24,971.

SEVEN YEAR ITCH
(As of April 2, '55)
(124*th Week*)

Original investment (repaid), $60,000.

Profit last 5 weeks, B'way, $1,856.

Profit last 5 weeks, tour, $8,752.

Total net profit to date, $686,217.

Total distributed profit to date, $634,746.

Cash balance available, $6,245.

(Note: Cost of bringing the national company to Broadway and sending the N.Y. production on tour was $3,295.)

Show Finances

TEAHOUSE OF THE AUGUST MOON
(Touring Co.)
(As of Feb. 5, '55)
(8th Week)

Original investment	$65,000
Original production cost	60,669
Additional production costs	596
Operating profit, first 8 weeks	41,200
Souvenir program income, same period	510
Unrecouped cost	19,554
Assets (bonds, deposits, prepaid expenses)	45,193
Balance available	33,456

Weekly Operating Budget

Cast payroll	7,405
Extras	140
Crew	1,070
Company and general manager	450
Stage managers	560
Pressagent	300
Musician	250
Wardrobe	225
Crew expense	175
Extra musicians (approx.)	450
Author royalty	10%
Music royalty	50
Director royalty	2%
August Moon Co. royalty	5% of gross up to a $1,500 ceiling
Ad-publicity expenses (approx.)	1,000
Departmental & rentals (approx.)	500
Office expense	200

(Note: The Howard Lindsay-Russel Crouse production, which co-stars Burgess Meredith and Scott McKay, has been touring since Dec. 16).

ANASTASIA
(As of April 2, '55)
(14*th Week*)

Original investment	$90,000
Production cost	45,482
Net loss, 4-week tryout	13,532
Pre-opening expense	2,607
Cost to open on B'way	61,621
Additional production cost	6,265
Cost of souvenir booklets	1,331
Operating profit, first 14 weeks on B'way	40,075
Unrecouped cost	29,142
Repaid to backers	36,000
Balance available for sinking fund	11,087

Weekly Operating Budget

Theatre share	30% of gross
Cast payroll	$4,535
Crew	950
Stage managers	400
Company and general managers	300
Pressagent	250
Wardrobe and dressers	192
Author royalty	7%
Director royalty	1½%
Ad-publicity expense (approx.)	$1,500
Departmental and rentals (approx.)	500
Boxoffice and mailing staff	108
Office expense	250
Gross necessary to break even (approx.)	12,400

(Note: The Elaine Perry production, which opened last Dec. 29 at the Lyceum, N. Y., was sold to 20th-Fox for $450,000.)

Legit Bits

Staff for **Paul Gregory's** production of "3 for Tonight" includes **Emmett Callahan**, company manager; **Karl Bernstein** and **Harvey Sabinson**, pressagents; **Irving Sudrow**, stage manager, and **Thomas Wright**, assistant . . . **Louis A. Lotito**, president of City Playhouses and general manager of the Martin Beck Theatre, N. Y., will mark his 40th anniversary in the theatre next spring. He started as an usher at the old Hippodrome, N. Y., and then became an office boy for the late Charles Dillingham, later becoming a theatre treasurer and ultimately a manager.

Steve Brodie, who played the defendant, Lt. Maryk, in the touring company of "Caine Mutiny Court Martial," replaced **John Hodiak** in that role last Monday (11) night at the Huntington Hartford Theatre, Hollywood, where the Broadway original production is in its fifth week . . . **Elia Kazan** sailed for an eight-week trip to Greece and Turkey last Saturday (9) aboard the Cristoforo Colombo . . . **Cornelia Otis Skinner** will present her one-woman show, "The Wives of Henry VIII," in a one-shot Equity Library Theatre benefit May 1 at the Plymouth, N. Y.

"Shadow and Substance," with **Julie Haydon** starred in her original Broadway role, grossed $13,396 on a potential capacity of $14,101 during its two-week run at the Miller Theatre, Milwaukee, March 22-April 3. Capacity gross at the house has been upped to $14,424, with the addition of eight seats, which brings the seating capacity to 346 . . . **Margaret Bannerman** is subbing in "Thieves Carnival" at the off-Broadway Cherry Lane Theatre for two weeks while **Gerry Fleming** fills a tv-film commitment.

The Hilltop Theatre, Lutherville, Md., begins its 18th consecutive season May 23, with **Eugene O'Sullivan** as resident director and **George Dombo** as scenic designer . . . "Young and the Beautiful," **Sally Benson's** adaptation of five **F. Scott Fitzgerald** short stories, is skedded for fall Broadway production by **Robert Radnitz**, in association with **Lawrence Baker** and **Robert Sagalyn.**

British director **Tyrone Guthrie** will stage the Playwrights Co. production of **Leslie Stevens'** "Marlowe" next season . . . **Robert Thom's** "The Minotaur," scheduled for Broadway production by **Franchot Tone** and **Ted Mann**, will be tried out this summer at the Westport (Conn.) Country Playhouse.

CHI LEGIT BITS

Chicago, April 12.

Ethel Linder Reiner, co-producer of "Rainmaker," in for the Chicago opening of the tourer at the Erlanger last night (Mon.) . . . **Edward Everett Horton** starring in "White Sheep of the Family" due next Tuesday (19) for two weeks at Milwaukee's Fred Miller Theatre . . . Chicago Daily News columnist-drama editor **Sydney J. Harris** surveying the current Broadway play crop

Current London Shows

London, April 12.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Different For Men, Duchess (4-11-55).
Dry Rot, Whitehall (9-31-54).
Folies Bergeres, Wales (4-9-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
South, Arts (3-30-55).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Uncertain Joy, Royal Ct. (3-31).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Bad Seed, Aldwych (4-14-55).
Desperate Hours, Hipp. (4-19-55).
Kismet, Stoll (4-20-55).

'CAT' CENSORED, BUT BY WHOM?

Femme Producer Upbeat on B'way; Several Newcomers This Season

By JESSE GROSS

Broadway is getting an accented feminine touch. Distaff managers are playing a dominant part in Main Stem production, having been involved in the sponsorship of eight of this season's offerings. Number is slated to be increased by another three shows before the semester ends May 31.

The femme contingent includes both vets and newcomers. Latter are four in number, although two others can be rated as comparative starters, having made their managerial bows last season. Latter pair are Haila Stoddard and Lyn Austin. Miss Stoddard, who was represented this season by "One Eye Closed," was co-producer with Harald Bromley of last season's "Dead Pigeon." Miss Austin, who has been co-producing with Thomas Noyes since last season, has also failed to come up with a click. Pair presented "Portrait of a Lady" this semester with the Producers Theatre, and "Take a Giant Step" and "Frogs of Spring" during the '53-'54 stanza.

Besides the Misses Stoddard and Austin, other debuters last season, who haven't been represented on the boards this semester, were Nancy Davids ("Pin to See the Peep Show"), Claire Heller ("End As a Man") and Dorothy Natter ("Sing Till Tomorrow"). Another newcomer last season was Mary K. Frank, who's partnered with the Playwrights in "Tea and Sympathy." She had another venture several years ago that didn't get to Broadway.

Four '54-'55 beginners are May Kirshner, Yvette Schumer, Hope Abelson and Gayle Stine. Miss Kirshner is sponsoring the hit, "Lunatics and Lovers," by her brother, Sidney Kingsley. Mrs. Schumer, the wife of theatrical hauling exec Henry Schumer, is

(Continued on page 76)

'King' Caught in Middle Of Mpls.-St. Paul Feud; Now Neither'll Get It

Minneapolis, April 12.

As a result of the renewal of the long-standing theatrical feud between Minneapolis and St. Paul, neither town will get "King and I." The Rodgers and Hammerstein musical was originally booked for a full week at the Lyceum here, then was set to split the stanza between the Twin Cities. Now neither one will get it.

Bennie Berger, operator of the Lyceum, after arranging to give up the show for a half-week so the Auditorium, St. Paul, could get it for a split, hit the ceilng when his peace gesture was brushed off and the old feud was renewed. He thereupon refused to take "King" on a split with St. Paul, so the whole Twin Cities bookng has been cancelled.

Berger's burn-up came after Dan Ridder, publisher of the two St. Paul dailies, the Dispatch and Pioneer Press, declined to accept paid ads for or give any news space to "Tender Trap" because the latter was booked into Minneapolis as its exclusive Twin Cites stand. The comedy was at the Lyceum here last week.

Previously, Berger thought he had established friendly relations and cooperation between the adjoining towns when he reversed the Lyceum's former policy and made efforts to get all touring shows to play St. Paul as well as Minneapolis. In recent seasons the increasing trend had been for major legits to pass up St. Paul in favor of full-week stands at the Lyceum.

Even after Berger succeeded in having "King" and "Pajama Game" routes altered to include St. Paul, Ridder imposed the ban on ads, news mention or critical coverage of "Trap." So now nobody hereabouts will get to see the eagerly-awaited Rodgers-Hammerstein tuner, and the old feud is on again, more bitter than ever.

Bob Perry Staging Indpls. Starlight Summer Sked

Indianapolis, April 12.

Robert E. Perry, production director of Empress Playhouse, St. Louis, has been named producer-director of Starlight Musical summer opera series, which will be revived this year in new outdoor theater at Butler Bowl here. Six-week season will open July 8, according to Mel Ross, general manager. Edwin Biltcliffe, Indianapolis musician, has been named choral director.

Fate of the other local summer venture, Town and Country Playhouse, which operated successfully last season, is still clouded by discord among stockholders. Whether it will operate again may be decided at a meeting April 12, according to Paul Sicanoff, president and producer.

'Cat' Hot Payoff; Nets 7G Weekly

"Cat on a Hot Tin Roof" is headed for a fast payoff. At its present sellout pace, the controversial Tennessee Williams drama should move into the black by May 28, its 10th week on Broadway.

Playing to the standee limit, the Playwrights production can make an approximate $7,000 weekly profit. As of last Saturday (2), the Barbara Bel Geddes-Burl Ives starrer had $55,655 to recoup. The production, which was financed at $102,000, including $17,000 overall, cost $63,330 to open at the Morosco, N. Y., last March 24.

Show cost $75,244 to produce, with a $16,405 profit on the two-week Philadelphia tryout reducing that figure to $58,839. Pre-Broadway expenses were $4,491. Operating profit for the first two weeks at the Morosco, ending last Saturday, was $9,510, including $2,695 for the opening six-performance frame. According to the accountant's statement, the $17,000 overcall has already been returned to the backers, leaving $29,345 balance, including $745 available for distribution.

"Cat" is the second Playwrights production this season to pick up a fast return on its investment. The other was "Bad Seed," which paid off after only seven weeks.

'QUADRILLE' OFF TO BIG START IN ZURICH

Zurich, April 5.

The first Zurich performances of Noel Coward's "Quadrille," adapted in German by Martin Dongen, at smallseater Theatre am Central give every indication of a profitable run for this three-acter here. Audiences have reacted most favorably, and reviews were laudatory. This stands out as one of the most carefully prepared stagings this house has offered in quite some time.

Local favorites Anne-Marie Blanc and Leopold Biberti as Lady Serena and Axel Diensen are in top form and turn in high-spirited performances. They are ably supported by Egon Waldmann (Rev. Edgar Spevin), Robert Tessen (Lord Hubert), looker Lore Hartling as Charlotte Diensen and Hilde Harvan as Lady Harriet. Alice Lach gets special praise for her portrayal of the crazy Lady Octavia Bonnington. After previous Zurich productions of the same author's "Blithe Spirit," "Private Lives," "Present Laughter" and "Week-End," "Quadrille" looks set for a healthy run, at least equalling those of its predecessors.

IT'S NOW ON A LUKEWARM ROOF

By HOBE MORRISON

Tennessee Williams' now-celebrated "elephant story" is apparently a case of the censorship that wasn't there. According to official accounts, the whole affair was just a great big coincidence.

The anecdote is now out of "Cat on a Hot Tin Roof." Williams, author of the play, says he never liked it very much anyway. He explains that the smoking-car story, to which various playgoers objected, was not only not essential to the drama, but actually detracted from its effectiveness. Elia Kazan, who staged the Playwrights Co. production and reportedly insisted on retaining the bit of dialog during the tryout tour and for the Broadway opening, was not quoted on the subject before sailing over the weekend for Europe.

Edward T. McCaffrey, N. Y. City Commissioner of Licenses whose action in requesting to see the script of "Cat on a Hot Tin Roof" precipitated the "censorship" furore, blandly denied trying to censor anything. In fact, he conceded, he has no legal power of censorship, since his licensing authority over theatres extends only to the physical buildings, not to the editorial content of what is presented in them.

The Commissioner has not said on what grounds he demanded to see the "Cat" script, at whose instigation, or on what authority he did so. Nor has he explained how, with no censor powers and, in fact, no thought of such action, he was in a position to discuss the matter of the "elephant story" and other material in the play with the author and the management.

Non-Censor's Visit

Similarly, McCaffrey has discreetly failed to mention that fact that, on the night of his inspection visit to "Cat" (having failed to

(Continued on page 74)

U.S. COMEDIES DOMINATE W. GERMAN LEGIT STAGE

Berlin, April 5.

Since 1945 very few new comedies of domestic origin have been performed at German theatres. Most of the established German writers prefer dedicating themselves to serious themes.

Most of the comedies preemed here after the war's end have come from abroad, particularly the U. S., such as "Teahouse of August Moon," "Born Yesterday," "Three On a Horse," "Kiss and Tell," "The Moon Is Blue," and "The Seven-Year Itch." Most of these items found above-average reception by press and public.

Along this line, another new American contribution may be considered noteworthy: Mateo Lettunich, former HICOG Theatre Officer turned playwright and now residing in Berlin, has turned out a comedy entitled, "American Beauty," which was preemed with good results at Thalia Theatre, Hamburg, last month. It was written by Lettunich in English and has received an efficient translation job from Tatajana Sais, comedienne-wife of Guenther Neumann. The fact that this American comedy saw its first performance in German before the preem of the English version makes it unusual here. Comedy, incidentally has been skedded for Stuttgart, Heidelberg and Hannover, and will possibly also come to Berlin.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

B'way Puzzler: Two Naturals For Sellout Biz Aren't Quite Making It

At least two Broadway shows have perplexed their backers this season. They drew excellent notices and are theoretically naturals for sellout business and fast payoffs. But both have consistently disappointed at the boxoffice and at least one is proving a slow recouper.

In contrast to "Saint of Bleecker Street," which drew critical raves but was obviously a questionable bet for popular appeal, "Plain and Fancy" and "Desperate Hours" not only got enthusiastic reviews but looked like b.o. powerhouses. However, both the musical comedy and the cops 'n' robbers thriller have failed to do capacity business, though getting strong patronage.

Under present economic conditions on Broadway, it's generally figured that a show must do sellout business within the first several weeks and hold it pretty consistently for several months if it's going to pay off. There are variable factors, of course, such as the film deals that saved "Tender Trap" and "Rainmaker," or the fast-starters that fade as soon as theatre party bookings are used up.

As a general rule, however, a show that has sufficient b.o. power to earn back its investment and make a profit will go clean from the first or second performance, and hold sellout pace long after theatre party bookings are exhausted. A notable example is "Pajama Game," which opened without parties and with almost no advance sale, but jumped to capacity immediately after the rave reviews appeared, and has gone almost a full year without an empty seat.

Musical's Problem

Particularly in the case of a musical, which as a larger investment and generally takes longer to recoup, it's usually a matter of concern if business doesn't hit capacity and hold it for some time. That used to be especially the case for late-season openers, with the summer slump in prospect. But in the last few seasons it seems to prevail for shows opening at any time of year.

The reasons for boxoffice draw (or the lack of it) are theoretical,

(Continued on page 76)

'Yankees' Getting Stiff Spring Training Trip

New Haven, April 12.

After its nine-performance break-in ending last Saturday night (9) at the Shubert here, "Damn Yankees" departed for Boston with plenty of doctoring still to be done. Despite the favorable response here, the production staff is giving the show a stiff shakedown.

Dropped after the premiere was a song, "One Would Have to Be Blind," and also due for scissoring is another tune, "Who Needs Baseball?" Two new numbers, one an intro for femme lead Gwen Verdon, will be inserted in Boston. Also set for revision are the first act finale and the second act opening.

There was a frightening incident at the dress rehearsal April 1 when a descending curtain hit Miss Verdon on the head, splitting her scalp. However, she was able to go on for following night's opener.

Coast 'Men' Prod. In Equity Snarl

San Francisco, April 12.

Coast production of "Oh Men, Oh Women" has run into trouble with Actors Equity. As of today (Tues.) it still isn't clear whether the Randolph Hale production, which opened at the Alcazar Theatre here last night (Mon.) is in violation of union rules.

Under Equity regulations, a show can't close and reopen within eight weeks without the union's permission. Presentation follows by only a fortnight the Chicago closing March 26 of the Cheryl Crawford touring edition of the Edward Chodorov comedy.

Equity is investigating the situation to determine what action to take. It's possible that the union may demand full salary payment for performers who had run-of-the-play contracts with the road company but were not signed up for the Coast edition. It's understood a member of the touring company has beefed to Equity that Miss Crawford had originally guaranteed that the show would go to the Coast.

After receiving permission to do the play, Hale reportedly lined up most of the principals from the original Broadway cast, including Franchot Tone, Gig Young, Larry Blyden and Anne Jackson. Another Main Stem cast member, Betsy von Furstenberg, may join the cast after her impending motherhood. The touring company was headed by Ralph Bellamy and Joan Gray. The Alcazar production is skedded for a four-week run.

'TEA AND SYMPATHY' FIRST DRAFT NO DICE

Hollywood, April 12.

First script written by "Tea and Sympathy" playwright Robert Anderson for Metro filmization reportedly has already run into snag with production code. Studio is now making certain unspecified changes in screenplay.

It's expected Dore Schary will take matter up with Geoffrey Shurlock, Code Administrator, in near future. Story deals with college student accused of homosexual tendencies.

Habimah Stages 'Teahouse'

Tel-Aviv, April 5.

Habimah successfully staged "Teahouse of the August Moon" by John Patrick. The Hebrew version is by Dahn Ben-Amotz, who is also a regular newspaper columnist.

Play was directed by Julius Gellner of London.

That Philly Columnist Is at It Again; Oughta Join Critics Anonymous

Philadelphia, April 12.

Earl Selby, Evening Bulletin columnist who recently swore off legit reviewing, apparently can't stay away from it. Having absorbed more than he could handle by panning "Bus Stop" during its Philly tryout, he took the non-critic pledge in print. But recently he went after "Cat on a Hot Tin Roof," another local tryout that made good on Broadway.

After his blooper with "Bus Stop," the columnist admitted in a subsequent piece that he'd gotten "egg all over his face" in the incident and ended the pillar with the promise, "I will not review any more plays," repeated six times.

In a recent column, under a subhead, "A Dog of a Critic," Selby wrote, "A while back we were unfortunately exposed by a silly, tasteless thing—the word is used advisedly—called 'Cat on a Hot Tin Roof.' We recalled it on hearing that a Pennsy SPCA ambulance driver had a 4 a.m. call to rescue a dog from roof. Most people are baffled how the pooch got there, but not us. News that the drama critics liked 'Cat' was so upsetting, the dog went right through the ceiling."

After drawing generally favorable reviews on its Broadway opening, "Cat" has done absolute capacity business. It's generally agreed to be one of the most controversial plays of recent years.

B'way Dip Not Bad for Holy Week; 'House' $31,100, 'Desperate,' $26,400 'Bad' $26,700, 'Dark' 13½G, 'Peach' 12G

Holy Week and the start of the Jewish Passover Holiday last Wednesday (6) didn't clip Broadway as severely as anticipated. Biz was generally off from the previous session, but helped by strong weekend biz.

"Tea and Sympathy," currently on twofers, reversed the general downward trend with a $1,000 jump over the prior frame. Opening of "Three for Tonight" last Wednesday gave Broadway another hit prospect, while the smash shows held steady.

There were no closings last week.

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (15th wk; 117; $5.75-$4.60; 955; $23,339) (Viveca Lindfors, Eugenie Leontovich). Almost $20,400 (previous week, $21,000).

Anniversary Waltz, Booth (C) (53d wk; 419; $4.60; 766; $20,000) (Macdonald Carey). Nearly $14,300 (previous week, $16,200).

Bad Seed, 46th St. (D) (18th wk; 141; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Almost $26,700 (previous week, $27,400); moves to the Coronet April 25.

Boy Friend, Royale (MC) (28th wk; 219; $6.90; 1,172; $38,200). Over $35,200 (previous week, $37,300).

Bus Stop, Music Box (CD) (6th wk; 46; $5.75-$4.60; 1,077; $27,811). Capacity again, nearly $28,100.

Can-Can, Shubert (MC) (101st wk; 804; $6.90; 1,361; $50,160). Over $33,900 (previous week, $35,800).

Cat On a Hot Tin Roof, Morosco (D) (3d wk; 20; $6.90-$5.75; 935; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity again, over $31,400 (previous week, $31,200).

Dark Is Light Enough, ANTA Theatre (D) (7th wk; 53; $5.75-$4.60; 1,347; $34,000) (Katharine Cornell, Tyrone Power). Over $13,500 (previous week, $14,700); closing April 23, for short tour.

Desperate Hours, Barrymore (D) (9th wk; 68; $5.75-$4.60; 1,064; $28,458). Over $26,400 (previous week, $26,800); previous grosses included theatre party commissions.

Fanny, Majestic (MD) (23d wk; 180; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Flowering Peach, Belasco (D) (15th wk; 119; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Just under $12,000 on twofers (previous week, $13,400 on twofers).

House of Flowers, Alvin (MC) (15th wk; 116; $6.90; 1,150; $47,000). Nearly $31,100 (previous week, $32,800).

Kismet, Ziegfeld (OP) (71st wk; 564; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Almost $36,400 (previous week, $36,500); closes April 23 to tour.

Lunatics & Lovers, Broadhurst (C) (17th wk; 136; $5.75-$4.60; 1,160; $29,500). Nearly $18,000 (previous week, $21,500).

Pajama Game, St. James (MC) (48th wk; 386; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (11th wk; 84; $6.90; 1,510; $55,672). Nearly $50,200 (previous week, $52,600).

Seven Year Itch, Fulton (C) (125th wk; 997; $5.75-$4.60; 1,063; $24,000) (Eddie Bracken). Over $13,000 (previous week, $14,000).

Silk Stockings, Imperial (MC) (7th wk; 52; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Capacity again, over $58,300.

Tea and Sympathy, Longacre (D) (79th wk; 629; $5.75-$4.60; 1,214; $28,300). Almost $15,900 on twofers (previous week, $14,900 on twofers); moved to the 48th St. Theatre last Monday (11).

Teahouse of the August Moon, Beck (C) (78th wk; 628; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000.

Three for Tonight, Plymouth (R) (1st wk; 5; $6.90-$5.75; 1,107; $40,000) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Opened last Wednesday (6) to unanimously affirmative reviews; around $38,000 for first five performances and three previews.

Witness for the Prosecution, Miller (D) (17th wk; 132; $5.75-$4.60; 920; $23,248). Capacity as usual, nearly $23,900.

OPENING THIS WEEK

Champagne Complex, Cort (C) ($4.60; 1,656; $26,000) (Donald Cook, Polly Bergen, John Dall). Comedy by Leslie Stevens, presented by Gayle Stine; production financed at $60,000. Estimated preliminary expenses: cost about $45,000 to bring in (broke about even on tryout) excluding bonds, and can break even at around $10,000; opened last night (Tues.).

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars (2-21-55); laying off April 5-14).

Juno & Paycock, G'n'wich Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55).

Shoestring Revue, Pres. (2-28-55).

Teach Me How to Cry, de Lys (4-5-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55).

'YANKEES' FAST $45,100 IN NEW HAVEN OPENER

New Haven, April 12.

Breakin of "Damn Yankee" at the Shubert April 2 through last Saturday (9) built from a mild advance to an exceptional gross for Holy Week. On nine performances at $5.50 top, the take hit a heavy $45,100, with favorable word-of-mouth a factor.

Next Saturday (16) brings the preem of the musical version of "Seventh Heaven," with substantial advance already in the till. Show is set for nine performances through April 23.

"Kismet" opens its road tour here April 25-30.

'Teahouse' Wow $44,020; New Mark for Frisco

San Francisco, April 12.

In its seventh week, and Holy Week at that, "Teahouse of the August Moon" racked up its biggest take of its run at the 1,758 seat Curran with a spectacular $44,020 at a $4.40 top. That's an all-time local straight-play record at the upped scale.

"Oh Men, Oh Women" opened last night (Mon.) at the Alcazar for four weeks. Upcoming bookings include "Tea and Sympathy" at the Geary, May 18, and "Kiss Me Kate," opening the Civic Light Opera subscription season at the Curran, May 30.

'Rainmaker' Dry $11,000 For Single Week, St. Loo

St. Louis, April 12.

"Rainmaker," starring Geraldine Page in the role she created on Broadway, pulled an arid $11,000 last week at the American theatre.

Tallulah Bankhead is starred in "Dear Charles," which opened a week's stand at the house last night (Monday) at a $4.48 top.

'Trap' Catches Only 13G In Slow Week in Mpls.

Minneapolis, April 12.

"Tender Trap," starring Kent Smith, K. T. Stevens and Russell Nype, won critics and patrons' enthusiastic approval here, with praise for both play and cast, but a combination of adverse b.o. influences, including Holy Week, the Jewish holidays and "Ice Follies" and "Sportsmen's Show" opposition, cut receipts for the stanza to $13,000, op was $3.30 ($3.85 Saturday night), with a reduction for Theatre Guild subscribers, for six flights and two matinees at the 1,800-seat Lyceum.

It was the fourth of seven promised Guild subscription season offerings and it played its Twin Cities' engagement exclusively here. Scheduled is "Pajama Game," May 11-15 as the fifth Guild item.

Muni 25G, Philly; 'Honeys' $13,000

Philadelphia, April 12.

Big advance sale helped "Inherit the Wind" through the Holy Week doldrums at the Forrest last week. Paul Muni starrer, based on the Scopes evolution trial of three decades ago, had $60,000 in the till before it opened. "The Honeys," which vacated the Walnut last Saturday (9) after its second week, relied on the First Nighters Club to bolster attendance last week.

Only immediate future booking is the musical "Seventh Heaven," due April 26 at the Forrest for a two-week tryout.

ESTIMATES FOR LAST WEEK

Inherit the Wind, Forrest (D) (2d wk) ($4.20; 1,760) (Paul Muni). Controversial work has caught on here; about $25,000; continues this week.

The Honeys, Walnut (C) (2d wk) ($4.20; 1,340) (Dorothy Stickney, Jessica Tandy, Hume Cronyn). High laugh content helped the murder farce, although business was off for the second stanza; almost $13,000; tryout is in Washington this week.

'Cadillac' Fair $17,200, 'Guys' $16,000, Detroit

Detroit, April 12.

"Solid Gold Cadillac" grossed $17,200 in the first stanza of a three week engagement at the 1,482-seat Cass. Top is $4.40 weekend eves, $3.85 other nights.

"Guys and Dolls" got $16,000 for its second week at the 2,050-seat Shubert at a $3.85 top. Theatre now goes dark until May 9, when "Kismet" will open for a fortnight's stay.

'Paj. Game' Big $44,300, Near-Capacity in Pitt

Pittsburgh, April 12.

Even with Holy Week and the Passover conditions, "Pajama Game" was only a little under capacity for its first stanza at the Nixon, doing about $44,300 at $5.40 top ($4.50 plus tax). Early part of the engagement, there were a few empty seats but they were selling SRO at the finish.

Closing week there isn't a ticket to be had and "Game" will go clean every performance. There has been very little window activity, since virtually everything good went in the mail orders, which began two months ago.

Nixon hasn't anything set after the Janet Blair-Richard Eastham "Broadway Highlights" for three performances April 22-23 and it may not be delivered, in which case there would have to be a refund.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 45th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	22	24
Total weeks played so far by all shows	957	919
Total gross for all shows last week	$678,500	$681,600
Season's total gross so far	$26,650,300	$25,378,100
Number of new productions	51	55

ROAD

Excluding stock

Number of current shows reported	16	16
Total weeks played so far by all shows	758	681
Total gross for all shows last week	$393,900	$365,700
Season's total gross so far	$17,982,600	$15,189,000

Holy Week Slows Down 2-Show Chi; 'King' $27,900, 'Tea' 28G; 2 Openings

Chicago, April 12.

With only two houses lighted last week, Loop biz continued sluggish under the impact of Holy Week. There are two openings this week, but no further definite bookings on the horizon.

ESTIMATES FOR LAST WEEK

King and I, Shubert (20th wk) ($5; 2,100) (Patricia Morison). Over $27,900 (previous week, $27,700) resumes tour May 7.

Tea and Sympathy, Blackstone (5th wk) ($4.50; 1,500) (Deborah Kerr). Over $28,000 (previous week, $29,500).

OPENING THIS WEEK

Rainmaker, Erlanger ($4; 1,300) (Geraldine Page). Opened last night (Mon.) on Theatre Guild subscription.

Tender Trap, Harris ($4; 1,000) (Kent Smith, K. T. Stevens, Russell Nype). Opens tonight (Tues.).

'CAINE' SPEEDY $28,000, FUCHS HEALTHY 4G, L.A.

Los Angeles, April 12.

Local legit is showing a brighter note, with "Caine Mutiny Court Martial" continuing a smash at the Huntington Hartford Theatre, and the Carthay Circle Theatre lighting again last night (Mon.) for a 32-week season. "Anniversary Waltz" opened this spread for four weeks with a format calling for eight plays for similar runs. Long-running Turnabout Theatre also launched entirely new show last night.

ESTIMATES FOR LAST WEEK

Caine Mutiny Court Martial, Huntington Hartford (4th wk) ($4.95-$4.40; 1,032) (Lloyd Nolan, John Hodiak, Barry Sullivan). Another shipshape $28,000 and continues, with Steve Brodie replacing Hodiak as of this week.

This Is Your Life, Mendel, Civic Playhouse (10th wk) ($3.30; 400) (Leo Fuchs). Nifty $4,000 again.

Finian's Rainbow, Hollywood Repertory (15th wk) ($3.30; 276) (Charles Davis). Modest $1,500.

'Ankles' $49,200, 'Season' 14G, Hub

Boston, April 12.

Holy Week in Boston failed to dim the b.o. activity of the two legits last week. "Ankles Aweigh" wound its two-weeker at capacity and "Fifth Season" opened surprisingly strong.

New arrival this week is "Damn Yankees," which bows into the Shubert tonight (Tues.) for a three-week tryout.

ESTIMATES FOR LAST WEEK

Ankles Aweigh, Shubert (2d wk) ($6-$4.95; 1,734). Musical tryout clicked strongly, nabbing a hefty $49,200 for its final week.

Fifth Season, Plymouth (1st wk) ($3.85; 1,200) (Chester Morris, Joseph Buloff). Very satisfactory $14,000; continues this week.

'Itch' Sizzling $29,072, Holy Week Record, D.C.

Washington, April 12.

"Seven Year Itch," with Tom Ewell and the original Broadway company, racked up an all-time Holy Week high of $29,072 in second stanza at National Theatre. The George Axelrod comedy topped its previous week by almost $5,000, and built to capacity Good Friday evening (8) and s.r.o. Saturday night (9). With an advance of over $28,000 for the next fortnight, the show shapes as a sellout for the balance of the run.

Smash b.o. of "Seven Year Itch" is in line with hefty b.o. record of National entire season. However, there are no bookings set thus far for after the close of the current run April 23.

Shubert relighted last night (Mon.) with "The Honeys," Jessica Tandy - Hume Cronyn - Dorothy Stickney starrer, in for a two week pre-Broadway run.

Current Road Shows

(April 11-23)

Caine Mutiny Court Martial (Lloyd Nolan, Steve Brodie, Barry Sullivan—Huntington Hartford, L. A. (11-16).

Damn Yankees (tryout)—Shubert, Bost. (11-23).

Dear Charles (Tallulah Bankhead)—American, St. L. (11-16); Biltmore, L. A. (20-23).

Fifth Season (Chester Morris, Joseph Buloff)—Plymouth, Bost. (11-23).

Guys & Dolls—Grand, London, Ont. (11-1; Palace, Hamilton, Ont. (14-15); Erlanger, Buffalo (16); Royal Alexandra, Toronto (18-23).

Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout) — Shubert, Wash. (11-23).

Inherit the Wind (Paul Muni) (tryout)—Forrest, Phil. (11-16).

King and I (Patricia Morison)—Shubert, Chi. (11-23).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Nixon, Pitt. (11-16); Hartman, Columbus, O. (18-23).

Pajama Tops (Diana Barrymore—Royal Alexandra, Toronto (11-16); Majestic, Bost. (18-23).

Rainmaker (Geraldine Page)—Erlanger, Chi. (11-23).

Seven Year Itch (Tom Ewell)—National, Wash. (11-23).

Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout)—Shubert, N. H. (16-23).

Solid Gold Cadillac—Cass, Det. (11-23).

Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (11-23).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (11-23).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (11-23).

'Cat' Censored

Continued from page 73

use his regular complimentary tickets for the opening) he took the trouble to go backstage. While there, he questioned members of the company about whether the four moppets in the cast were in position to hear and be contaminated by the dialog which he denies trying to censor.

Presumably, either the Playwrights Co. or the management of the Morosco Theatre, where "Cat" is playing, could have ignored McCaffrey's request to see the play's script, or might justifiably have informed him that the matter was none of his business. But there appears to have been considerable disagreement among Playwrights members on the question of taste, not only in the elephant joke, but in much of the other salty dialog. So without the moral support of Williams or Kazan, no one made a fight on the issue.

Elmer Rice Angered

There may be repercussions, however. It's understood that Elmer Rice, a stalwart of the American Civil Liberties Union and an old campaigner against censorship, is indignant over this latest foray by the License Commissioner's office, and that he intends to take up the subject at a future meeting of the Playwrights Co., of which he's a member. Now that they've had time to digest the issue involved, it's figured unlikely that the other members of the firm will be inclined to brush it off, regardless of their private thoughts on the suitability of the dialog in question.

So the impression in the trade is that while McCaffrey obviously succeeded in getting the controversial material out of "Cat" without actually "censoring" it, he has alerted the public to such suppressive attempts and thereby made illegal censorship more difficult in future. Since that was hardly his intent, he may have won the battle but at least partly lost the war.

Specifically, the "elephant story" (an oldie that received a burst of new currency as a result of last week's publicity) has been replaced by a couple of innocuous lines about the "aroma of mendacity" pervading the "Cat" locale and characters. There have also been several other minor script revisions.

For example, in place of a rather bluntly vivid line in the second act, Burl Ives (as the profane-language Big Daddy) now says, "And I'll cover her with minks and diamonds and run from Jackson to Memphis nonstop." In place of her curtain speech to her drunken, wavering husband, Barbara Bel Geddes (as the passionate Maggie the Cat) now concludes the play with an "affirmative" speech she had in the original version but which was cut during the Philly tryout.

It reads, "Oh, you weak, beautiful people who give up so easily. You need somebody to hand your life back to you like something gold. And I can do it. I'm determined to do it. And there's nothing more determined than a cat on a hot tin roof, is there? Is there, baby?"

Belafonte

Now STARRING in "THREE FOR TONIGHT"

Plymouth Theatre
NEW YORK

THE UNANIMOUS VERDICT

". . . fiery . . . magnetic . . . all artist . . . Mr. Belafonte is magnificent."
BROOKS ATKINSON
New York Times

". . . varied, moving, brilliant . . . ready to join company with the great entertainers."
WALTER F. KERR
Herald Tribune

". . . unforgettable . . . has entered the front ranks of our modern singers."
WILLIAM HAWKINS
World-Telegram & Sun

". . . memorable . . . pulverizes the audience!"
JOHN McCLAIN
Journal American

". . . hypnotic . . . magnetic . . . a masterly showman!"
ROBERT COLEMAN
Daily Mirror

". . . romantic . . . dramatic . . . a brilliant performer."
RICHARD WATTS
New York Post

". . . makes folk singing an art."
JOHN CHAPMAN
Daily News

Millard Thomas on Guitar

Shows Abroad

Uncertain Joy

London, April 1.

Linnit & Dunfee Ltd. production of drama in three acts by Charlotte Hastings. Stars Roger Livesey, Ursula Jeans. Staging, Warren Jenkins. At Royal Court Theatre, London, March 31, '55; $2.20 top.

Barbary Leigh ..... Ursula Jeans
Stephen Leigh ..... Roger Livesey
Arnold Hamble ..... Noel Howlett
Mrs. Blundell ..... Marda Vanne
Giovanni Dawson ..... Richard Leech
Tod Dawson ..... Michael Brooke
Julie Dawson ..... Margaret Whiting
Mr. Perryman ..... Jean Taylor-Smith
Birch ..... Robert Raglan

The timely subject of juvenile delinquency, and methods of dealing with it are the theme of this moving play. It argues the rewarding results of tolerance and understanding, and generally keeps within bounds as such, but occasionally merges into melodrama. For screen purposes the psychological aspect could possibly be played down to advantage.

Plot involves a woman novelist and her husband, a country schoolmaster, who regret their childlessness. When a 10-year-old boy invades their privacy and destroys her manuscripts, steals, and breaks their windows, the woman is understandably annoyed. The lad has a brutal father, and after the latter's departure the femme writer is appalled at her husband's request that they adopt the boy, and a breach develops between them.

Sometime later the father returns, takes the youngster away, but ultimately the former is killed and the boy's mother tries to pin the deed on him.

Ursula Jeans and Roger Livesey are superb leads, and Michael Brooke, making his first London appearance, is engaging in the long and exacting role of the problem child. Marda Vanne represents the tough attitude toward delinquents, giving the schoolmaster the alternative of thrashing the boy or notifying the police when her home is ransacked.

Noel Howlett is noncommittal as the family lawyer, Richard Leech personifies the heartless rogue of a father and Margaret Whiting his quickly disillusioned bride. Jean Taylor-Smith and Robert Raglan give regulation characterizations as a comfortable housekeeper and the arm of the law.

Play is ably directed by Warren Jenkins. *Clem.*

Joy of Living

Blackpool, Eng., April 1.

James P. Sherwood production of comedy in three acts by W. P. Linscomb. Stars Cicely Courtneidge, Jack Hulbert. Staging, Jevan Brandon-Thomas; scenery and costumes, Geoffrey Ghin. At Grand Theatre, Blackpool, Eng., April 1, '55.

Bessie ..... Cicely Walper
Marion ..... icely Courtneidge
Agnes ..... Jocelyne Rhodes
George ..... Jack Hulbert
John ..... George Lee
Vicky ..... Roma Denville
Basil ..... Richard Butler
Mr. Barnes ..... John Trevor
Shirley Winter ..... Diane Bester
Miss Ponder ..... Ann Stutfield

New comedy by W. P. Lipscomb is a vehicle for Jack Hulbert and Cicely Courtneidge (Mrs. Hulbert) and their draw should help at the b.o. "Joy of Living" is amusing, although the second act could be pruned. It's a show for spring and summer customers who don't demand subtlety.

Play represents the first straight part for Miss Courtneidge, an English musical comedy star. She and her husband are seldom off the stage. It is their first appearance together since "Something in the Air."

Plot is slight but funny. The stars are cast as a wife and husband preparing to retire to their home in Kent. But their son loses his coin in a business deal, so they find satisfaction in a new mode of living.

The father gets busy with the crooks who have taken his son for a ride, and makes their deals work in honest style, greatly to their consternation. The mother becomes a television personality, later making a trip to America for tv appearances.

Between further family troubles, the couple cope with business problems, and after this zestful new lease of life, settle down again into what they hope will be quiet retirement.

Miss Courtneidge plays with assured exuberance. A highlight of the overlong second act is when she comes face to face with her husband's sweetheart, competently played by Diane Bester. Hulbert is well cast as the nonchalant take-it-on-the-chin husband, and acts with charm throughout.

Among smaller roles, there's solid performance by John Trevor, as a young crook, especially in the scene where he expresses astonishment at the success of "honesty-is-the-best-policy." A maid is a worthwhile cameo for Cicely Walper. Jevan Brandon-Thomas has staged adequately, and the Geoffrey Ghin setting of a modern Kent house is pleasing.

Play is not lacking in amusement, and shapes up as a light legit entry, though its chances of a lengthy run seem slim. Film possibilities are obvious. *Gord.*

South

London, March 31.

London Arts Theatre Committee production of drama in two acts by Julien Green. Stars Andre Morell, Denholm Elliott; features Clare Austin, Lyndon Brook. Staging, Peter Hall. At Arts Theatre Club, London, March 30, '55; $1.50 top.

Edward Broderick ..... Andre Morell
Jan Wiczlewsky ..... Denham Elliott
Eric Mac Clure ..... Lyndon Brook
Regina ..... Clare Austin
Angelina Broderick ..... Zena Walker
Jimmy Broderick ..... Melvyn Hayes
Mrs. Strong ..... Joan Young
Mr. White ..... Horace Sequeira
Uncle John ..... John Harrison
Jeremy ..... Errol John
Rita ..... Rita Stevens
Mrs. Prioleau ..... Bessie Love
Miss Prioleau ..... Elaine Usher

Julien Green, an established novelist, offers "South" as his first play in London, although it was previously produced in Paris. The drama has an unusual theme set in South Carolina on the eve of the outbreak of the Civil War, but bypasses the obvious situation of impending disaster to concentrate on the tortured mind of a man aware of his unnatural leanings and seeking rehabilitation in marriage.

Production is up to the customary standard of the Arts Theatre Club, and it should appeal to the regular habitues for its literary value and excellent interpretation. As a contender for wider public presentation it would lose much of its value even if the play itself were okayed by the Lord Chamberlain.

Yarn invokes a young lieutenant on leave from Fort Sumter, visiting old family friends on their nearby plantation. He is indifferent to his host's niece, an orphan from the north, but proposes to and is scorned by the daughter of his hosts. Her young brother is the only member of the young set who tolerates him and he deliberately provokes a duel with a neighbor, and is killed.

Denholm Elliott gives a fine performance in a complex characterization and Clare Austin, as the northern girl, plays her scenes of emotional conflict with sincerity and conviction. Andre Morell is forthright as the humane planter, and Zena Walker is pert as his teenage daughter.

Lyndon Brook has the unenviable part of the successful duellist, the supporting players are competent and the direction is on a high level. *Clem.*

Hiob der Sieger
(HIOB THE VICTOR)

Zurich, March 30.

Schauspielhaus production of drama in four scenes by Albert J. Welti. Direction, Karlheinz Streibing; scenery, Teo Otto; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, March 11, '55.

Cast: Walter Richter, Traute Carlsen, Erwin Parker, Sigfrit Steiner, Wolfgang Stendar, Alfons Hoeckmann, Helmuth Ebbs, Hans-Helmut Dickow, Ellen Widmann, Margaret Carl, Flavia Schnyder, Lukas Ammann, Hanna Krassnitzer, Robert Bichler, Peter Brogle, Friedrich Braun, Friedrich Carlmayr, Hans Jedlitschka, Kraft-Alexander, Angelika Arndts, Anneliese Betschart, Alice Bruengger, Armin Schweizer, Hans Kaes.

This season's second world-preem of a Swiss author's dramatic opus, "Hiob the Victor" is superior to the preceding Swiss entry "In This Sign . . ." which folded after a few performances. Nevertheless, it appears doubtful whether the new entry will figure in the upper brackets, either artistically or b.o.-wise. The theme again lies in far-off history, and there is too little dramatic punch to captivate more than passing interest. U.S. chances are slim.

Central figure of the play is Johannes Kepler, revolutionary 17th-century astronomer, whose mother is threatened with death as a witch. Tempted by several representatives of State and Church to save her at the price of his personal freedom of thought, he rejects them all until she is finally cleared through intervention of the reigning Prince.

Whatever dramatic power may lie in this yarn is only partly realized. The final act, with its confrontation of mother and son, is by far the best and contains some moments of real emotion. It is also here that the Prince enters the story, whose character is vigorously drawn by the author.

Under the circumstances, Karlheinz Streibing, guest-director from Germany, has done the best he could, breathing some life into the affair wherever possible. Walter Richter as Kepler and Traute Carlsen as his mother are excellent, with Lukas Ammann contributing an interesting portrayal as the depraved Prince. *Mezo.*

'Tiger' Set to Preem In England April 25

Manchester, April 12.

"Tiger at the Gates," adaptation by Christopher Fry of the Giraudoux play, "The Trojan War Will Not Take Place," is set to preem at the Opera House here April 25. Play is presented by Stephen Mitchell and Robert L. Joseph.

Michael Redgrave heads the cast as Hector and Diane Cilento, film and stage actress, plays Helen. Harold Clurman handles the megging chores.

Rex Allen Goes Legit

Hollywood, April 12.

Rex Allen, star of western pictures, is going thataway to the stage for the lead in "Ah, Wilderness."

Eugene O'Neill comedy will open next August at the Teatro Sombrero de Baja in Ensenada, Baja California, which a Hollywood group has taken over for an eight-week summer season.

Off-B'way Show

Teach Me How to Cry

LPS Productions (Paul Lilly, Bill Penn, Robinson Stone) production of drama in three acts (10 scenes), by Patrica Jourday. Features Deirdre Owens, Richard Morse, Nan McFarland, Nancy Marchand, John C. Becher, Mary James. Directed by Robert Hartung; settings, lighting and costumes, John Blankenchip. At Theatre de Lys, N.Y., April 5, '55; $3.45-$2.90 top.

Cast: Nancy Marchand, Mary James, Deirdre Owens, Charron Follett, Jack Betts, Mildred Trares, Jane McArthur, Richard Morse, Nan McFarland, John C. Becher, Julann Wright, Kathy Dugas, Ted Sturgess, Tom Tyrell.

The Theatre de Lys, which last season introduced such promising playwrights as Leslie Stevens and Calder Willingham, is dittoing this semester with Patricia Jourday. Her drama, "Teach Me How to Cry," bowed at the Greenwich Village showcase last week. It's a tender, well-written work, helped by good acting, direction and set design.

Play is the initial offering of LPS Productions, recently formed by actors Paul Lilly, Bill Penn and Robinson Stone. It's an auspicious start. Miss Jourday's script has a prevailing sense of warmth and understanding in describing a teenage girl's initial encounter with friendliness and affection, apart from her relationship with her unbalanced mother.

Localled in a small American town in 1919, play centers on the comely but lonely daughter of a woman whose mind snapped when she gave birth to the girl after having been seduced by a guy who took it on the lam. Dual factors of being an illegitimate child and having to serve as a crutch for her mother have resulted in the youngster leading an almost solitary existence outside of her home and school.

It's when the son of a traveling salesman joins her class and takes an interest in her that she's finally able to escape from her solitude and enjoy companionship and acceptance by her classmates. Community narrowmindness and her mother's past eventually upset her relationship with the boy, although the ending is on a hopeful note of a future reunion.

Deirdre Owens is sincere, intense and convincing as the young girl, while Richard Morse gives a generally strong portrayal as the boy. A number of their scenes together are thoroughly captivating. Miss Jourday has also created some touching moments in a couple of scenes between the boy's parents, played impressively by Nan McFarland and John C. Becher. Nancy Marchand shows up well as Miss Owens' mother, while Mary James does a good job as a schoolteacher. Other cast members perform ably.

Robert Hartung's direction sustains an effective mood and gets solid performances from the cast. John Blankenchip's settings, in some cases skeletonized, are imaginative and atmospheric. Although "Cry" is Miss Jourday's first play to be produced in New York, she's had previous scripting experience on radio and tv in Canada and the U.S. A native of Canada, she's the wife of John S. Steele, Canadian photographer. *Jess.*

Scheduled N. Y. Openings

(Theatre indicated if set)

Ankles Aweigh, Hellinger (4-18).
All in One, Playhouse (4-19).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
Honeys, Longacre (4-28).
Once Upon-Tailor (5-16).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).

OFF-B'WAY

Phoenix '55, Phoenix (4-23).

Inside Stuff—Legit

While conceding that "Tender Trap" wasn't a "top Broadway hit," the Minneapolis Star went to town for the comedy with an editorial last week. Piece appeared while the show was playing at the Lyceum there. Editorial called public's attention to the fact that the play's present tour represents a New York Theatre Guild-Council of Living Theatre effort to channel more Broadway shows, other than the comparatively few smash hits, to the cities outside of New York and thus to revive the road legit. Message was, in effect, a plea for better community support of the theatre and concluded with the declaration that a good way for the public to show its appreciation of the theatre would be to attend "Tender Trap."

The Alan Jay Lerner-Frederick (Fritz) Loewe reunion with the musical version of G. B. Shaw's "Pygmalion," which Herman Levin will produce, is an on-again collaboration after their two previous splits. They went their separate ways after clicking with "Brigadoon," reunited with "Paint Your Wagon" (which Louis B. Mayer bought for intended Cinerama production, at which time Arthur Schwartz was retained to write the new film score). Picture has yet to be produced and meantime Lerner and Schwartz again worked on another legit musical but former and Loewe are reteamed for "Pyg," on which they have been working in Paris.

Star Theatre, Minneapolis little theatre group, paid the highest royalty in its history, $300 plus 6% of the gross, for the rights to "Caine Mutiny Court Martial." It's the first stock or little theatre group presentation of the Herman Wouk dramatization of his "Caine Mutiny" novel, two professional companies of which are on tour. Ordinarily, the Star pays around $150 royalty for its plays, with a maximum of $200. "Caine" is in for two weeks, its first showing in Minneapolis, although a Paul Gregory road company appeared in nearby St. Paul last year.

Jean-Paul Sartre is inviting Paris newspapermen to rehearsals of his forthcoming play, "Georges Nekratoff," which tears the Fourth Estate to ribbons—but he intends it for satire, not for serious. Asked if he expects a Broadway production, Sartre replied: "Obviously not. Broadway commercialism can only afford one set and four principals. This play has three acts, 10 scenes and three times too many actors." His next writing chore: he's promised a film script for the French cameras by August.

B'way Puzzler: 2 Non-SRO

Continued from page 73

of course, so it's customary in the trade for everyone to be ready with an explanation for a show's failure to sell out after getting enthusiastic reviews. In the case of "Saint of Bleecker Street," there was general agreement that the Gian-Carlo Menotti opera was "special," with a limiting religious angle besides being heavy and depressing.

Regarding "Plain and Fancy" and "Desperate Hours," however, the second-guessers have been frankly puzzled. Both drew excellent notices, the critical reaction to the latter being unanimous raves. Among the suggestions for the "Plain and Fancy" failure to sell out are that it was hurt by having to open at one theatre (Mark Hellinger) and move shortly afterward to another (Winter Garden), thereby complicating advance sales, and that the word "Plain" in the title lacks come-on. Also, that the tuner is too similar in approach to the universally-seen and oft-revived "Oklahoma."

Absence of a potent marquee name in the cast is also offered as a reason, plus the fact that the book is about an ultra-staid religious sect in Pennsylvania. Also, while certain of the songs, notably "Young and Foolish," have gotten good tv-radio plugging, the original cast album has aroused little excitement among recording addicts.

Spring Decline Due

In any case, it adds up to the fact that with the spring decline on hand and the summer slump coming up, "Plain and Fancy" is doing profitable but under-capacity business—and the Shuberts have reportedly booked the theatre for a vaude engagement for Judy Garland in the early fall.

In the case of "Desperate Hours," there's also been considerable head-scratching. It not only got great reviews and epidemic-type word-of-mouth comment, but has a pre-production film sale for a headstart toward payoff. It, too, has failed to sell out, however. And coupled with the production's heavy operating nut (it needs about $18,000 to break even), the setup calls for the producers to get a royalty of 1½% of the gross on profitable weeks, with the amount not to exceed the operating profit for that week. The money represents an advance against the management's 50% share of the profits.

As for the meller's b.o. draw, second-guessers have several theories. Principal one is that the yarn is the sort of cliffhanger that B pictures and more recently television have done to death. Virtually the same basic situation of a family trapped in their own home by gangsters provided the hook for the recent Frank Sinatra starrer, "Suddenly," and also was the theme of various legit thrillers, notably the brilliant "Blind Alley" (although the latter was first done 19 years ago).

Another possibility is that the reviews and publicity on "Desperate Hours" makes it sound tough for today's escapist playgoers to take. That fact that it was originally a novel and has a film version on the way is not figured a drawback.

Femme Producer

Continued from page 73

associated with Richard Kollmar and James W. Gardiner in the production of "Plain and Fancy," which has been playing to strong biz since its opening last Jan. 27. Miss Abelson was associated with Ethel Linder Reiner in the payoff presentation of "Rainmaker."

Miss Stine, who's sponsoring "Champagne Complex," currently out-of-town prior to a scheduled April 12 Broadway opening, will be making her Main Stem bow with the presentation. She was active off-Broadway last season as one of three producers who put on "Bullfight" at the Theatre de Lys.

In the vet status among this season's femme producers are Mrs. Reiner, Cheryl Crawford, Elaine Perry, Katharine Cornell, Elizabeth Miele and Margo Jones. Miss Crawford is presenting "The Honeys," currently out-of-town prior to a slated April 14 Broadway opening. Miss Perry is sponsoring "Anastasia," which has been a strong b.o. entry.

"Dark Is Light Enough" is operating under Miss Cornell's production banner. Miss Miele was represented by the flop, "Hit the Trail," and Miss Jones is associated with Herman Shumlin in the production of "Inherit the Wind," currently trying out and slated for an April 21 bow on Broadway.

Another femme producer this season, who's had prior productions, was Viola Rubber. However, her production of "Put Them All Together," presented in association with Alan Robinson, folded during its tryout run.

Miss Rubber and Robinson recently formed Globe International Productions for the presentation of plays in the U. S. and abroad. Duo are currently represented at the Cambridge (Eng.) Art Theatre by "Day After Tomorrow," which they're producing there with David Horne. Duo plan to present the play on Broadway next season.

Stratford (Ont.) Readies Music Fest; $90,000 Venture First of Its Kind

Stratford, Ont., where a Shakespearean festival is readying for its third season this summer, has added a music fest to the proceedings. A four-week schedule of longhair events has now been set, to run roughly during the middle of the eight-week drama season. Music event is the first as well as the most ambitious of its kind in Canada, with high hopes that it will prove (on a smaller scale) to be another Salzburg or Tanglewood.

Twenty-two concerts have been skedded, in a new hall seating 1,000. With a $1 to $3.50 scale (a few seats are at $5), potential take is $70,000. With cost of converting the hall set at $15,000, and amoritized this season, the music fest will cost about $90,000 to put on, the Stratford Festival Foundation absorbing the deficit.

Boyd Neel, now connected with the Toronto Royal Conservatory, has formed a new chamber ensemble of 25, the Hart House Orch, which will open the fest July 9. The 20-odd soloists will include Elisabeth Schwarzkopf, Isaac Stern, Alexander Schneider and Aksel Schiotz, most of them doing solo recitals as well as appearances with the orch. In addition, Stravinsky's "Soldier's Tale" will be done four times, with Franchot Tone as narrator, Marcel Marceau coming from France to mime the Devil, and Douglas Campbell staging. Orch of seven will be directed by Paul Sherman.

Last year, 125,000 people attended the drama fest, with same amount likely this season. A potential of 22,000 more is seen for the concerts. There's hope, too, of eventually moving the summer school of the Toronto Conservatory to Stratford, thus having a school adjunct to the fest, as exists at Tanglewood. At it is, Mme. Schwarzkopf and Paul Ulanowsky will devote one week to lecture classes at Stratford this summer.

Music adjunct to the drama fest was the idea of Louis Applebaum, now its music director. He's been with the drama fest its two seasons, writing the incidental scores for its plays. A Toronto composer of film, radio and tv music, Applebaum is also music consultant to the National Film Board of Canada. He's also done incidental music for dramatic shows on CBC-TV.

Applebaum was in N. Y. recently on a double mission, to record a score for a National Film Board short, and to see the visiting Canadian National Ballet in Brooklyn do the premiere of "Barbara Allen," a ballet to which Applebaum contributed the score.

ST. LOUIS SYMPH DRIVE REACHES GOAL OF 205G

St. Louis, April 12.

The St. Louis Symphony Society, for the first time, has reached its goal of $205,000 in the annual maintenance fund drive. Coin, according to prez Edwin J. Spiegel, will be used to make up expected future deficits, but there won't be enough to permit hikes in tooter salaries or expansion of the orch's services.

Last year's drive raised about $134,000, which was used for the budget of the season recently concluded.

Top Modern Terpers in 2d American Dance Season

The Bethsabee de Rothschild Foundation will offer its second season of American dance at the ANTA Theatre, N. Y., for a two-week run, starting May 3. (First season was held in 1953, at the Alvin, N. Y.). Martha Graham & Co., Jose Limon Co., Valerie Bettis & Co., John Butler Dance Theatre, Pearl Lang, Paul Draper, Pauline Koner, Janet Collins, Daniel Nagrin and Ann Halprin will participate, for the most comprehensive showing of leading modern American choreographers and dancers.

Miss Bettis will revise, and dance in, her "As I Lay Dying." Miss Graham will be repped by nine major works, including a N. Y. premiere in "Ardent Song," done last season abroad. The Limon troupe will do seven works. Draper, Miss Koner, Miss Collins, Miss Halprin and Nagrin will offer solos.

Juilliard Dance Troupe Set for Gotham Preem

A new terp troupe, the Juilliard Dance Theatre, will make its bow next week in N. Y., appearing at Juilliard Concert Hall April 19-20. Doris Humphrey is director-choreographer and Anna Sokolow guest-choreog. New works by both will be preemed next week; with Frederick Prausnitz conducting the Juilliard Orchestra.

Troupe was formed to offer training and experience to young professional dancers, and many of the 16 terpers in the group have had considerable pro work before.

This Is a Free Country, For Ballet Cos., Confidential Memos and Anything Else

New York.

Editor, VARIETY:

VARIETY dated March 30 contains a prominently featured story captioned "An Object Lesson." I read this story with great interest because obviously the Spanish dance company in question, which lost money, is the company which I had the privilege to book in the United States.

The story reads that the head of one concert bureau pasted up the story, with a lengthy commentary besides it and sent it around as a confidential memorandum to executives to be read and initialed. The memo states basic reasons for the loss.

"Pretense that it was a New York attraction." Well, this is a free country and everybody has the right to express their own opinion. However, it is my opinion that to bring a large ballet attraction from abroad and not to present it in New York is indeed a folly. The reaction of New York press is read all over the country and unless an attraction establishes itself as an artistic success in New York it might just as well stay in Europe.

"Half of the money lost was lost by playing four weeks in N. Y." I am sorry to say, this is complete bunk. Not only wasn't it half, it was not even a quarter.

"Three days in New York was enough." If you bring a ballet company to New York from abroad and play it three days you must have your head examined. The cost of preliminary advertising, orchestra rehearsals, etc., for three days or three weeks is the same. Public would never be able to digest the reviews in three days, and so on.

These are the facts. Other managers, you say, feel differently. Each and every one of us is entitled to his own opinions. The attractions come and the attractions go and each manager at least feels that he knows what he is doing. I hear that another prominent manager is bringing another Spanish company next season, and will play it only week stands with a long run in New York and with a big orchestra. Who is right and who is wrong? Nobody knows. The only thing I do know is that the Ballets Espagnols had a phenomenal artistic success wherever it played, that the reviews it received were the greatest I have ever seen for any ballet company, and fully justify the return of this company to the United States next season now when their reputation is established. *David Libidins.*

Stoky's Three Assists

Houston, April 12.

Three guest conductors will assist Leopold Stokowski in his first year as musical director of the Houston Symphony Orchestra next season.

Signed for single concerts in 1955-56 are Max Rudolf, Andre Kostelanetz and Bernard Herrmann. Andor Toth, associate conductor, also will have charge of some programs.

SALMAGGI BACK

Alfredo Salmaggi is returning to the Brooklyn Academy of Music for a series of opera presentations.

Opening performance will be "Cavalleria Rusticana" and "Pagliacci," April 30.

Mayor as Orch Mgr.

Salt Lake City, April 12.

The Utah Symphony Orchestra lays claim to the fact that it is unique in having a mayor as a manager.

He's David S. Romney, former mayor of Ogden, Utah. As managing director of the Utah Symph, he's a member of the board of directors as well as the orch's manager.

Pitt Symphony Manager To Take Over Cleve. Post; Dallas, Philly in Shifts

Cleveland, April 12.

William McKelvey Martin was appointed new manager of the Cleveland Symphony Orchestra, succeeding Carl J. Vosburgh, who died April 7. Martin, who managed the Pittsburgh Symphony for four years, will take over his post as soon as his own successor in the Smoky City is named.

Martin is credited with negotiating a profitable recording contract with Capitol Records for the Pitt symph, and launching Pittsburgh industrial concerts in cooperation with the CIO steelworkers union. Martin was formerly assistant manager of the Hollywood Bowl concerts.

Engle To Manage Philly

Philadelphia, April 12.

Donald L. Engle has been appointed manager of the Philadelphia Orchestra, replacing Dr. Harl McDonald, who died two weeks ago.

The new manager, 38, has been a member of the orchestra's staff since 1948, when he was engaged as press rep and program annotator. He was named an assistant manager in 1951.

New Dallas Symph Mgr.

Dallas, April 12.

Henry Peltier Jr. of Wichita Falls will succeed Morgan Knott as manager of the Dallas Symphony Orchestra. Peltier is currently manager of the Wichita Falls Symphony and will leave there on June 1.

Knott will stay here in an advisory capacity until Sept. 1.

BUFFALO'S 20TH

Buffalo, April 12.

The Buffalo Philharmonic Orchestra will celebrate its 20th anniversary season in 1955-56 with 12 pairs of concerts featuring artists from all over the world.

Conductor Josef Krips will make his American debut as an opera maestro in Mozart's "Don Giovanni."

The New York Community Trust has granted $2,500 to the Met Opera as a "travelling fellowship" for **Herman E. Krawitz**, administrator of stage departments, to study the opera houses of Europe this summer. It's the first such grant to be made by the Community Trust.

Voice Sends U.S. Jewish Concert to 29 Lands O'Seas; Utah Orch Ends Season

Salt Lake City, April 12.

Maurice Abravanel, conductor of the Utah Symphony, ended his eighth season here with the orch last Wednesday, doing his eighth performance of Leroy Robertson's "Oratorio From The Book of Mormon." Maestro headed for N.Y. over the weekend to line up talent for his annual summer festival for the U. of Utah. He will offer "South Pacific" for six performances, July 4-9, and "La Boheme" (in English) four times, July 13-16.

Orch, under Abravanel, gave 45 concerts this season, with 10 subscriptions in the Tabernacle here, five evening concerts in Ogden, and others throughout the state and in Idaho. Orch also gave 12 one-hour broadcasts over the 50,000-watter KSL for Kennecott Copper. Symph operated on a $140,000 budget; took in about 80% of this amount at the b.o., with private contribs and small county and state donations making up the remainder. The AG Stores paid for three youth concerts in the Tabernacle.

Unusual interest was aroused by the "Salute To Israel" which the orch gave March 19, to mark the centenary of Jewish settling in the U.S. Abravanel, himself a direct descendant of Don Isaac Abarbanel, minister of state to Ferdinand and Isabella of Spain, and descended through them from King David of ancient Israel, led a program entirely of music composed in America by Jews. Included were George Gershwin ("Porgy And Bess"), Aaron Copland ("El Salon Mexico"), Ernest Bloch, Morton Gould, Kurt Weill and Irving Berlin ("God Bless America").

Concert was offered free by the Jewish community of Salt Lake City to its fellow citzens, in the Mormon Tabernacle, which was put at its disposal by the Church of Jesus Christ of Latter Day Saints (Mormon). About 3,500 attended. The U.S. Information Agency recorded the concert and sent the tape to Tel Aviv. The Voice of America took a newsreel of the event and is releasing it in 29 countries overseas. Included in the newsreel are talks by the Israeli Consul-General, from Los Angeles, and the mayor of Salt Lake City, latter making reference to Abravanel's distinguished lineage.

Greta Rauch Gets Post With MacDowell Assn.

Greta Rauch has been appointed administrative secretary of the Edward MacDowell Assn., which operates the w.k. MacDowell Colony at Peterboro, N. H., devoted to promoting the arts. James J. Sweeney is prez of the org. Miss Rauch will be in charge of the N. Y. office.

For the past 5½ years, until recently, Miss Rauch was booking manager and pub-relations head of Carnegie Hall, N. Y. Before that, she headed artists' relations for Columbia Records.

Collaborationist Cortot Cleared to Concertize With Orchs in France

The return of artists to popular international favor after a dubious period under war or controversial clouds is continuing. (This season, in N. Y. alone, saw appearances by Walter Gieseking, Kirsten Flagstad and Herbert von Karajan, with Beniamino Gigli due this weekend). Latest to be heard from is Alfred Cortot, noted French pianist, accused of active collaboration as a member of the wartime Vichy government.

His Paris manager, Charles Kiesgen, recently advised American friends as follows:

"Pianist Alfred Cortot, protesting that the veto of the Musicians' Syndicate of France against his performances amounted to slander or defamation of character, brought court action against the Syndicate before the Tribunal of Paris. A Tribunal decision was set aside 18 months ago by the Supreme Court of the Cour de Cassation, the highest court of appeal in France, which put the case before the Court of Orleans. Recently, judgment was rendered in favor of the veteran keyboard virtuoso, granting him the damages asked. This suit settles the accusations against Cortot, clears his name, and leaves him completely free to play with orchestras in France."

Cortot has been freely playing abroad for some time, including concertizing and making records in England. His onetime U. S. manager is Arthur Judson.

BROOKLYN SYMPH BOW

A Beethoven Festival on May 3, 5 and 7, at the Brooklyn Academy of Music, will mark the debut of the Brooklyn Philharmonic Orchestra.

Ted Cott, former NBC veepee, and Seymour Siegel, director of station WNYC, N. Y., have been elected to the board of directors.

N.Y. CITY BALLET ADDS FULL-LENGTH 'BEAUTY'

The N. Y. City Ballet, which preemed its first full-evening work last year in George Balanchine's "Nutcracker," to Tchaikovsky's music, will add another full-length ballet to its repertoire next season. This will be "Sleeping Beauty," also to Tchaikovsky's music, and also choreographed by Balanchine, based on Petipa's classic original.

"Beauty" is skedded for unveiling next March, when the Gotham troupe will offer it in a four-week season as its sole presentation. Pattern of a run with one work has already been set by the N. Y. City Ballet, which did it last fall with "Nutcracker."

New Orleans Symph Sets 1st Latin-American Tour

New Orleans, April 12.

The New Orleans Philharmonic is readying its first tour of Latin-America, with a 21-day jaunt of the Caribbean and adjacent lands set for May. Trip will have the backing of ANTA's International Exchange Program, with director Robert C. Schnitzer assuring the symph of some support towards the $90,000 cost. City of New Orleans will also chip in as a civic venture, with Mayor Chep Morrison actively interested, and private donations making up the rest.

Three concerts in Caracas, Venezuela, have already been set by Mario Bermudez, city director of international relations, who flew down for the purpose. He's now arranging for other concerts in Panama, Colombia and Cuba. It's hoped, too, to have the symph appear in Guatemala, Mexico and Puerto Rico. Alexander Hilsberg is director of the symph and Tom Greene general manager.

Classical Disk Reviews

Verdi: La Traviata (London). Delightful, warming version of the melodious, dramatic opera. Renata Tebaldi, as Violetta, is an artistic as well as vocally exquisite singer. Aldo Protti, as the elder Germont, is very good, and Gianni Poggi is sastisfactory as Alfredo. Francesco Molinari-Pradelli handles singers and Santa Cecilia orch and chorus tastefully as well as with oomph.

Beethoven: Symphony No. 6 (Mercury). Spirited, full-bodied rendition of the lush, tuneful "Pastoral" by the Detroit Symphony under Paul Paray. There's a nice, spacious quality to the music as the rustic scenes unfurl.

Dvorak: Cello Concerto (Capitol). Andre Navarra's neat, singing tone is not too large, but it's ample, in a refined, finished style of performance. New Symphony under Rudolf Schwarz gives backing.

Tchaikowsky: Manfred Symphony (Angel). The alternately brooding and lyrical romantic symphony, built around Byron's hero, is played with feeling and passion, though a little too deliberately in the first movement, by the Philharmonia under Paul Kletzki.

Saint-Saens: Symphony No. 3 (RCA Victor). Infrequently-heard symph is moody, mystical yet appealing in its richly-textured and orchestrated tunes. Especially as played here by Arturo Toscanini and the NBC Symphony. Waxing was taken from a 1952 broadcast.

Mendelssohn & Tchaikovsky: Violin Concertos (Columbia). Choice backing of two of the most popular violin concertos, with Zino Francescatti lending his lush yet elegant tone, and musical meticulousness, to both works for ingratiating results. Dimitri Mitropoulos and the N. Y. Philharmonic add substantial support.

Grieg: Quartet in G & Rachmaninoff: Quartet in G Minor (MGM). The Grieg is a lively, dancing rhythmic work, with a lovely, slow Romanza. The two movements of the early, unfinished Rachmaninoff work are pleasant and palatable. Both works are expertly done, with taste and warmth, by the Guilet String Quartet.

Adam: Giselle (Capitol). That most popular of ballet classics in a rich, satisfying reading by the London Symphony under Anatole Fistoulari, who knows his terp movements and scores.

Verdi: Masked Ball (Cetra). Good, serviceable version of the complete opera, brisk, a little rough-hewn, but quite agreeable. Formidable participants include Ferruccio Tagliavini, Giuseppe Valdengo, Maria Curtis Verna and Pia Tassinari, with Angelo Questa helming. *Bron.*

Broadway

The Elia Kazans en route to Naples on the Christoforo Colombo.

J. P. McEvoy out of Presbyterian Hospital and back home following surgery. Now OK.

Dino Yannopoulos, stage director at the Met Opera, flies to Athens April 19 to discuss details with the Greek government for a fall opera fest. He'll be back May 6.

Victor Gilbert's blowoff party, with Rudi Shulterbrandt's orch at his St. Croix, V. I., spot, The 'Henge' this week (15) before returning to his Greenwich (Conn.) summer operation, Stonehenge.

Mony Dalmes, star of the Comedie Francaise, arrived Easter Sunday from Paris to rejoin her husband, Claude C. Philippe, of the Waldorf. Both remain here until June 1 when they go abroad.

John W. Houser, exec veepee of Hilton Hotels International, back from exploratory trips to Berlin (west sector) and Amsterdam, with plans for new hostels in the two cities, to be built with local financing.

S. A. Gorlinsky, London concert promoter, flew into New York from London yesterday (Tues.) to set a concert tour for Beniamino Gigli, his client. The Italian tenor also came in yesterday on the Queen Mary.

N. Y. Cardiac Home, of which Harry Hershfield is one of the founders has been named the beneficiary of the $100 per-plate dinner being tendered the humorist at the Waldorf-Astoria, May 17. Event is being chairmanned by Carmine G. De Sapio.

Hilde Gueden, Metropolitan Opera soprano, flew to Vienna last Saturday (9) one hour after the Met matinee performance of "Orfeo," in which she sang Eurydice. On Monday (11) Miss Gueden appeared with the Vienna State Opera in "Rigoletto."

Kaye Ballard and the Pierre's Stanley Melba trying to work out on extra fortnight, depending on the Hollywood Mocambo's agreement to set back her May 10 committment. This would keep the comedienne six weeks at the Cotillion Room where she debuted last Tuesday.

Dr. Harold C. Case, president of Boston University, presented Sol Hurok, New York impresario, with a scroll citing him for "his distinguished contribution to the cultural life of the United States" at a luncheon in his honor at the Ritz Carlton Hotel, Boston, last Thursday (7).

Madrid

By Ramsay Ames

Peter Cushing here for the evergrowing "Alexander the Great" cast.

Carmen Servilla, Fernando Fernan-Gomez and Manolo Moran in Stockholm for last week's shooting on their "Congreso en Sevilla."

Director Rafael Salvia starting soon on his "Juego de Ninos" (Children's Game), which stars Lina Rosales, Angel Picazo and Carlos Casaravilla.

Producer Eduardo Manzanos will bring flamenco singer Angelillo and his couplet, "Juan Simon," to the screen in a film bearing the same title.

Viviane Romance, once she finishes her current "Gueule d'Ange," will star in "Blues" under the direction of Jean Josipovici. Jean Bretoniere, Sidney Bechet and Claude Luther are in the cast.

Igor Strawinsky, fronting the Orquesta Nacional, a great success in his performance of "Orpheus," "Ode," "Scenes from the Ballet" and "Symphony in Three Movements" at the Monumental Cinema, which was packed.

Ignacio Iquino plans a big production schedule for the near future, including "Camino Cortado" (Broken Road); "El Difunto es un Vivo" (The Corpse is Alive), directed by Juan Llado, (starring Carmen de Lirio, Saza and Gena del Rio); and "La Maja Desnuda."

Pittsburgh

By Hal V. Cohen

Tally Brown doubling between "Pajama Game" at Nixon and Copa nitery.

Harry Steinman in town with his wife, Fran Warren, of "Pajama Game."

Boogie Woogie Sherman in Allegheny General hospital for checkup.

Johnny Kirby home for a short visit after singing all season at Copa City in Miami Beach.

Little Lake Theatre opens 15-week strawhat season June 4 with "Caine Mutiny Court Martial."

June Arnold signed for ice show that Harry Altman's installing at his Glen Park Casino in Buffalo.

Musician Dave Gifford making rapid recovery at Leech Farm Hospital; expects to be out in a few weeks.

Cinerama ad-pub director Arthur Manson and his wife, Florence Sando, of tv, back from Tampa and Havana.

Chicago

Bill Black, of Orchestras Inc., back from a Florida hiatus.

Chicago American sports editor Leo Fischer recovering from a mild stroke.

NBC's George Oliver producing Tam O'Shanter Country Club's annual spring revue April 23.

Spiritual singer Mahalia Jackson thrushed at the Goodwill Industries' special Good Friday services last week.

Fran Keegan, late of the "Fifth Season" touring legiter cast, gal of the month on Tom Duggan's WBKB latenighter.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 49-44)

Georges Simenon in for writing; family accompanies him.

Louis Bromfield in for a swing through Europe to study the agricultural situation.

Pierre Brasseur will star in the new Jean Anouilh play, "Don Juan," next season.

Lewis Milestone back from London, where he dubbed his Italian-made film, "The Widow."

Sophie Desmarets over to Rome to play opposite Vittorio De Sica and Linda Darnell in "The Last Five Minutes."

Elisa Lotti, U. S. tele actress, in for her first song date at Le Carroll's nitery. Diminutive beauty sings in five lingos.

Jean-Paul Sartre's new play, "Georges Nekratoff," is a comedy on the newspaper milieu; bows at the Theatre Antoine in May.

Bambi, U. S. Negro actress, into an important role in French-German film, "Les Heros Sont Fatigues" (Heroes Are Tired). Director is Yves Ciampi. It stars Yves Montand and Maria Felix.

Georges Simenon, French author, returned from the States and went immediately to St. Paul De Vence on the French Riviera to write a novel about the U. S. When it's finished, he'll head back to New York via Brussels.

Paramount may use the title of the legit version of "The Country Girl," which bows next month, for the pic. Called "For Better Or For Worse" in play form, this may also be the film tag in some foreign countries.

Danish film director Carl Theodor Dreyer claims he has American financing for a film showing the life of Jesus Christ from the Jewish viewpoint. He's been working on the scenario for 16 years, will shoot it in Israel and goes to New York in a couple of weeks to clinch the money deal.

Yves Montand, the Frank Sinatra of France, announced that he has no more time for singing. He's starring on the Paris stage in Arthur Miller's "Les Sorcieres de Salem" (The Crucible), and has just started doubling into the studios to shoot his new film, "The Heroes are Tired," adventure script about Liberia.

St. Paul De Vence must now be the literary colony of the Cote d'Azur. Peter Ustinov, author-director-star of "The Love Of Four Colonels," etc., has gone there—to write two plays (one a fantasy of love, the other about the French revolution), one novel about London during the last war, and to design a new automobile.

Rome

By Robert F. Hawkins

(*Archimede* 145; 800 211)

Brazilian actress Vanja Orico in for film stint.

Igor Strawinsky here for concert on the Italo radio net, RAI.

Patricia Medina arrived in Rome to participate in "The Red Cloak."

Robert Alda and son Alan appearing in English language production of "Room Service" at the Ridotto dell'Eliseo.

Gian Carlo Menotti looking for house on Elba while prepping "Saint on Bleecker Street" for its May Scala Theatre Milan bow, which is a European preem.

Robert Z. Leonard reported signed to direct Gina Lollobrigida in "The World's Most Beautiful Woman" for Maleno Malenotti. Vittorio Gassman would appear opposite.

"Porgy and Bess" will probably open in Rome soon at Quattro Fontane Theatre. Originally it was planned to stage the show under a tent in Baths of Caracalla, but preparations would have over-delayed local bow.

London

Jack Browning, 20th-Fox contracts manager, completed 30 years with the company last week.

Rev. Roy McKay appointed head of BBC religious broadcasting; assumes his new post June 20.

R. C. Sherriff's latest play, "The Long Sunset," is to have its world preem via BBC radio on April 23.

Marti Stevens here for her upcoming cabaret season at the Colony which opens next Monday (18).

James Quinn appointed director of the British Film Institute, succeeding Denis Forman who joined Granada-TV.

Lewis Gilbert has gone into independent production, with "Murder Mistaken," the London legit hit as his first vehicle.

Mrs. Joan Gibbons, widow of Carrol Gibbons, the former Savoy maestro, sailed for New York on the Queen Mary last week.

Nat Miller, who recently branched out into independent production and distribution, acquired film rights to the tv series, "The Grove Family."

Andre Kostelanetz conducted the Philharmonia Orch in a Gershwin program at the Royal Festival Hall on Easter Monday. The SRO boards were out several days ahead of concert.

To celebrate their 25th production, Robert Baker and Monty Berman are hosting a Dorchester cocktailery tonight (Wed.). All stars and directors who have worked on their films have been invited.

Terry Bishop, w.k. documentary film director, signed exclusive contract with TV Advertising, newly formed company for production of television commercials. Clive Freedman joined same company as production manager.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 64,506)

"Anna Lucasta" currently being presented at Dublin Studio Theatre.

Warbler Bonnie Lee set for cabaret season in Spain, France and Italy.

London Old Vic Co. set for two-week season at Opera House, Belfast, opening June 13.

Maureen O'Sullivan nixed femme lead in St. Patrick pageant for "Ireland at Home" Festival, May.

Charles Ross here from London to direct new production of "Show Boat" at Gaiety, Dublin; show opened this week.

Siobhan McKenna, currently playing "St. Joan" in London, pacted by Sol Hurok to appear on Broadway in the fall.

Gov't okayed renewal of $24,000 a year subsidy to Abbey Theatre, and will vote further $19,700 to aid drama in the Irish language.

Pre-London tryout of new comedy, "Tropical Fever," by Leonard Huizinga skedded for Olympia, Dublin, April 18. Hugh Sinclair, and Dermot Walsh pacted for leads.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse 1 A; A* 45-0-45)

Celius Dougherty and Vincenz Ruzicka, American pianist duo, gave concert in Brahms Saal.

Josef Witt inked by Teatro Colon, Buenos Aires, for stage-settings of Richard Wagner operas.

"Fox and Grapes" by Brazilian author Guillermo de Figueiredo had its German language preem in Esterhazy theatre.

T. S. Eliot's "The Confidential Clerk" clicked in the Academy Theatre, with Heinrich Schweiger and Inge Konradi in the leads.

Raimund Theatre prepping Sidney Jones to do "Geisha" for festival weeks with Japanese star Tomiko Kanazawa of the San Francisco Opera House.

Minneapolis

By Les Rees

Tito Guizar into the Hotel Radisson Flame Room.

Joe Moss back with "The Tender Trap" at the Lyceum.

Lyceum had Woody Herman band for a one-nighter.

Shipstad-Johnson "Ice Follies" in second week at Arena.

St. Paul Civic Opera Co. offering "Oklahoma" April 14-16.

Ed Sullivan to bring a show into St. Paul Auditorium May 18.

Bill Haley and his Comets played two one-nighters at Prom Ballroom.

Doc Evans Dixieland Band back at Williams' nitery for another return date.

Sportsmen's Show, an annual big event here, opened Auditorium 10-day stand.

Producer Arthur Waxman brought in co-author Max Shulman from Westport, Conn., to give "The Tender Trap" the o.o. before its Chicago opening.

Bruce Dybwick handling publicity for Flame nitery, now playing name bands, musicians and singers. Charlie Ventura there currently and Dizzy Gillespie underlined.

Volunteer groups here went over top to $1,212,000 in campaign to sell $800,000 of bonds to assure construction of $3,500,000 baseball park suitable for housing the major league brand of the sport.

San Francisco

By Ralph J. Gleason

Eddie Janis of BMI in city visiting disk jocks.

Walter O'Keefe up from Fresno where he's breaking in a new act.

The Tin Angel in a policy switch brought in the Fal Trader mambo group.

Best business in small-club circuit being done by the Hi-Lo's at Fack's.

Tim Gale and Irv Siders of Gale Agency in town for Ella Fitzgerald's opening at Fairmont Hotel.

Dave Brubeck Quartet back home after eastern college tours and a Colgate Comedy Hour date for run at the Black Hawk.

Portland, Ore.

By Ray Feves

Deep River Boys head show at Amato's Supper Club.

Paul Lamoureaux band at Todd McClosky's Frontier Room.

Dixie Evans held for a second smash week at the Capitol.

Jane Powell and Georgie Stoll appeared here as guest soloist and conductor at Portland Symphony Orchestra benefit.

Virgil Faulkner booking name bands into the Columbia Athletic Club every month for club dances. Ted Weems was the band last week while Duke Ellington comes in latter part of April.

Australia

By Norm Louden

English playwright Terence Rattigan arrived here from America on a four-week business-holiday visit.

Rex Hamilton's Civic Theatre in Moe, Victoria, has the honor of being the first new theatre to open its doors with CinemaScope.

Jim Collins, southern supervisor for Greater Union loop with headquarters in Melbourne, with his wife had a lucky escape in a serious auto accident. Both suffered cuts and abrasions.

Mrs. N. B. Freeman, wife of Metro topper, leaves tomorrow for Canada to stay with her son and daughter-in-law in Toronto. She will be joined later by her husband, who is skedded for a trip to the U.S. to huddle with Metro executives there.

Washington

By Florence S. Lowe

Cab Calloway currently heads vaude bill at the Howard, showcase in chain of Negro theaters.

Mrs. Richard Nixon, wife of vice-president, will be "Guest Mother" at local Variety tent's annual Mother's Day luncheon May 9.

Col. James Carreras, Chief Barker of London Variety Tent, a visitor here before going to the Coast where he will attend Variety convention.

Omaha

By Glenn Trump

Gil Gray's Shrine circus booked for Hastings, Neb., April 25-28.

Hale Shows of Tomorrow left their Lenox, Ia., winter quarters for annual trek, Kansas City being first stand.

Future bookings at the Terrytown Arena in Scottsbluff, Neb., include Ted Weems orch April 18 and Dick Jurgens May 19.

Frank Kurtz, ex-copy chief of KFBB, Great Falls, Mont., and former ad man in N.Y., named continuity director of WOW here.

French Producers

Continued from page 7

ly foreign markets and agreements. He also stated that such things as frozen tabs were an evil since production costs had gone up 45% since 1945 and tabs had risen only 7%.

The CNC published some happier balance figures on production some months ago, but is also of the opinion that taxation is a heavy burden, and is working on amelioration of this problem. Meanwhile, it looks like a cold war is on between the CNC and the SDP but some compromise is probably in the offing.

Hollywood

Knox Manning planed to Honolulu.

Irwin Geilgud recovering from surgery.

Claude Binyons celebrated their 28th wedding anni.

Darryl F. Zanuck in town after six weeks in Europe.

George Pal returned from two-week siesta in Honolulu.

Tommy MacAdoo hospitalized with ruptured blood vessel.

Mervyn LeRoy visits N. Y. this week after winding Texas personals.

Gene Brooks in the Veterans Hospital for injuries sustained in Korea.

Lynn Bari signed a management contract with the Milt Rosner agency.

John Auer cited by the Navy Department for producing and directing, "The Eternal Sea."

Jeanette MacDonald signed with the William Shiffrin for all pro activities except her concert tours.

Art Linkletter will be toastmaster for the Masquers Club party honoring George Gobel next week.

Patricia Lynn and Edward Crawl entertained as soloists of the Easter concert at the Motion Picture Country House.

Roy Rogers and Dale Evans to Nashville to hand out trophies for sixth annual Roy Rogers School Safety Awards Program.

In the first week of the 1955 United Jewish Welfare Fund drive the motion picture industry subscribed more than 25% of its total for last year's campaign, Jack Karp, UJWF film division chairman, reported. Already pledged is $200,000. Overall 1955 goal is $5,000,000.

Philadelphia

By Jerry Gaghan

Dodie O'Neill is back in town after a year in the Lakeland, N. J., sanatorium.

Beniamino Gigli, who will mark his 65th birthday by retiring from active operatic and concert work, will make farewell appearance at Academy of Music (April 29).

Willard Swire, executive director of the American National Theatre and Academy, addressed Greater Philadelphia Drama Association at all-day conference last week.

Mayor Jasper McLevy, of Bridgeport, Conn., presented citation to Jack Fields, owner of Blue Note Cafe, for aid in producing "rock and roll festival," which raised $10,000 for Bridgeport youth center.

Miami Beach

By Lary Solloway

With biz holding up, Felix Young will keep his L'Aiglon open until the end of April.

Lucille and Eddie Roberts plus the Empire 8 open at the Saxony's Pagoda Room this week (13).

Dorothy Dandridge's younger sister, Vivian, set for singing date at Vanity Fair, beginning April 17.

Paul Crabtree's nine-year-old son, Jim, made his stage debut with Helen Hayes in "Mrs. McThing," at the Palm Beach Playhouse, which his father operates.

Joyce Bryant and Joel Grey opened at the Fontainebleau's La Ronde April 12 for a six-day stand. Marguerite Piazzza follows on April 19 for two-week date.

Athens

By Irene Velissariou

(44 *Tinou St.*; 614515)

Italian Ballet Acrobalano at the Ritz.

Pianist Ervin Laszlo's recitals scored a success here.

French pianist Nicole Henriot with the National Greek Orch now at the Orpheus.

Indian director Tsaoundouri off to Italy after a short stay in Athens where he studied Greek theatre.

German children's chorus of Salem Schools gave charity performances here for Greek juveniles.

Theatre National Populair de French due here for a series of performances at the Kotopouli Theatre.

Russian artists' performances are drawing capacity crowds here. They are dancers Sophia Golofkina and Leonidas Zdanof, soprano Elissaveta Tzavdar, violinist Boris Goldstein and pianist Naoum Walter.

"Caine Mutiny" (Col) playing here day-date at the Astor and the Pantheon. It drew crix acclaim and excellent audience reaction. Other recent U. S. releases include "Broken Lance" (20th), "Silver Chalice (WB), "Great Sinner" (M-G) and "That's My Boy" (Par).

OBITUARIES

THEDA BARA

Theda Bara, the original "vamp" of the silent screen, died April 7 in Hollywood after a long siege of cancer during which she had undergone four surgical operations. Although she kept her age a secret, she was known to be in her late 60s.

Born Theodosia Goodman in Cincinnati, the star opened her career at the Theatre Antoine in Paris. Her film debut was in "The Two Orphans" in 1915.

Prominent among her stellar pictures were "Sin," "Cleopatra," "Serpent of the Nile," "Salome," "The Vampire," "The Vampire's Revenge," "Camille," "Carmen," "A Fool There Was" and other siren stories.

Her last starring role was in "Kathleen Mavourneen," in 1921, directed by her husband, Charles J. Brabin, who survives. In 1925, she also appeared in Chadwick's "Unchastened Woman," and made several comedies for Hal Roach before retiring permanently.

Other survivors are her mother, Pauline Louise Bara, and a sister, Lori Bara.

AL PIANTADOSI

Al Piantadosi, 71, pop tune composer, died April 8 at his home in Encino, Cal. The composer of "I Didn't Raise My Boy to Be a Soldier," of World War I vintage, he had written more than 1,000 songs,

IN LOVING MEMORY
of
RUBE BERNSTEIN
(APRIL 13, 1954)
Ever My Friend
EMMETT CALLAHAN

some in collaboration with Irving Berlin.

After working as a musician during the early 1900s in N.Y.'s Chinatown, under the billing, "Ragtime Al," Piantadosi switched to composing and joined the staff of a music publishing firm. He then served as an accompanist for vaude performers and toured the U.S., Europe and Australia. Later he worked with various publishers until 1930 when he moved to California.

His tune credits include "Pal of My Cradle Days," "The Curse of an Aching Heart," "Baby Shoes," "That's How I Need You," "In All My Dreams," "I Dream of You," "Dreamy Italian Waltz," "Honey Man," "Italian Rag," "I'm Tired of Making Believe" and "My Mariuccia Taka da Steamboat." He also wrote the lyrics for several of his songs and in 1914 became a charter member of the American Society

In Loving Memory of
MAURICE ABRAHAMS
BELLE and HERBERT

of Composers, Authors and Publishers.

Wife, a brother and two sisters survive.

JACK O'CONNELL

Jack O'Connell, 63, veteran Toledo exhibitor and onetime vaude performer, died April 7 in that city. He is credited with being the first exhib to screen sound films in Toledo. At the time of his death he owned the Loop Theatre, Toledo, and the Paulding Theatre in Paulding, O.

As a youth O'Connell trouped in vaude under the name of Stanley O'Connell in a two-man dramatic sketch but left this field to operate a Hoboken, N. J., theatre in the early 1920s. He came to Toledo in 1928 to produce a revue for auto tycoon John North Willys. Later he became a film salesman for Warners in that area.

O'Connell, who opened the Vita-Temple Theatre in downtown Toledo in the late '20s, pioneered in showing sound pix there. In subsequent years he also operated the Avalon, Ohio and Stratford Theatres, all in Toledo, and the Madrid Theatre, Port Clinton, O. He recently figured in trade news when he closed his Paulding Theatre in protest against a 3% local amusement tax. The bite was later repealed.

Surviving are his wife, his mother and a stepson.

I. W. MC MAHAN

I. W. McMahan, 79, pioneer Cincinnati exhibitor, died April 8 from a head injury suffered Jan. 14 when struck by an auto. For the past 25 years he headed a realty firm there. He managed the Opera House in his native Aurora, Ind., before opening his first film theatre in Covington, Ky., opposite Cincy, in 1904. The following year he and the late Jerome M. Jackson formed a partnership which developed a chain of picture houses in downtown Cincy and nearby Ohio and Kentucky towns.

As operators of the Lyric, Cincy, after its legit policy, McMahan and Jackson added vaude to pictures in the early '20s through the Pantages office in opposition to Albee's vaude stands, Keith's and the Palace, in the same city. McMahan and Jackson started the Cincinnati Film Exchange in 1906 and the Buckeye Film Co. in 1912. For Cincy's first "talking picture" they synchronized a phonograph with the film, "Neptune's Daughter," featuring Annette Kellerman.

Survived by wife, four sons and four daughters.

CHARLES MARFORD

Charles Marford, actor-producer and wartime director of the Byre Theatre, St. Andrews, Scotland, died April 2 in Newton Abbot, Devon, Eng. He began his career as an apprentice to his uncle, a scenic artist in a London theatre, and later became a noted thesper and megger.

He played in the companies of such actor-managers as Robert Poel and Ben Greet. He also was stage manager for two of the English theatre's femme managers, Elisabeth Bayliss, of the Old Vic, London, and Lena Ashwell. He toured throughout the British Isles and Ireland.

During World War II, Marford was director of the Byre Theatre, St. Andrews, and kept the little theatre alive, producing plays during the difficult war years, even when left with a company of three —himself and two actresses.

Survived by his wife, Molly Tapper, stage and radio actress.

MURIEL AKED

Muriel Aked, 67, veteran actress, died March 23 at Settle, Yorkshire, Eng. She made her first appearance at Liverpool, Eng., in 1916 as the nurse in "Alice-Sit-by-the-Fire." Seven years later she was seen in London at Wyndham's Theatre as the woodcutter's wife in "The Rose and the Ring."

Throughout her noted career, Miss Aked took important roles on the British legit stage, including Marya in the 1926 production of "Uncle Vanya," Martha in "Rosmersholm" in 1926, and the First Witch in a modern-dress production of "Macbeth" in 1928. Her last London appearance was in "Lace on Her Petticoat" at the Ambassadors Theatre, London, in 1950.

EARL TURNO

Earl Turno, 45, managing director of The Barclay Hotel, Toronto, died April 3 in Miami from a condition brought on by hypertension of past two years. He managed and operated four hotels in Toronto and Hamilton, with The Barclay the chief stopping place and after-hours night club rendezvous for professionals during their Toronto engagements. He was also a buyer of talent for Canadian niteries.

Holding key posts in the Canadian Hotel Proprietors Assn., Turno was chairman for 10 years of its labor relations committee and secretary-treasurer for five years.

Survived by widow, two sons.

FOSTER H. HATHAWAY

Foster H. Hathaway, 57, Ohio drive-in operator, died April 5 of a heart ailment in Youngstown, O. At the time of his death he was running the Sky-Hi Drive-In Theatre in Coitsville, O., and the Mid-Way Drive-In near Conneaut, O.

Born in Cleveland, Hathaway began his film career in the 1920s as a salesman for the old Film Booking Office Co. Later he worked for Warners in a similar capacity out of its Cleveland branch. He went to Struthers, O., in 1937 and opened the Ritz, his first theatre.

His mother survives.

JOSEPH MUGGLEBEE

Joseph Mugglebee, 66, vet vaudevillian, died April 7 following a long illness at his home in Salem, Mass. Active in USO shows during World War II, he had been semi-retired for several years.

Survived by a brother and three sisters one of whom is Ruth Mugglebee, woman's editor for Hearst Boston papers.

MRS MABEL H. LeBARON

Mrs. Mabel Hollins LeBaron, wife of producer William LeBaron, and a former singer and composer, died April 8 in Beverly Hills, Cal. She turned to composing after retiring as a performer. In the course of her stage career she appeared in a number of Broadway productions of yesteryear.

Also surviving besides her husband are a niece and nephew.

PETER LASHER

Peter Lasher, 72, veteran exhibitor, died April 4 in Los Angeles, where he had been associated with Harry Popkin and Jack Y. Berman for the past 20 years. In exhibition for more than 40 years, he started the old Portal Theatre on L.A.'s Main Street.

Surviving is his widow and two daughters.

ROBERT ABLESON

Robert Ableson, 56, Paramount branch manager in Los Angeles for the last five years, died April 9 in Sawtelle, Cal., Veterans Hospital after a four-month illness. He started with Paramount more than 25 years ago as a salesman in Minneapolis.

His wife and son survive.

IRVING GIBBS

Irving Gibbs, 79, member of the 20th-Fox studio police force for 25 years and known to thousands of employees as "Gibby," died April 5 in Hollywood after a long illness. In addition to his police duties he often played himself on the screen.

His wife survives.

ALFRED GERVAIS

Alfred Gervais, 75, pioneer motion picture exhibitor, died April 1 in Ottawa. At the turn of the century, he operated a travelling film theatre in central and northern Ontario and later opened one of Ottawa's first filmers.

He is survived by 44 people including his wife, sons, daughters, sister and grandchildren.

RAYMOND B. CUNLIFFE

Raymond B. Cunliffe, 63, treasurer of the Music Operators of America and president of the Recorded Music Service Assn., died in Chicago April 10.

Survived by wife and a daughter.

AL KAYTON

Alvin J. Kayton, 59, who was a partner in the Kayton Spiero advertising agency, died April 4 of a heart attack in New York. Surviving are his wife, two daughters, a brother and three sisters.

Karl Kirksmith, 70, former cellist with symphony orchestras throughout the United States, died April 9 in Seattle. A cellist since 14, he also was a brother to the Six Kirksmith Sisters, a vaude act popular in the early part of the century.

Mrs. Bernice Dick, 38, of M-G exchange in Pittsburgh, was killed in an auto accident March 23 while on her way to work. Mrs. Marion Orris, of 20th-Fox staff, a passenger in the same car, was seriously injured.

Mrs. Al Morell, wife of Pittsburgh musician, died in that city April 4 giving birth to a baby girl. Two other daughters survive in addition to her husband.

Myer Brody, 59, former operator of the Wedge, North Philadelphia nitery, died April 9 in Philadelphia. He retired two years ago. His wife and two sons survive.

Isadore Saminsky, former Philadelphia dancer known professionally as F. George Cooper, died April 1, in Phoenix, Ariz. Brother survives.

Howard J. Ridgway, 68, retired motion picture operator, died April 8 in Philadelphia. His wife and son survive.

Father of Lyle Harding, manager of SW's Sheridan Square Theatre in Pittsburgh, died April 3 in that city.

Mother of Martin Gosch died Monday night (11) in Philadelphia. He's a video producer and ex-VARIETY mugg in Philly.

George Sheldon, 88, composer of musical comedies, died March 28 at Colwyn Bay, Wales. He also authored a number of plays.

Mother, 74, of talent agent Alvin G. Manuel, died April 6 in Hollywood.

Zanuck on (1) Stars (2) Pre-Sell

Continued from page 3

type of innovation that wouldn't require additional expenses in the theatre booth.

(2.) *The company expects to put between 12 and 14 pix into work between now and the end of the year.*

(3.) *There are now over 21,000 theatres in the world equipped for CinemaScope and the medium "has thus become the fixed motion picture standard." There should be 30,000 installations worldwide by the end of 1955.*

(4.) *20th's main purpose in entering tv was to help broaden the film audience and help exhibs via the national plugging of 20th's current and upcoming releases. (See separate story).*

Vital Subject Matter

Zanuck stressed the need for Hollywood to develop new screen personalities but at the same time said he saw a new trend in the business, i.e. a new emphasis on subject matter. "Audiences today, in most areas, are more interested in what's in a film than in anything else," he said. "We've seen a tendency of late for subject matter to be boxoffice without any stars in the picture at all. That's why we are more interested than ever in plays and books."

The 20th exec said that the studio naturally wouldn't miss out on casting a star if it could get him, but it would no longer hold up shooting on a property if it couldn't. Abroad, too, he held, "the so-called 'star' doesn't have the importance he's had to date. They're more interested there in movement and pace." Zanuck disclosed that 20th was currently negotiating for three plays and was ready to launch a very ambitious production program.

"Looking back over my years of picture making, I'm amazed to find how many films were successful without star names in them," he said. "We know now that a top star can't make a bad picture. On the other hand, a good picture can do without a top star." He recalled that he had, at times, made the mistake of waiting for a certain player and had then suited the role to the star. "In doing so, I may have dissipated the value of the property," he opined. "I'll try and avoid doing that in the future."

Improved C'Scope

Zanuck said he expected to see an improved version of CinemaScope by mid-summer, adding he doubted that 20th would be ready to produce in the new and better method before October. Involved, he said, was a camera development and a "new and exciting feature" equalling in importance the advent of CinemaScope per se. He acknowledged that CinemaScope on wide-gauge film played a part in 20th's plans.

"I doubt that it will be necessary for us to make roadshow versions under this new system," he observed. "However, we may have two versions. Frankly, we'd prefer one version that everyone can use. It all depends on whether the single version lives up in quality to what the competiton has to offer. Zanuck said the new C'Scope angle involved sound almost as much as vision but wouldn't elaborate.

"It is essential for us to make radical CinemaScope improvements as we go along," Zanuck maintained. He said that, as in the past, any new aspect of C'Scope would be offered also to the other studios to take or leave as they wish.

Zanuck said 20th's policy of sending out C'Scope sound and projection experts to the field had paid dividends and also that European resentment against CinemaScope (due to the lack of tv competition) was being overcome. "We have now more requests for CinemaScope lenses and cameras in Europe than we can ever hope to fill," he noted. In Germany alone, producers for 36 features have asked for 20th licenses. The company has a man in Germany now. "We try to encourage only the most important undertakings," Zanuck said.

He added that 20th was anxious to encourage local C'Scope production as much as possible as a means of overcoming exhib reluctance to invest in the system. Zanuck said 20th was partner in a number of foreign coproduction deals "in a minor way" and had interests in only three or four major productions. He disclosed that 20th had taken on a number of 2-D releases for foreign release "if we were interested in some personalities in those pictures."

'Crockett' Dates

Continued from page 3

a picture if they find they can turn a profit with said picture.

The exhibs' gripe was that Disney was trying to subordinate them to television as purveyors of screen entertainment to the public. Not so, answered Samuels. He claims the tv-ing "Crockett" in black and white and in three installments served to stimulate interest in seeing the film in color and widescreen.

"Crockett" is being withheld from N.Y., Chicago and L.A. theatres to avoid a clash with Disney's new cartoon feature, "Lady and the Tramp." Latter opens early summer in these three towns and Samuels wants to hold back on "Crockett" until the "Tramp" runs are underway about five weeks.

Buena Vista, Walt Disney distribution subsid, is packaging a two-reel short with its "Davy Crockett" feature. The combo release is set for early summer.

The short is "Arizona Sheepdog," a documentary in Technicolor.

MARRIAGES

Arlene Judge to Edward Cooper Heard, Las Vegas, April 9. Bride is the former film actress.

Roberta Peters to Bertram Fields, New York, April 10. Bride's a Metopera star soprano, he's a hotel exec.

Eva Jacoby to Alvan Milgram, Philadelphia, April 3. He's son of Nat Milgram, De Luxe Theatre, Buying and Booking Service and DeLuxe Premiums.

Elspeth Hunter to Kenneth MacRae, Edinburgh, April 4. He's a radio and concert singer.

Joan Elaine Landsman to Howard Honigblum, San Antonio, April 2. Bride is daughter of Albert H. Landsman, head of Statewide Drive-In Theatres in that city.

Janine Guyon to Georges Guetary, three months ago in the south of France, just announced. Bride's a French tv producer; he's a French singer.

Gladys Tepman to Dr. Edward Novitch, New York, April 3. Bride is secretary to agent Frank Sennes.

BIRTHS

Mr. and Mrs. Larry Williams, son, Burbank, Cal., April 4. Mother is vocalist on the tv program, "Help Thy Neighbor," produced by her father, Hal Styles.

Mr. and Mrs. Russell Johnson, son, North Hollywood, April 3. Mother is drama coach Kay Johnson; father is an actor.

Mr. and Mrs. George Peppard, son, Pittsburgh, April 4. Father's a Playhouse actor.

Mr. and Mrs. Anthony Pudlo, son, Pittsburgh, April 4. Mother's Arabella, of vaude and niteries.

Mr. and Mrs. David Finkel II, daughter, Pittsburgh, April 6, Mother's the daughter of Mike Shapiro, Pitt theatre owner.

Mr. and Mrs. Roy Scherer, daughter, Pittsburgh, April 4. Father's on the J. P. Harris Theatre staff.

Mr. and Mrs. Lou Teicher, son, New York, March 27. Father is with CBS Radio Network Program Dept.

Mr. and Mrs. Steve Davis, daughter, Albany, March 22. Father is new head of the station promotion unit at Young & Rubicam agency in N. Y.

Mr. and Mrs. Mel Ballerino, daughter, Hollywood, April 6. Father is casting director at Metro.

Mr. and Mrs. David Brinkley, son, Washington, recently. Father is NBC news commentator.

Mr. and Mrs. Jay Royen, son, Washington, March 29. Father is director of publicity for WRC-NBC in Washington.

Mr. and Mrs. Pat Landon, son, Philadelphia, April 3. Father is WPTZ newscaster.

Mr. and Mrs. Clark D. Race, son, Albany, March 25. Father is a WOKO announcer-deejay.

Mr. and Mrs. Sam Eddy, son, Kansas City, Mo., April 6. Father is one of the three brothers operating Eddy's night spot in K. C.

Mr. and Mrs. George Huntington, daughter, Freeport, L. I., April 9. Father is manager of sales development at ABC Radio.

Mr. and Mrs. Alan Neuman, son, New York, March 26. Father's an NBC producer-director.

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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'ALL FILMS TALK TOO MUCH'

Pat Ward Should Get Lost

It's considered classy—and classic—for any she-tramp brought to court to identify herself as "actress" or "model" or "showgirl." Small wonder the real professional troupers of feminine gender occasionally get riled at this slander by label. From Montreal last week, addressed to the editor of VARIETY, came the following telegram:

"Tried to phone you today after reading the horrifying news that Pat Ward was being booked at the Stage Coach Inn, South Hackensack, N. J. AGVA tells me, via telephone, mine was the only protest so far. In defense of all decent women in and out of our profession surely you can do something to help us uphold our professional careers. Please do something, before it is too late, with your paper which is the most important voice we have. (signed) *Karen Chandler."*

Miss Chandler's point is well taken. The booking of Pat Ward into the Stage Coach Inn was "from hunger." But public reaction has already been felt and probably no more will be heard. VARIETY adds that this is mockery of, rather than a sample of, "showmanship." The taboo of New Jersey's Alcoholic Beverage Control was inevitable. Liquor licenses are bestowed only upon establishments which can meet a passing grade for respectability.

"Freak" bookings in the old Willie Hammerstein era at the Victoria Theatre in N. Y. included many a gunmoll who had dispatched her husband or paramour. (Necessarily only those acquitted by the jury were available for theatrical dates). It was then, it is now, a one-shot type of notoriety and a blowzy kind of come-on.

For sure Pat Ward will never be admitted to the theatrical profession. She joined an older one very young. Miss Ward's own bad taste is exceeded only by the bad taste of the business men in her life. *Abel.*

TV Edging Out B'way as Major Source for Pix Play Material

There's no doubt about it now—legit has taken a backseat to television in supplying plays for Hollywood treatment. The tv-to-pix beat has displaced Broadway—temporarily at least—as the mainmost proving ground. Paddy Chayefsky's "Marty" started the party under the Hecht-Lancaster banner (and is the first in release) and currently there are more than half a dozen on their way to the Coast lots in the smallscreen to bigscreen processional.

Latest slated to go before the cameras is Rod Serling's "The Rack" in a swift buyup by Metro (and retitled "Court Martial") since the play was given only last week on the U. S. Steel hour over ABC-TV. This makes it one-two for Serling, with his "Patterns" (done twice within a month on NBC-TV's Kraft TV Theatre) going to Jed Harris and Michael Myerberg for an indie production. (Metro has also bought "Fearful Decision," kidnapper themer starring Ralph Bellamy and presented by U. S. Steel in the 1953-54 season.) Although Serling is under a shortterm pact on the Coast, it's for 20th-Fox, where he was assigned to adapt the novel, "The Day the Century Ended." His "Rack" will be screenplayed by Stewart Stern.

Another one-two puncher is Reginald Rose who, like Serling, is a

(Continued on page 71)

Keith Birthplace Plague

Hillsborough, N, H., April 19.

One of this year's projects of the Hillsborough Historical Society will be the erection of a bronze plaque at the birthplace here of Benjamin Franklin Keith, founder of the theatre chain.

The group will also honor the memory of two other Hillsborough notables, President Franklin Pierce and Benjamin P. Cheney, founder of the first American Express Co.

Stars Hit Road For Own Films

With top stars more and more taking a partial ownership in their films, they're also hitting the road to help in the promotion of them. This is part of the reason behind the number of name players now doing the p.a. bit in various parts of the country, either showing up at openings or making the press-radio-tv rounds.

Kirk Douglas is traveling for "Man Without a Star," Universal entry. Greer Garson and Dana Andrews were among those visiting

(Continued on page 71)

O'SEAS SHOCKERS ALSO LAMBASTED

In a unique report on the worldwide film scene, writer-director Delmar Daves opines that sex in many foreign pictures has become so stereotyped that it's laughable. In others, there's such an attempt to achieve realism that a startlingly offensive breach of good taste results.

Daves' report is in the form of a 20-page letter sent to Y. Frank Freeman, president of Motion Picture Producers Assn., in which he comments on 36 features and a number of shorts he had seen at the Uruguay Film Festival. Copies were circulated among others in the film business.

Daves, who's a vet of 25 years in writing and directing Yankee pix, is critical of current Italian product. One Italo entry he covered in the report, he said, "impressed me as an example of the dissipation of what was once the strength of the post-war Italian films: honesty and realism. It was these latter factors that made these earlier stories so striking, so immediately popular in Italy and abroad, and the technique carried over as the introduction of the various Italian beauties gave an added fillip to the films. In these earlier years the story was the star of their films, then, gradually, the star system developed and the story emphasis shrunk and with this deemphasis on story came the whole train of evils that come when the star wins approval of every step of the film (as the Italians regretfully told me was too often true in Italy and thus, they feel, wreck-

(Continued on page 18)

SHOW BIZ'S ROLE IN DR. SALK'S VICTORY

By BOB CHANDLER

Show business, past and present, played a prominent role last week when Dr. Jonas E. Salk's polio vaccine was proclaimed a success and methods immediately announced to immunize the country's population against the disease.

In an era when individual stars as well as the entertainment community as a whole have become the key espousers of charitable and disease-fighting causes, the National Foundation for Infantile Paralysis stands out as the granddaddy of them all, a cause with which show biz became immediately identified and with which it's been a driving force since the beginning.

The entertainment business, of

(Continued on page 62)

That 'Fired By Godfrey' Tag Serves Acts As Springboard To Bigtime

"Fired by Arthur Godfrey" is becoming a better billing line for the talent array than being ballied as part of the AG show in their off-the-track (nitery, etc.) bookings. Julius LaRosa went on to about $250,000 per annum after Godfrey "humiliated" the singer 18 months ago. Marion Marlowe, pinkslipped last week off Godfrey's CBS-TV "Friends" and his other radio-tv shows, along with two other acts and three writers, will rise from her $1,500 AG fee to 3G per for six shots on Ed Sullivan's "Toast of the Town," starting Sunday (24). It ain't as steady as with AG, but she has other bookings as well.

Since Sullivan was the first to give multiple-appearance asylum to LaRosa, incurring the wrath of Godfrey, there is now no doubt that the "Toast"-master has become the Palace to Godfrey's "family time" circuit. The Mariners (4), with Godfrey for well over eight years, filled a concert date in Dedham, Mass., last Friday (15) night

(Continued on page 59)

McCoy Sheriff In 'Okla.'

Minneapolis, April 19.

Role of the sheriff in the current St. Paul Opera Co. production of "Oklahoma" is being played by the real thing. He's Tom Gibbons, former heavyweight boxer who fought Jack Dempsey for the championship in 1923 at Shelby, Mont.

The ex-pugilist is sheriff of Ramsay County, in which St. Paul is located. The "Oklahoma" stint is Gibbons' first acting attempt. He says he's enjoying it, but has no intention of giving up his badge to make a career of it.

Como's $9,000,000 Worth of Backers

For the first time in years Chesterfield will be missing from the Perry Como bankroller ranks in the fall, when the singer shifts over to NBC for his full-hour Saturday night (8 to 9) variety layout. NBC has finally parcelled out the co-sponsorship segments (a number of clients wanted in) and when the fall curtain goes up it will be Kleenex, Sheaffer Pen and Monsanto for the three-way participating sponsorship ride. All told, it'll fetch NBC $9,000,000 in revenue on a 52-week contract, with the three sponsors splitting up the tab evenly.

This will represent Monsanto's first major invasion into the big-time tv programming sweepstakes. Originally they were interested in sponsoring the Monday night Robert Montgomery dramatic show, but this would have created a product conflict, pitting Monsanto back-to-back with a rival outfit, Dow Chemical (which sponsors "Medic.")

Interesting aspect of the new sponsorship array is that it means a continuance of the Saturday 8 to 9 berthing for Sheaffer Pen, which had a longtime identity with the Jackie Gleason Show, same time, on CBS, until its recent checkout.

U.S. PROBES JUKE MFRS. AS TRUST; O.O. MOBSTERS

Chicago, April 19.

The Dept. of Justice yesterday (Mon.) launched a far-flung probe of jukebox industry here, issuing subpoenas for books and records of five major manufacturers and two unions involved. The local U.S. attorney's office is seeking evidence of monopolistic practices in restraint of trade under the Sherman antitrust law, as well as evidence of other illegal activities.

The Chicago Crime Commission,

(Continued on page 71)

Beefs Heard on Pat Ward Nitery Date, But Union Can't Nix Membership

The American Guild of Variety Artists has a problem on its hands. The union has to consider the application of Pat Ward, one of the central figures in the Mickey Jelke case, who has applied for membership as a singer. She has been booked at the Paraglide, Hempstead, L. I., for two days, starting April 29. She had been booked into the Stagecoach Inn, So. Hackensack, N. J., but the New Jersey Liquor Board threatened to revoke the spot's license if it went through with the engagement of the former prostitute. She's getting $125 for the weekend at the L. I. spot.

Meanwhile, the union has no

(Continued on page 62)

HERO ALVIN YORK DUNNED FOR TAXES

Washington, April 19.

Question of whether World War I hero Alvin York sold Warner Bros. a capital asset when he gave them the right to make the picture, "Sergeant York," about 15 years ago, will be tested in the U. S. Tax Court in Nashville, next month.

Internal Revenue Service claims York owes $85,442 in income taxes on the $134,338 he received in film royalties in 1942-43 from the picture based on his life. York contends he sold a capital asset and should pay only the lower capital gains tax rate.

Issue of capital gains, and when it applies, has become increasingly moot since Dwight Eisenhower's war memoirs were taxed only at the 26% rate.

COMPO's Poll of 'People's Choice' Will Precede Oscars By 3 Months

The audience poll anent best pictures and players of the year is shaping along elaborate lines with industry thinking now trending toward full-blown bally of the old school tradition. Instead of making the project a cut and dried affair via the simple solicitation of votes in theatre lobbies, some Council of Motion Picture Organizations are aiming to give it the excitement inherent in an important election.

One plan under discussion would have actors and actresses hitting the road on p.a. tours designed to win ballots for themselves. Participating in this end of the campaign likely will be candidates for "most promising young player" citations. Best femme and male performances and best film also will be voted upon.

As for the nomenclature, COMPO special counsel Robert W. Coyne wants to get away from "audience poll" billing on the theory this strikes a flat note. He's in favor of something like "The People's Choice."

COMPO toppers took a giant step ahead with the enterprise over the past week with agreement by Elmer C. Rhoden, head of National Theatres, to serve as national chairman. It's pointed out that Rhoden has the industry stature to influence many circuits and indie operators to participate from all parts of the country. The main national chains already have pledged to join in. The voting is to run from Thanksgiving Day to Dec. 7.

COMPO-ites have reiterated that the poll will in no way interfere with or impair the values of the Academy Awards. The COMPO undertaking, it's underlined, will precede the Oscar derby by three months, and will differ in that the public, rather than the inside-the-tradesters, will determine the winners.

$45,000 Talent Bill For Ohio Supermarket Chain Customers' Cuffo Shows

Youngstown, O., April 19.

Century Food Markets Co., local supermarket chain, has found a new way to get customers—give them a good show in exchange for $25 worth of cash register receipts. This year the firm will offer its second "Show of Shows" to its customers, in celebration of its 15th anniversary, in the large Stambaugh Auditorium, the week of May 17. This means 16 shows, with two each night, at 7 and 9:30 p.m., and matinees May 21 and 22, Saturday and Sunday, at 3 p.m.

In addition, also originating in the Stambaugh Auditorium, will be Marjorie Mariner's two-hour tv show, May 20, 1 to 3 p.m., and Susie Sidesaddle's two-hour children's show, May 21, 11 a.m. to 1 p.m. These shows are sponsored

(Continued on page 62)

RANK TV PACKAGE

Oliver Unger Believed Hitting London for a Deal

Trip of Oliver Unger of National Telefilm Associates to London has tradesters wondering whether he'll be huddling with the J. Arthur Rank Org on that still unsold package of 52 Rank features still being offered around for tv in N.Y.

Unger was involved recently in negotiations for the acquisition of seven Korda features for tv. These pix were handled in the U.S. by Ilya Lopert. Morris Helprin, Korda's U.S. rep, also is in London now.

There's never been a price put on the Rank package, the outfit inviting bids from U.S. tv film distribs. Latter are said to be hesitant to enter into a bidding situation. One offer reportedly was for $10,000 per picture against a percentage. So far, it hasn't been accepted.

'Jones' Barred in France Until 1971 on Grounds Bizet Score 'Desecrated'

Hollywood, April 19.

Otto Preminger's "Carmen Jones," currently playing in England, won't be available for showing in France until 1971, under the Berne convention agreement, which applies to this 20th-Fox release, and in other Continental countries even later.

Continental release is being held up by the publishers of George A. Bizet's music, who have announced they will continue this ban so long as they have any control on copyrights under the Berne agreements. Bizet wrote the opera, "Carmen," on which the film is based. Publishers aren't raising any coin issue; to them, it's principle—they feel Bizet's music was "desecrated" by the writing of new, English lyrics and performances by a non-operatic, Negro cast.

Musical is slated for screening next month at the Cannes Film Festival, but 20th-Fox okayed it only after company was indemnified against any possible law suit. Understood company gave nod only because it's a non-admission showing.

Asks Aural-Visual Record Of Drunk Driving Pinches

Concord, N. H., April 19.

Atty. Gen. Louis C. Wyman has proposed in a letter to all the county solicitors in New Hampshire that film be shot while a tipsy suspect takes the standard sobriety test of walking a straight line.

Furthermore, the state prosecutor would have tape recordings made during police questioning of motorists apprehended on tipsy charges.

HORACE HEIDT
For Swift & Co.
Offices—J. Walter Thompson, Chicago

See Gala Tix Orgy For Vienna Opera

Reopening this fall of the Vienna Opera House, resplendently rebuilt after its wartime bombing, will not bring with it enormous splash and excitement, but a ticket situation that will make Broadway legit specs look like pikers. Reopening is generally regarded as the year's major musical event in Western Europe.

Although preem isn't due until Nov. 5, the Minister of Education has been besieged with requests for info on tickets, and has already sent out notification about ducats. Time limit to file requests for seats for the first month (Nov. 5-Dec. 5) is April 28, with payments to be made in June.

Prices for the first week will run from $200 for first-row seats down to 50c "standing row." Boxes for six persons sell at $650. Prices are lower after the first week.

Those who've already asked for ducats have received a gentle hint, unofficially of course, that a "generous" compensation (double, treble) is expected. Informant adds the fact that "the deputies in Parliament already have their prices."

London Paper Strike Is Settled; Show Biz Returning to Normal

London, April 19.

The London newspaper strike has been settled, with publication resuming Thursday (21). Show biz was hard-hit by the strike, which ran into its fourth week. Limited news of openings cut into film and legit receipts for recent entries. Biz for Maurice Chevalier, for instance, indicated the public probably didn't know he was here.

The BBC, at 8:15 a.m., had been making some attempt to air show biz. Two recent major Broadway imports failed to get reviews because of the strike. They were

(Continued on page 62)

MERCER PAYS 300G TO CLEAR FAMILY NAME

Johnny Mercer has cleared up the family name in his hometown of Savannah. Tunesmith recently deposited a $300,000 check in a Savannah bank to pay off about 500 holders of certificates of deposit with his late father's G. A. Mercer Co., real estate and insurance firm. It failed 28 years ago.

Paying off the family debt had been an expressed wish of his father and Mercer's longtime ambition. Questioned about the payoff on the Coast, Mercer said, "I don't want any publicity. It's just a family affair."

Einstein Postmortem

Ad agencies and networks wouldn't touch dramatic or documentary stuff themed on Albert Einstein. He was considered too "offbeat" in his views. One top tv playshop last season nixed a script for that reason.

But now that he's dead, radio-tv latched on to the savant with stirring sagas.

Nostalgia—And Gunsmoke

Workmen were repairing the air-conditioning unit on the editorial floor of the VARIETY edifice the other day (let the advertising dept. sweat—they're supposed to be out chasing business, anyhow) and this served as a natural reminder that fashion mannequins used to come down from the platform in the days when the premises were occupied by the modiste establishment of Mme. Frances (Mrs. Nate Spingold of Columbia Pictures) and that 20 years after the mannequins had departed the late Jack Pulaski insisted he was still picking hairpins out of his typewriter.

Thoughts of past decades come readily to mind this year because of the preparations—now in full swing—for our Golden Jubilee Edition. In the course of researching the history spanned by 50 years of publishing, amusing details of yesteryear are recalled. Many of these sidelights are being expressed in this Page 2 space. For example, there used to be an "Artist's Forum." In it vaudeville actors, or anybody else, sounded off about things and stuff, or—frequently—a critic's notice. Again there used to be, each issue, a listing of mail being held c/o VARIETY for performers. They could write in or come in. The mail was kept on the ground floor in cubicles marked alphabetically. These pigeonholes had once been used for the millinery department of Mme. Frances.

There is no longer any need to run a mail-forwarding service. But it's amusing to know that in the course of time the "actor's mail" was occasionally used as a blind by persons not in show biz at all who were on the lam.

Another VARIETY service from way back was "registering" vaudeville (and later radio) scripts. This was the Protected Materials Dept. and was very vital in the then highly competitive struggle for rights to "originality." Time, too, has passed by in this regard.

When income tax began hitting the average Joe, VARIETY had Internal Revenue men stationed in the office to assist troupers—quite a novelty in its time. (Historic parenthesis: the first U. S. income was enacted during the Civil War, was a flat 10% over $10,000, and was abolished in 1872 and not revived until 1913).

Another bygone custom of this paper was to republish each issue a digest of news from VARIETY of 15 years before, and news from the Clipper of 50 years before. The Clipper was the oldest of the theatrical tradepapers and was purchased, on its last legs, by VARIETY. The Clipper is a goldmine of Americana back to before the Civil War—but the files are sealed out of sheer necessity since VARIETY is not a public library for scholars. Old copies of the Clipper have the disadvantage of being printed in tiny "pearl" type, about half the size of the present 8 pt. Roman you are now reading. A great amount of the news in the Clipper had to do with sports and it is interesting to note in passing that most of the 19th Century theatrical "trades" operated as a link between boxing and other organized sports and entertainment—it was all part of the "night life" dominated by men—with feminine patronage minor.

Incidentally, "intermission" at many legitimate theatres in the 1870s and 1880s often lasted only just long enough for the stagehands to rush the change of scenery. Men did not leave their seats because of their ladies and because men then smoked cigars, and never in the presence of the tender opposition.

A dramatic moment during the lifetime of the founder of VARIETY was the firing of a revolver bullet through the front window. Sime, who was editing copy at the moment, never looked up. But he made one concession: the next day he had his desk turned round so that he faced out toward the street and no longer offered the back of his head as a target.

MRS. DORE SCHARY'S ART

Under Her Nom de Canvas (Miriam Svet) She'll Exhibit in N. Y.

Miriam Svet, who in private life is the wife of Metro production chief Dore Schary, is scheduled to arrive in New York Sunday (24) to attend the opening of an exhibition of her paintings at the Associated American Artists Galleries.

Three-week showing, which will begin next Tues. (26), will have some 26 new canvasses on display. A highlight of the exhibition will be Shakespearean paintings portraying Portia, King Lear, et al, as they appear in Mrs. Schary's mind's eye after reading the classics.

Same day as her art show, Schary will address the Sales Executives' Club in N. Y.

Goetz Stepping Down As Metro's British Head

London, April 19.

Ben Goetz, chairman and managing director of Metro's British Studios and executive producer for all Metro's British production, is due to return to Hollywood this summer. His 10-year pact with the company expires April 30, but he's staying on at the Elstree studio to see the completion of its two current productions, "Quentin Durward" and "Bowhani Junction."

These films are expected to be off the floor in July, when Goetz will return to Hollywood. He probably will take up an administrative post at Culver City.

Jessel Sparking Friars Fete for Sammy Davis Jr.

George Jessel is sparking a Friars Club dinner (on the Coast, and by the Hollywood branch) for Sammy Davis Jr., the first time a colored artist has been kudosed at a Friars' affair. Usually the Coast Friars' revenues go almost wholly to three local hospitals, City of Hope, Cedars of Lebanon and St. John's, the latter hosp in Santa Monica. The Negro Actors Guild would also be a beneficiary of the Davis fete.

Per almost always, Jessel is the toastmaster.

See Hand Of Ben Smith On Rep's Wall St. Spurt; Common At New Peak

The hand of Bernard E. (Ben) Smith, leader of the dissident move against Republic Pictures, was seen in Wall Street as behind the steady rise in Republic common stock last week and early this week. Biggest spurt came Monday (18) when the shares rose 50c to a new 1955 high of 7⅞, in greatly increased trading. Volume rose to 24,000 shares in Rep common Monday, highest it has been in many weeks. It held around 7⅞ at the close yesterday (Tues.) despite a spotty market.

Accumulation of Republic common is regarded in the Street as a prime move towards obtaining a strong hand in the film company's management. Rep preferred shares are held fairly closely, while the common, representing in some instances numerous stockholders not happy over the dividend policy over the years, would be easier to obtain, in the opinion of financial observers.

The closing price yesterday compares with the 6½ to 6⅝ range of last Wednesday (13), when vol-

(Continued on page 62)

Dartmouth College Films To Service Television

Hanover, N. H., April 19.

New motion picture studios for the production of educational films have been opened at Dartmouth College here with Robert L. Allen, assistant secretary of the college, in charge of the project.

"Our aim," he said, "is to produce for use in television stations throughout the country a series of motion pictures of general appeal that will explain Dartmouth and higher education in a liberal arts college."

The staff of the studios, located in Fairbanks Hall, includes J. Blair Watson Jr., director; Adrian N. Bouchard, college photographer, chief cameraman, and Prof. Almon B. Ives of the Dartmouth speech department, technical assistant.

The new outfit is known as Dartmouth College Films.

4/20

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BOOK VS. BOXOFFICE 'SELLERS'

Silverstone Reports Mex., Argentine Features Soon Will Be CinemaScoped

Twentieth Century-Fox is doing everything possible to encourage production of local CinemaScope pix in Latin America, particularly in Mexico and Argentina where producers are very interested in the system, Murray Silverstone, 20th-Fox International prexy, said in N. Y. yesterday on returning from a two-month swing through the territory.

He reported that Gen. Abelardo Rodriguez, 20th's exhibition partner in Mexico, would definitely make several C'Scope films this year. In addition, 20th has agreed to license Argentine producer Cesar Amadori to make two C'Scope tinters, with full Argentine government sanction. None of these projects are coproductions and 20th won't necessarily distribute the films.

Silverstone, in predicting another record foreign year for 20th in 1955, said the company's Latinamerican billings in the past 15 weeks were ahead by 46% over the comparable period in 1954. The Southamerican increase was put at 59% and the Centralamerican boost at 33%. Latin America with some 1,000 C'Scope installations at the moment (most of them with stereophonic sound), today accounts for 22% of 20th's total foreign revenue, Silverstone stimated. He thought the figure would continue to rise.

The 20th foreign topper said his

(Continued on page 20)

Heard of 'Em

French pic, "La Rage Au Corps," produced by Jacques Gautier, has been acquired by Pacemaker Pictures for the U. S. and possessions. Film deals with a nymphomaniac.

According to Max Goldberg, Pacemaker prez, "La Rage" may be dubbed. However, it's expected to play N. Y. with subtitles. Gautier originally negotiated for release of the film via Allied Artists. However, deal fell through when it became obvious that it could never get the Code seal.

20th Scoops Up 4 Plays, Novels; Now Eyes Video

Twentieth Century-Fox story buying binge is continuing, with the studio adding two plays and two novels to its list of properties. Company so far has stayed clear of the tv field, but it's openly admitted that, should a good tv script come along, 20th wouldn't turn it down.

Latest 20th acquisitions include "A Room Full of Roses" on a preproduction deal. Play will be produced this fall; "The Painted Days," an unproduced play by John Byrne, and "Boy on a Dolphin," a novel by a British writer, David Divine. Also "Four Winds" by William Beaty.

"At least you can't say we aren't buying quality material," observed a 20th spokesman in N.Y. "Now it's up to the studio to make good pictures from it."

20th already owns two of the hit plays currently on Broadway—"Bus Stop" and "Anastasia"—and it has money in "Ankles Aweigh." Studio also will make "Can Can" and is set to do "The King and I" as a musical remake of "Anna and the King of Siam," using the Rodgers & Hammerstein score.

"A Room Full of Roses" is an Edith Summer play which Guthrie McClintic and Stanley Gilkey are set to produce this fall. It's a sensitive drama about the impact of divorce on a young girl. Ceiling price 20th will pay for the play is set at "under $200,000" by a 20th exec.

Cuba to Forget 10% Royalty Tax

Cuban government has, to all intents and purposes, called off its proposed 10% royalty tax on the N. Y. share of the American film companies.

While no formal action has been taken by the government, the Motion Picture Export Assn. tax committee has returned from Havana with the firm impression that Manuel de la Torro, director general of direct taxation, had come to the conclusion that the N. Y. share was not properly subject to the tax.

Levy originally was imposed in 1943 and is being applied retroactively by the Cubans. If actually collected, it would run to about $2,000,000.

The MPEA tax committee, consisting of William H. Roberts and Albert A. Fisher, told the companies in a special report last week that de la Torro was now against the tax, but that he'd still have to take the matter up with Garcia Rayneri, the Treasury Minister.

Interesting aspect of the Cuban tax problem was the willingness of the U. S. Embassy to take a part in the talks. However, seeing the favorable turn of events, the Embassy decided to leave well enough alone. The American distribs had actually been assessed, and their appeals had been denied, when the Cuban government changed its mind.

DENNIS O'KEEFE EXPANDS

He's Producer-Director-Author — Trending Away From Acting

Hollywood, April 19.

20th Century-Fox has bought "Angela" produced, directed, written and co-starred by Dennis O'Keefe in Italy. For early release.

O'Keefe weary of acting, now is in N. Y. trying to negotiate deal with either Columbia or United Artists for two pix he'll produce and direct for Patria Pictures, which Steve Pallos is partner.

MONTAGUE'S STOCK SHIFT

Abe Montague, Columbia v.p.-sales manager, has unloaded 2,800 shares of Col common stock, reducing his ownership to 10,738 shares.

Montague sold 2,400 shares and gifted 400.

Daiei Copper of Prizes, Topper of Jap Profits

Tokyo, April 19.

The Daiei Motion Picture Co., producers of the Academy Award winning "Gate of Hell" and the earlier internationally acclaimed "Rashamon," was the top earning concern in Tokyo for the month of January, 1955, according to figures released by tax authorities. Two other film firms, Toho and Nikkatsu were in third and fourth place respectively.

Daiei's gross of $1,513,000 came from proceeds of six big b.o. films released during the month including one import from the U. S., Walt Disney's "Living Desert." The RKO release accounted for $75,000. During the month Daiei also sold ten houses of its chain.

Toho's gross of $950,000 came mainly from rental of the Ernie Pyle Theatre to the U. S. Security Forces, a monthly income which ended Jan. 28 when the house was released by the military to Toho. It opened last week as the Tokyo Takarazuka, after extensive face lifting, with the Italian Film Festival. Toho also released four of its own films during the month.

Nikkatsu earned $385,000 during the month. Second place earner was The Nippon Refrigeration Co. with $111,000.

LITERARY TITLES OFTEN DUBIOUS

Current 20th-Fox emphasis on "presold" properties, particularly bestsellers, has highlighted the question of whether or not to keep the original book or play tag for the screen version.

First inclination, of course, is to stick to a title that's already been advertised and that is known to millions. However, that policy has its pitfalls.

Example is "Man Called Peter," biog of Peter Marshall. It's agreed that, while the book was a bestseller, there may be a tendency on the part of the public to mistake the title for a pic of Biblical era.

Not staking too much confidence in the educational background of the public, 20th last week decided to change the title of its upcoming "Sir Walter Raleigh." Explanation was that it might be misunderstood to denote a contemporary British "gentleman." In "Violent Saturday," 20th again has a problem. Story, under that title, was widely read in serialized form. Yet the word "Violent" in a title, many feel, automatically keeps a lot of people away.

Upcoming on the 20th sked is "View from Pompey's Head." According to present plans, the title will be retained for the film. It deals with the return of a man to his Southern hometown where he meets up with his past. Book has been a big hit. Yet some 20th execs fear that the reference to Pompey may be misleading, suggesting an Italian volcano, and they're hoping that the title will be changed prior to release.

Attempt is being made to settle on titles in advance of shooting a film. In the case of "Sir Walter Raleigh," for instance, switch comes with the film already in the can. Inevitably, a good deal of advance publicity gets lost that way.

In the past, 20th has stuck pretty close to original book titles. "Desiree" and "The Egyptian" are just two examples. Upcoming are "The Seven Year Itch," 'A Many Splendored Thing" (from the Hans Su-Yin book), "Bus Stop," etc., all with the original tags.

20th's Data on Circuits in 1954; Roxy, N.Y., Revenues Off 46.7%

Twentieth Century-Fox revenue from U. S. and Canadian circuits was down in 1954 by only 0.13% from 1953 rentals whereas income from all other accounts dropped by 8.8%.

Most striking drop last year was registered by the Roxy Theatre, N. Y., which played off most of the 20th CinemaScopers. 20th's take from the Roxy last year ran to $835,936, a reduction of 46.76% from the $1,570,285 in rentals which the big house delivered in 1953, the year when it teed off CinemaScope with "The Robe."

20th's overall sales revenue last year, from all types of theatres, came to $65,018,411, a drop of 3.4% from the $67,309,274 in rentals for 1953 when C'Scope first hit the screens of the nation.

Breakdown shows a 20th rental take from National Theatres in 1954 of $7,143,810 (down 11.11%); from Paramount Theatres, $6,890,000 (up 8.13%); from Loew's $921,-

(Continued on page 62)

Clip Cannibal Crack

Passion a la Hollywood is still raising censor eyebrows, even in countries like Australia.

Aussie censor recently deleted from the film "Take Me To Town" a stormy embrace scene. Actually, his objection centered on a single sentence.

After a fervent kiss, the hero whispers to the girl: "All I want is a bite out of you!"

Turks Offer Plan For Long-Range Earning Takeout

Turkish government has come through with a proposal for a long-term liquidation of accumulated U.S. film earnings in Turkey up to March 1, 1955. Involved are monthly payments of $15,000 between May and September of this year, the remittances to be raised to $25,000 as of October. The Turks earlier had offered $25,000 a month but later reduced it.

The current proposal would remit $175,000 between May and September and $25,000 after that without a period-termination date. The Turks originally proposed to pay $25,000 for 24 months after October, i.e. through September 1957, in liquidation of the debt.

The Turkish letter was unclear in two aspects: it failed to specify an exchange rate and it appeared to include the independents in the settlement, a move which wouldn't be acceptable to MPEA. Specific language of the Turkish proposal in that respect was:

"In case that this way of settlement should be acceptable to the companies, I request that the necessary steps be taken so that these provisions be also extended to pay-

(Continued on page 20)

Florida Producer Aims at 6 a Yr.

Orlando, Fla., April 19.

Empire Studios Inc., local film-making outfit which has a multiple releasing pact with Republic Pictures, is revamping its financial structure in an effort to step up production to the point where the company can turn out a minimum of six feature length films a year.

Under a plan approved by Empire stockholders at the annual meet last week an issue of 60,000 shares of common stock will be marketed. Meantime, outstanding stock in the company will be recalled, according to Empire prez R. John Hugh, and reissued on a 25-to-1 basis.

Empire, which recently deliv-

(Continued on page 20)

National Boxoffice Survey

Biz Dips Post-Holiday; 'Eden' New Champ, 'Man' 2d, 'Jungle' 3d, 'Slipper,' 'Girl,' 'Star' Next

Current stanza finds most exhibitors experiencing usual post-Easter holiday week decline, with the number of holdovers also contributing to downbeat. Changeable weather also is hurting in some spots while few of newcomers are providing much help.

"East of Eden" (WB) is pushing up to first place by dint of new playdates and uniformly excellent engagements. Vast majority of dates are big to great. "Man Called Peter" (20th), champ last week, is a close second and playing in more keys. It is smash in only five keys out of some 20 covered by VARIETY correspondents.

"Blackboard Jungle" (M-G), still not out in keys too extensively, is pushing up to third while "Glass Slipper," also from Metro, is fourth. "Country Girl" (Par) is dipping to fifth, largely because now almost exclusively on longrun dates.

"Man Without Star" (U) is finishing sixth, with "Untamed" (20th) seventh. "Cinerama" (Indie) is landing eighth position. "Hit Deck" (M-G) is taking ninth money while "Revenge of Creature" (U) is 10th.

"Gate of Hell" (Indie), "Doctor in House" (Rep), "Purple Plain" (UA) and "Long Gray Line" (Col) are runner-up films in that sequence.

"Marty" (UA) looms as standout newcomer, with a near-record opening round at the arty Sutton, N. Y. It seems assured of a long-run there. "Run For Cover" (Par) is a bit uneven this session. "Rage At Dawn" (RKO), also new, is fine in Buffalo.

"Strange Lady in Town" (WB) shapes big in Boston, but modest in Philly. Another new entry, "End of Affair" (Col), is rated fair in L. A.

"Cinerama Holiday" (Indie), now in four keys, soared to a new all-time high in N. Y., is sock both in Pitt and St. Louis, and wow in Philly. "Conquest of Space" (Par) looks spotty in current round.

"Chief Crazy Horse" (U) is rated stout in Balto. "N. Y. Confidential" looms big in Omaha. "White Feather" (20th) is light in Minneapolis.

"Wayward Wife" (IFE) is holding up nicely in second N. Y. session. "On Waterfront" (Col), around for second time in several keys, is trim in St. Loo and Balto, great in Minneapolis and okay in Cleveland.

"Gangbusters" (Indie), solid in Chi, is okay in Seattle. "Capt. Lightfoot" (U) shapes fine in Omaha.

(Complete Boxoffice Reports on Pages 8-9)

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Foreign Spotlight on Mike Frankovich

Has Stages in London, Rome, Madrid — Knows Where Frozen Funds Are Buried

London, April 19.

The most active and dominant figure in motion picture production, international-wise, on this side of the Atlantic is an American, Mike Frankovich, who holds stage space in London, Rome and Madrid for his varied producer interests. He has just rented three floors of the Eros Bldg. here to house his expanding production activities.

On the strength of his recent picture, "Rebound," starring Stewart Granger and Jean Simmons, he landed a six-picture deal with Columbia, which will distribute film. He also has a two-picture releasing deal with Allied Artists and a releasing arrangement with British Lion. Additionally, he is supervising and arranging the financing for several other productions being made abroad.

Frankovich has two of his own production companies, Locations Unlimited and Hemisphere Productions, and also has a tie-in with the British Eros Productions, under whose banner he sometimes produces. He currently is prepping two films, "Joe MacBeth," starring Paul Douglas, which will get underway in Scotland in May as his first for Columbia under the new pact. The other is "Matador," for Allied Artists.

This will be co-produced with Jose Ferrer, who also will star in and direct. A second unit currently is touring Spain to get bullfight footage. Second for AA will be "Thunderstorm," to co-star Linda Christian and Carlos Thompson.

It's understood that Frankovich's bookkeeping system includes an accurate, up-to-the-minute record of every cent of frozen coin belonging to U. S. producers outside America, which allows him to make deals for investments in his pictures.

Full Readings by Cast Before 'Big Knife' Rolls; Goal 15-Day Schedule

Hollywood, April 19.

Robert Aldrich is borrowing from legit in prepping "The Big Knife," United Artists release, via full readings before the cameras roll. Run-throughs of the entire script are designed to iron out any possible hitches in dialog and story situation and cut the shooting to a brief 15-day schedule. The rehearsals started last week.

James Poe, who adapted the pic from the Clifford Odets play, and Aldrich will sit in on the run-throughs. Whenever a cast member has a problem with phraseology or offers a dialog idea those directly concerned will thus be on hand to make possible changes. This approach traditionally is taken in stage production. In line with this, Aldrich points out that most of the "Knife" players have legit backgrounds and are particularly equipped for the script readings. Cast includes Jack Palance, Ida Lupino, Wendell Corey, Rod Steiger, Everett Sloane and Shelley Winters.

The Odets play centered on a man who forfeits his soul for a hold on fame and fortune as a film star. When presented in 1949, some in the film industry felt it was an attack upon Hollywood.

Missouri Antitrust Suit; 400-Seater Asks $300,000

St. Louis, April 19.

A $300,000 treble damage antisuit was filed last week in the U. S. District Court here by Earl E. and Pauline Williams, co-owners of the Venita, a 400-seat house in Herculaneum, Mo., against 10 distributing film distributing companies and the Miller Theatres, Inc., operators of houses in Festus and Crystal City, Mo.

The petition charges that because the distributors "illegally refused" to give the plaintiffs firstrun pictures for showing in the Venita they were forced to shutter the house in June, 1952. Defendants named in the suit are Paramount, Columbia, Warner Brothers, 20 Century-Fox, Universal, Loew's, RKO, United Artists, Republic and Monogram.

Re-Tagging Taina

Metro is riding high on the promotional tieup front with a contest offering $100,000 in prizes to the public for choosing a new name for Taina Elg. She's an import from Finland making her bow in "The Prodigal" and M-G is giving her the buildup routine.

The 100G sweepstakes is being run by Armour & Co.; M-G is in on it gratis. Nearly 60,000 stores which handle Armour products will be the outlets for contest blanks.

Another TV Script Bought; Allied Artists to Shoot ABC's 'Crime in Streets'

Hollywood, April 19.

"Crime in the Streets," a television play by Reginald Rose, has been acquired for filming by Allied Artists. A story of juvenile delinquency in New York, "Crime" was originally presented live on the "Elgin Hour" via ABC-TV several weeks ago.

Deal calls for Rose to receive a substantial down payment plus a percentage of the profits. His service as scripter is included in the arrangement.

If AA decides to film the picture in Gotham, which it is now weighing, Sidney Lumet, who directed the teleplay, may repeat his assignment. In addition, AA is dickering with John Cassavetes to recreate his starring role. Vincent Fennelly has been assigned as producer. The picture is tentatively scheduled to roll this summer.

Incidentally, Rose's "12 Angry Men," which won the author an Emmy for best dramatic script of the year, is also up for filming. An indie company is currently negotiating for a United Artists deal.

Sam Jaffe office here repped Rose in the "Crime" deal in cooperation with his New York agent, Ashley Steiner.

Charles B. Moss Sails

Charles B. Moss, exec director of B. S. Moss Theatres and the N.Y. first-run Criterion, leaves for Europe on the Queen Elizabeth Tues. (19) on the prowl for foreign pictures.

The Criterion has played a few imports over the past year with sufficient success to warrant the dating of others, states Moss. He'll attend the Cannes Film Festival while abroad.

Goldwyn's 'Guys & Dolls' Print Due East in Sept.

Samuel Goldwyn is due in N.Y. in September with the first print of "Guys and Dolls," which is now in its sixth week of production. Plan is for Metro, which has the distribution rights, to release the film in November with the aim of having it in wide circulation around the Christmas holidays.

Campaign for "Dolls" is now getting underway, the "breaks" including a piece by Tom Pryor on Goldwyn in the current Collier's, a double truck on the film in the N. Y. Sunday (17) Times and a spread on Marlon Brando set for the May 1 issue of This Week mag.

Gen'l Mills Uses 18 MGM Players as In-Package Premium for New Kix

Minneapolis, April 19.

As a result of a General Mills (Minneapolis) — MGM tieup for the former's newest advertising gimmick, the film company and its stars and pictures receive gratuitous plugs and publicity.

Included in the packages of Kix, a new breakfast food, are 18 full color photographs of Metro stars. On the back of each of the playing card size pictures are a brief biography and description of the star's latest release.

Each cereal package is imprinted with the notice that the picture of a Hollywood star is on the inside and that the handsome color photos are only obtainable in Kix.

Purchasers are urged to collect the complete set which includes Ann Blyth, Pier Angeli, Leslie Caron, Marge & Gower Champion, Cyd Charisse, Vic Damone, Glenn Ford, Anne Francis, Howard Keep, Ann Miller, Eleanor Parker, Walter Pidgeon, Jane Powell, Edmund Purdom, Debbie Reynolds, Michael Wilding, Esther Williams and Kennan Wynn.

It's the first time General Mills has distributed film stars' pictures as cereal premiums.

CARL LAWRENCE COLLECTS

Universal Prop Man Gets $50,000 For Loss of Eye on Job

Los Angeles, April 19.

Carl Lawrence, Universal prop man, won a judgment of $50,000 for the loss of an eye and other injuries received when he walked into the revolving tail rotor of a helicopter being used for the filming of studio's "It Came From Outer Space." Defendant was Kern Copters, Inc., which had rented eggbeater to U as a camera plane. Lawrence is back at work.

DeMille's Pickford Intro

In an introduction to Mary Pickford's soon-to-be published "Sunshine and Shadow," her autobiography (Doubleday; $4.95), Cecil B. DeMille's introduction reads in part:

"Among my own memories of Mary Pickford I cherish particularly one that she has probably completely forgotten. One evening in 1945 I was asked to speak at the Biltmore Hotel in Los Angeles about why I had chosen to sacrifice my right to work in radio rather than pay a $1 political assessment to my union. My stand on that question was, to say the least, not enthusiastically supported by all my fellow-workers in the motion picture and radio industries. On the evening in question the meeting hall was packed to the doors; and it was packed in another sense, also, by some strategically placed hecklers.

"I saw a woman struggling to get through the crowd, patiently but indomitably working her way, squeezing between chairs and packed bodies, not being stopped by anything. It was Mary Pickford, come to take her place on the platform beside me. I had not asked her to come. I did not know she was coming. But she had heard about the meeting and, unlike many others, Mary did not pause to calculate whether the gesture would be popular or unpopular. It was a chance to stand up and be counted for political freedom and the right to work. And she was there.

"Show business has a term to describe someone like Mary Pickford. She is a good trouper. As often happens, show business hides its heart under a glib phrase. There is another word for being a good trouper, a word that show business would think too grand to use. That word is dedication.

"And that word, I think, is Mary Pickford's secret, as it is the secret of anyone who succeeds at anything. Most of us serve our ideals by fits and starts. The person who makes a success of living is the one who sees his goal steadily and aims for it unswervingly. That is dedication. Mary Pickford's story shows what it has meant in her life.

"When Mary's publisher asked me to write this foreword, I replied that Mary is one person of whom it can be most truly said that she needs no introduction! If any readers bear with me this far, they will by now be in the same impatient state as a motion picture audience waiting for 'our Mary' to appear on the screen. It is time for the unnecessary introducer to step aside, not satisfied that he has done justice to his subject, but grateful for the opportunity of paying his tribute to America's sweetheart and to a friendship that goes back to her childhood.

"Your patience will be rewarded. Here she is."

New York Sound Track

Current news about Republic's industry position and the antagonistic attitude of stockholder **Bernard (Ben) Smith** shouldn't represent a surprise development to tradesters. On April 21, 1954, VARIETY reported: "Looming large in Rep's future is Bernard E. Smith. . .(who is) not particularly pleased with Rep's economic status and wants 'action'."

Physical layout of the MPAA and MPEA annual reports, which drew favorable comment in the trade, was done by Metro's **Ab Weisbord**. . . **Gene Nelson** in for tv dates. . ."The Prodigal" goes into the Capitol May 11. . .**Max E. Youngstein**, United Artists v.p., leaves April 28 on a 10-day swing of Paris, Madrid and London. UA president **Arthur Krim** is now abroad. . .**Arthur Loew** is still on that trans-Continental shuttle. He comes in from L.A. tomorrow (Thurs.). . ."Daddy Longlegs" the next 20th-Fox pic in the Roxy Theatre, N. Y. It follows "Man Called Peter" in early May. That leaves 20th's "Violent Saturday" and "Magnificent Matador" to Brandt's Mayfair Theatre.

"For reasons of security, no publicity was given the picture during shooting" is the publicity handout on a feature called "This Is Freedom," reportedly photographed in the Soviet and Western halves of Berlin by **Paul F. Heard** and **Herbert Luft**, who wrote the screenplay with **Malvin Wald** . . . players include **Frederick Valk, Ursula Lyn, Robert K. Cunningham**, all with European vidpix backgrounds . . . Mexico is host right now to at least five American companies making features . . . Columbia has "Last Frontier" before the cameras there, **Robert Webb** is co-producing 20th's "Seven Cities of Gold" around Guadalajara, "The Tall Man" is in work at Durango under **William Bacher** and **William Hawk**. Two others are Montezuma's "Charge of the Rurales" and **Irving Rapper's** "The Boy and the Bull" in Mexico City.

Metro production chief **Dore Schary** will produce a two-reel documentary in CinemaScope dealing with Gettysburg, site of the greatest battle of the Civil War. Schary's idea for the documentary developed from a visit to the national military park a year ago . . . **Elia Kazan** has left for a trip to Greece and Turkey to gather material for a new film . . . Metro looking for a new name for its Finnish find, **Taina Elg**, and has tied in with Armour & Co. in a $100,000-in-prizes contest . . . Howco's **Harold F. Cohen** has set 90 dates for the saturation opening of the company's "Kentucky Rifle" in the New Orleans territory on May 1 . . .

George Skouras in Columbia Presbyterian Hospital for an eye operation.

Ronald Reagan, program supervisor and voice of "The General Electric Theatre," in an address at the annual dinner of the Greater Troy Chamber of Commerce last week warned Americans against the danger of Communist infiltration into labor unions . . . Report from Montepelier: **Alfred Hitchcock** has purchased three original paintings by a Vermont artist, **Bessie Drennan** of Woodbury, for his home in Los Angeles.

Leppert International Enterprises Corp. has been chartered to conduct a motion picture and entertainment business in New York, with capital stock of 200 shares, no par value. Directors include: **George M. Leppert** and **Attorney Maurice R. Cheyette** . . . **Bert E. Friedlob Productions Inc.** has been chartered to conduct a film productions business in New York.

Betty Marsh, who with her husband was half the cast for "Cinerama Holiday," will model for Neiman-Marcus, Dallas, at the April 27 style show . . . The film industry should awaken to television's great selling force, **Elmer C. Rhoden**, prexy of National Theatres, declares in an article in the current issue of the Screen Producers Journal, which devotes its whole issue to the problem of "How To Sell Our Pictures."

'THE INFORMER' UNDER STUDY AS REISSUE

"The Informer," John Ford production for RKO, is being tested for reissue value. It's set to open at the first-run Aladdin Theatre, Denver, next Tuesday (26). "Sea Around Us" will play the lower half of the program.

"Informer" was a 1935 entry that brought Oscars to Ford as best director and Victor McLaglen as best actor.

L. A. to N. Y.

Pedro Armendariz
Fay Bainter
Mort Blumenstock
Vanessa Brown
Eugene U. Castle
Pat di Cicco
Irving Cohen
Gary Cooper
Joseph Cotten
Broderick Crawford
Marion Davies
Nelson Eddy
Charles J. Feldman
Larry Gates
L. Wolfe Gilbert
Alex Gottlieb
James R. Grainger
Leland Hayward
Gene Kelly
Piper Laurie
Gene Nelson
Dore Schary
Walter Seltzer
Bernard Smith
Gene Tierney
Henry Tobias
Oliver Unger
Romo Vincent

N. Y. to L. A.

Valentine Davies
Sidney Harmon
William Liebling
Hillis Mills
Walter Reilly
Richard Rodgers
Audrey Wood
Donald Woods

Europe to N. Y.

Jack Buchanan
Eddie Fisher
David M. Holtzmann
Walter Lowendahl
Lee Moselle
Dennis Price
Debbie Reynolds

New York's Cinema Verdi Shuttering; Site Will Be Turned Into Garage

Blaming television and a shortage of suitable Italo pix, the Cinema Verdi, N. Y., Italian language house, is shuttering soon. House will be turned into a garage.

This leaves only the Cinema Giglio catering to Italian audiences in N. Y. That theatre, too, is curtailing its Italo film sked and may present them twice a week only.

The Cinema Verdi, formerly the Princess, a legiter, has been under the present management—the Cabedime Cine Corp.—since 1946. House manager Lou Messina said business had been bad and that the entire building would be torn down to make way for the Opera Garage.

Messina, putting a damper on the argument that, there being as many Italians in N. Y. as there are in Rome (about 2,000,000), Italo film language houses should find a

(Continued on page 20)

N. Y. to Europe

Louise Allbritton
Brooks Atkinson
Oriana Atkinson
Edith Barstow
Milbourne Christopher
Tom Collins
Reg Connelly
Victoria De Los Angeles
Billy de Wolfe
Mattiwilda Dobbs
Harold Freedman
Nathan D. Golden
Trudy Goth
Sol Hurok
E. R. (Ted) Lewis
Harold Lloyd
Prof. Marco Malini
Clair McCollough
Terry Moore
Charles B. Moss
Harry Novak
Al O'Keefe
Marion Parsonnet
Howard Reinheimer
Oscar Serlin
George Shearing
Herman Wouk
Dino Yannopoulos

MAJORS' TV PLAN: NEW FACES

Good for Hollywood to Re-Discover (Via TV) Story 'Intimacy'—Sid Harmon

By GEORGE GILBERT

Writers and independent producers are on the brink of a new era in the opinion of writer-producer Sidney Harmon for now there's a fresh, virtually untapped story field awaiting them. Almost entirely responsible for discovery of this yarn lode, he said, is "tv which has focussed the industry's attention on the intimate type of drama that previously had been neglected."

Harmon, who returned to the Coast Sunday (17) after a 10-day New York stay to o.o. Broadway plays, feels that Hecht-Lancaster's "Marty" started the ball rolling on the new trend and film-makers would be foolish not to follow it up. Based on an original teleplay by Paddy Chayefsky, it represents the opening wedge in developing a "field for intimate entertainment much broader and lucrative than the 'art picture' has been able to do in the past."

A veteran toiler in Hollywood's script mill, Harmon declared that films such as "Marty" don't compete with the $4—5,000,000 pictures of the major studios. "They depend solely on the critics and word of mouth," he said. "The whole concept stems from television for these stories are alive with the intimate details of a character with which an audience can identify itself.

"Of key importance is the script and 'Marty' proved there's still a field for a small picture with good writing. This new trend, in which opportunities for writers have never been greater, is tailor-made for the independent with limited facilities and budget because inti-

(Continued on page 18)

Zanuck on Stars

Modifying the star system in Hollywood isn't going to reduce the cost of production, as Darryl F. Zanuck, 20th-Fox production topper, sees it. On the other hand, it might result in better films.

"When you have a big star in a picture there may be some temptation to cut corners," he said. "If you have to rely mostly on the subject matter, chances are you're going to be mighty careful to make those corners nice and round. That usually means a better picture."

20th Pins Down Canadian Dates

Assured of preferred playing time for its entire output on both the Famous Players Canadian and the Odeon Theatres circuits in Canada, 20th-Fox is in a solid position in the Dominion for the next three years.

Company has what it considers a very favorable arrangement with Famous Players and it has just signed a similar contract for the Famous Players drive-ins. Odeon deal has been agreed on but not yet signed. Whereas the Famous Players and Odeon contracts run to 1957, with each party free to cancel out in 1956, the drive-in deal is on a year-to-year basis.

Under the FP contract, the circuit, now close to 100% CinemaScope equipped, agreed to take all of the 20th features and shorts. Gimmick is that, on the basis of a projected 36 releases (three a month), 20th has the right to withhold one-third of the product.

While the contract negotiated by Arthur Silverstone, 20th's assistant general sales mgr., doesn't actually say so, these films are going to Odeon on an alternating "first choice" basis. It's worked this way:

On alternating months, either Odeon or Famous Players are entitled to "first pick" of the releases for that period. Split always is one to two in favor of Famous Players. In March, for instance, Odeon picked "A Man Called Peter." Famous Players in turn later got "Daddy Longlegs."

These deals not only assure 20th of top outlets for all of the company's product, but allocate percentage categories for certain groups of pix. Last year, the Famous Players chain alone returned to 20th film rental running to $2,860,000. Including the FP partners, that total exceeds $3,000,000.

Specifically excluded from any of the Canadian deals is "The Greatest Story Ever Told" which the studio intends to make as a super spectacle, possibly for a roadshow.

The 20th deal on drive-ins involves some 20 ozoners operated by Famous Players. It represents a compromise in that some of the 20th product will play on percentage and the rest flat, as in the past. In 1956, a new deal will be negotiated, based on the current season's b.o. experiences which are expected to help in adjusting flat rental deals on a realistic basis.

Under the FP and the Odeon deals, 20th's C'Scope shorts will get the same price as before, with extra playing time demanding 50% of the original price per day. Movietone newsreel deals also are to be continued. The FP ozoners are currently equipping for CinemaScope.

In Canada, which last year netted 20th some $6,000,000 on the whole, the 20th release sked is bolstered by a number of indie productions — mostly British — which the company doesn't handle in the U.S. so that the release rate of three a month is fairly constant.

MAJORS WITH TELEPIX SUBSIDS TO DOMINATE?

Hollywood, April 19.

The major film studios which have entered vidpix production are planning to build up their contract player rosters for their television subsidiaries. Several of the companies are already approaching top tv performers with the view toward signing them to long-term contracts. The majors are aware of the fact that many artists who never made the grade in theatrical pictures have nevertheless done very well in television and these are the performers they want to sign to contracts.

A pair of outstanding examples of telestars who never made much of a dent in theatrical pix are Perry Como and Jo Stafford. A pitch has already been made by a major vidfilmery for Miss Stafford to sign a contract. Her manager, Mike Nidorf, admits there have been offers but declines to identify the companies involved.

Nidorf, also chairman of the board of Official Films, predicted that within a year the major film studios with vidpix subsids will dominate the telepix field. "As in pictures," he said, "they'll be in competition with each other, each trying to outdo the other. The independent producer, who has little margin to work on will have a tough time." The tv exec asserted that the major vidfilmeries will want to use their own contract players in their telepix series and "there are nudges here and there" to indicate they're out to corral as many successful tv players as possible for this purpose, Nidorf said.

"Time slots in television are limited," Nidorf said, "and to get and hold this time, the major tv subsidiaries will seek to make the best possible product. Television is in for a quality swing because of this competition which will be healthy for the industry.

"The majors will be out for all the good tv artists there are today, seeking to supplement their picture contract lists. In some instances, the tv artists signed by the majors will also appear in some of their motion pictures if the vehicle is suitable."

BUT AD ACCOUNTS WANT BIG STARS

Despite some protestations to the contrary, film companies entering the television program production field appear determined to use this side activity to build up new stars for the theatre marquees.

Question is a sensitive one with the studios since advertisers are naturally interested in getting as much of Hollywood's "star" appeal on the air as possible.

Discussing the matter privately, film execs make these points:

It'll be difficult to get the comparatively few remaining "star" personalities to appear in vidpix remakes of, let's say, their former hits; Hollywood badly needs a buildup for its "new faces" and tv would be the ideal frame for them; using new talent is cheaper, and the tv audience isn't spoiled in the same way that theatre audiences are. Many good dramatic shows on the air have used talent that's barely known outside the legit stage.

It's generally felt that, while Hollywood "glamor" will of course be harnessed for the film companies' tv efforts, the primary accent will be on the story material. Execs at at least one major outfit are confident that the showcasing of their young talent on tv may ring in a new era in which the star system may rise once again.

Exhib Ire

Underlying some of the company thinking is a reluctance to rouse exhib ire by using top names. Theatremen are divided in their reactions to the filmeries' newly found enthusiasm for tv. Some go along with the companies' argument that building tv shows will merely serve to broaden the theatre audience. Others hold it's bound to hurt the theatrical b.o. by diminishing the paying customers.

There is a theory among exhibs that overexposure of talent on tv could kill its appeal in the theatres. At the same time, there's no question that many exhibs today are taking a different view of Hollywood collaboration with tv from

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'Eternal Sea' Premiere

Hollywood, April 19.

Producer-Director John H. Auer, Sterling Hayden and Alexis Smith plane for Providence, R. I., today (Tues.) to participate in world preem of Republic's "Eternal Sea" at Albee Theatre tomorrow (Wed.).

Navy brass from Washington also to attend event.

'Buried' on Page 2

"Which department do you read?" has been a timehonored VARIETY readership query. The gag about a story being "buried" on P. 1 or P. 2 is too often kidding-on-the-square. The broadcasters turn to Radio-TV first; the music bunch to Music first; ditto the legit, vaude and even the picture business readers sometimes skim over the first two pages and start looking on P. 3.

In recent weeks, and for the rest of the year, a somewhat informal and certainly al fresco approach to the history of the paper, since Sime Silverman founded it 50 years ago, has appeared serially on P. 2. This is part of VARIETY's Golden Jubilee self-trailerizing. In radio-tv they call it a "commercial." We call it a departure, to talk about ourselves thisaway. But once started we've been told it's "very interesting" and, for the younger generation in all branches of show biz, and certainly for those in the newer mediums—broadcasting, the diskeries, etc.—it's a refresher course on what makes VARIETY tick. Anyway, that's the main idea.

So start looking on P. 2. This is the whyfore of this supplementary box in every department of the paper.

New Era, Now Dawning, of Video Shows Built by Majors Demands Studio-Station-Exhib Liaison

Film companies' entry into the television film production field is seen cueing a much closer liaison between the studios, tv stations and the exhibs with a view to getting the most out of over-the-air promotion of pix.

In the instance of 20th-Fox, at least, Darryl F. Zanuck, production topper, has made it clear that any tv show built by the studio will include a segment devoted to current and upcoming 20th films. It's been Zanuck's contention that 20th's entire aim in going into tv is to help plug pix and broaden the audience.

In the light of this approach, the distribs are expected to employ all means at their disposal to harness the effectiveness of the national plugs and to alert exhibs to them.

At the moment, it's felt that there is insufficient liaison between the companies, the stations and the theatres to take the fullest advantage of promotional material that gets on tv, and particularly the national shows. In many instances, the first exhibs know of a film being plugged is when they see it on tv in their homes.

According to ad-pub execs in N. Y., the new tv era, with studio-built shows, demands improvements in the cooperative skedding of activity centering around airplugs. For instance, if an exhibitor knows that picture is to be advertised on a show, and the film should at that time be playing his house, he'd be told well in advance. This would enable him to make his tieup with the local station, perhaps to buy a spot following the show to let his public know that the film they've just seen plugged, is currently playing his theatre.

While details remain to be worked out, some of the companies

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Good Mean Fun

St. Louis, April 19.

Three juveniles, the oldest 17, were nabbed last week in the Kirkwood, a St. Louis County theatre, before they had time to explode a homemade sulphur stench bomb in the house. Cops who had kept the trio under surveillance before they had entered the theatre confiscated the bomb, wire cutters and screw drivers found in their possession.

They admited, the cops report they had been loosening the arms and seats in the theatre and had cut phone and electric wires. But it was all in fun they insisted. They also told cops they belonged to the "National Socialist Workers Party of America." The juves will be arranged before Juvenile Court authorities.

British Showmen Get No Tax Cut

London, April 19.

British film and legit biz got the brush today (Tues.) from Chancellor of the Exchequer, R. A. Butler. In his proposed budget he completely ignored the industries' application for tax relief.

Principal relief was a minor income tax concession which will compensate slightly by increasing the public's spending power.

Film industry here had asked for a cut in admissions levy running to about $17,000,000. It's now paying the government over $100,000,000 a year via b.o. taxes. Last year, the industry asked for $20,000,000 a year relief and got $9,800,000. At that time it was the only industry to get any tax concessions from the Chancellor.

PICKFORD-GOLDWYN

Their Respective $500,000 Claims Cut To $15,000 and $819

Los Angeles, April 19.

Litigation which has been brewing between Mary Pickford and Samuel Goldwyn more than five years over their jointly-owned Goldwyn studios has finally been settled, on the eve of the property going on the open auction block.

Miss Pickford had sought $500,000 assertedly due her from rentals she said producer had failed to pay her, and Goldwyn had filed for $503,535 for maintenance expenses he contended she refused to share.

In a decision handed down Friday (15) Superior Judge Paul Nourse, who has been trying to untangle the assets of the studio for years, awarded Miss Pickford $15,000, and Goldwyn won a judgment of $819. Miss Pickford's judgment was in settlement of a second suit for $115,000 brought against Goldwyn. Bench previously tossed out her $500,000 claim on the ground she hadn't been ousted from studio.

The $819 awarded Goldwyn was in payment of utilities, Judge Nourse ruling he couldn't recover anything on his $503,535 suit against actress.

The property will go to open auction tomorrow (Wed.) in Judge Nourse' court, when the two partners are expected to enter into lively bidding against each other. In sealed bids for studio, they were the only entrants, Miss Pickford having offered $1,525,000 and Goldwyn $1,501,000.

All bids must be 5% higher than a previous bid, with any new bid starting at $1,601,250. Miss Pickford owns 41/80ths and Goldwyn 39/80ths of property.

20TH-FOX ERECTING TEL AVIV THEATRE

Twentieth Century-Fox in July expects to start construction of a 2,000-seat theatre in Tel Aviv, Israel. It will be the first American-built house in Israel.

The theatre will be completely modern, with airconditioning, stereophonic sound, etc. It is being designed specifically for CinemaScope. Another C'Scope showcase is planned by 20th for Haifa within two years.

Meanwhile, in South Africa, 20th's theatrebuilding program also is advancing. Four houses, all designed with a view to C'Scope exhibition, have been completed or are in the planning stages. Latest to open was the 20th Century Theatre in Germiston, a 1,500 seater with a 70 foot screen. The 20th Century in Port Elizabeth, also 1,500 seats, is about ready to open.

D.A.R. Dubs Columbia's 'Line' Most Patriotic

Washington, April 19.

Columbia's "Long Grey Line" has been chosen by the Daughters of the American Revolution as "best patriotic picture of the year." Award will be made tomorrow (20) during the current annual D.A.R. convention. Here to receive the award will be John Ford, who directed "Line" and Paul N. Lazarus, Columbia vice prexy.

Award for the best children's film, to be made at the same time, will go to Michael Myerberg for "Hansel and Gretel." Myerberg will be on hand to accept. He will also present a demonstration of the puppets used in the picture.

The D.A.R. radio-television award of the year will be presented to CBS Thursday for "You Are There," with Hubbell Robinson accepting.

Lady and the Tramp
(C'SCOPE-COLOR-SONGS)

Walt Disney returns to his cartoon homegrounds via a dog story with a sturdy boxoffice punch line.

Buena Vista release of Walt Disney production. Associate producer, Erdman Penner; directors, Hamilton Luske, Clyde Geronimi, Wilfred Jackson. Directing animators, Milt Kahl, Frank Thomas, Ollie Johnston, John Lounsbery, Wolfgang Reitherman, Eric Larson, Hal King, Les Clark. Story, Penner, Joe Rinaldi, Ralph Wright, Don DaGradi; based on an original by Ward Greene; songs, Peggy Lee and Sonny Burke; musical score, Oliver Wallace; editor, Don Halliday. Previewed at Beekman Theatre, N.Y., April 15, '55. Running time, 75 MINS.

VOICES

Darling, Peg, Si and Am. .... Peggy Lee
Lady .... Barbara Luddy
Tramp .... Larry Roberts
Jock, Bull, ... Bill Thompson
Trusty .... Bill Baucon
Beaver .... Stan Freberg
Aunt Sara .... Verna Felton
Boris .... Alan Reed
Tony .... George Givot
Toughy, Professor .... Dallas McKennon
Jim Dear .... Lee Millar
The Mello Men

(*Aspect ratio*: 2.55-1)

A delight for the juveniles, lots of fun for adults and a good money-maker for most situations, "Lady and the Tramp" marks Walt Disney's return to the cartoon arena where he's scored many previous conquests. This is the first animated feature in CinemaScope and the wider canvas and extra detail work reportedly meant an additional 30% in negative cost. It was a sound investment; the pictorial values thus achieved give the entry greater stature production-wise and more entertainment impact.

Disney's stable of imaginative characters is well enhanced with "Lady & Tramp." This time out the producer turns to members of the canine world and each of these hounds of Disneyville reflects astute drawing-board knowhow and richly-humorous invention. This, of course, paves the way for merchandising tieups which make for an additional boxoffice bolstering factor. The songs by Peggy Lee and Sonny Burke figure importantly, too, in the salability.

"Lady & Tramp" is suggestive in story line of soap opera, with a pedigree, and with the comedy touches, which are characteristic of Disney product, in abundance. The early reels tend to slowness but these are forgotten once the film reaches, and maintains, its merry pace short of the halfway mark.

Characters of the title are a cutie-pie faced and ultra ladylike spaniel and the raffish mutt from the other side of the tracks. In "featured" roles are Trusty, the bloodhound who's lost his sense of smell, and Jock, a Scottie with a sense of thrift. Both have a crush on Lady but her on-and-off romance with Tramp finally leads to a mating of the minds, etc., and a litter basket.

Other characters, each with its own colorful "personality," include Boris, Russian wolfhound; Pedro, Mexican chihuahua; Peg, a Pekingese with a show business background, and Bull, gruff English bulldog.

Curiously, in making a hero out of the jaunty Tramp, the writers worked in a fight with a rat that recalls to mind the terror of the bat episode in "Lost Weekend." This is for kids?

A few "humans" are sketched in for purposes of the story telling. Among them are the folks in Lady's household who are referred to by the canines as Jim Dear and Darling. This is the way they address themselves and it comes off as amusing billing. Also, there are Tony and Joe, proprietor and cook at a pizza bistro, who engage in one of the hilarious highlights of the film. In this they serve Lady and Tramp with a backyard meal replete with candle light and a serenade. Another standout item is a vocal of the tune, "He's a Tramp," by the showgirl-like Peg. It's Miss Lee's voice and she torches it with great effect.

"Tramp" and "Bella Notte" are rated here as the best numbers and figure to cop attention on their own. "The Siamese Cat Song" goes over fine in the film because of the cleverly-etched visual accompaniment. Other songs are "La-la-lu," a lullaby; "Peace on Earth," Christmas entry, and "Home Sweet Home," which is the only non-original item in the score.

"Lady & Tramp" is excellently tinted by Technicolor. *Gene.*

Nathan Golden to Europe

Washington, April 19.

Nathan D. Golden, director of the Motion Picture and Photographic Products Division of the U. S. Commerce Department, planed to Paris today.

He is official U. S. Govt. representative at the Cannes Film Festival

The Man From Bitter Ridge
(COLOR)

Good western feature, stressing story and action, for general outdoor market.

Hollywood, April 19.

Universal release of Howard Pine production. Stars Lex Barker, Mara Corday, Stephen McNally; features John Dehner, Trevor Bardette, Ray Teal, Warren Stevens. Directed by Jack Arnold. Screenplay, Lawrence Roman; adaptation, Teddi Sherman; based on a novel by William MacLeod Raine; camera (Eastman Color), Russell Metty; editor, Milton Carruth; music supervision, Joseph Gershenson. Previewed April 12, '55. Running time, 80 MINS.

Jeff Carr .... Lex Barker
Holly Kenton .... Mara Corday
Alec Black .... Stephen McNally
Ransc Jackman .... John Dehner
Walter Dunham .... Trevor Bardette
Shep Bascom .... Ray Teal
Line Jackman .... Warren Stephens
Clem Jackman .... Myron Healey
Norman Roberts .... John Harmon
Wolf Landers .... John Cliff
Jace Gordon .... Richard Garland

(*Aspect ratio*: 1.85-1)

Good, albeit familiar, story values and plenty of action shape "The Man From Bitter Ridge" for a favorable reception in the general outdoor market. The framing is expert all down the line and the running time is a handy 80 minutes, giving it a booking advantage for release intentions.

Cast toppers Lex Barker, Mara Corday and Stephen McNally go about the outdoor business in the Howard Pine production with assurance under the snappy-action direction by Jack Arnold. There's no pace lag anywhere in getting onto film the William MacLeod Raine story, adapted by Teddi Sherman and scripted by Lawrence Roman. It's apt writing to meet the demands of the action fan.

Barker is quite at ease in his role as a special investigator come to Tomahawk to get the facts on stage holdups and killings that have been blamed on a group of sheepmen headed by McNally. After some run-ins with the gun-handy brothers of aspiring politician John Dehner, Barker correctly figures who's behind the looting. So does sheriff Trevor Bardette, but it remains a question of getting the goods on Dehner and brothers, Warren Stevens and Myron Healey. Some ready gun justice at the finale leaves the heavies dead and Barker ready to settle down with Miss Corday, attractive sheepherder. She gives the role zip and McNally is colorful and excellent as the sheepman who fights with and for the hero. The Dehner trio, plus henchmen Ray Teal and John Harmon, are capable at the skullduggery.

Production and direction get in quite a bit of mass motion in the outdoor scenes of battles between Dehner hirelings and the sheepmen, and Russell Metty's camera gets it all on film in Eastman Color effectively. The editing is good, the background score fair. *Brog.*

Kiss Me Deadly
(SONG)

Hardboiled private eye meller from the Mickey Spillane pen, featuring blood, action and sex for exploitable b.o.

Hollywood, April 19.

United Artists release of Robert Aldrich (Parklane Pictures) production. Stars Ralph Meeker; features Albert Dekker, Paul Stewart, Juano Hernandez, Wesley Addy. Directed by Aldrich. Screenplay, A. I. Bezzerides; from the Mickey Spillane novel; camera, Ernest Laszlo; editor, Mike Luciani; music composed and conducted by Frank Devol. Previewed April 15, '55. Running time, 105 MINS.

Mike Hammer .... Ralph Meeker
Dr. Soberin .... Albert Dekker
Carl Evello .... Paul Stewart
Eddie Yeager .... Juano Hernandez
Pat .... Wesley Addy
Friday .... Marian Carr
Velda .... Maxine Cooper
Christina .... Cloris Leachman
Lily Carver .... Gaby Rodgers
Nick .... Nick Dennis
Sugar .... Jack Lambert
Charlie Max .... Jack Elam
Sammy .... Jerry Zinneman
Girl at Pool .... Leigh Snowden
Morgue Doctor .... Percy Helton
Night Club Singer .... Madi Comfort
Trivaco .... Fortunio Bonanova
Super .... James McCallian
Old Man .... Silvio Minciotti
FBI Man .... Robert Cornthwaite
FBI Man .... James Seay
Nurse .... Mara McAfee
Diker .... Mort Marshall
Mrs. Super .... Jesslyn Fax

(*Aspect ratio*: 1.85-1)

The ingredients that sell Mickey Spillane's novels about Mike Hammer, the hardboiled private eye, are thoroughly worked over in this latest Parklane Pictures presentation built around the rock-and-sock character. The combo of blood, action and sex which has attracted exploitation b.o. in previous entries should repeat here for the situations that find this type of filmfare sells tickets.

Ralph Meeker takes on the Hammer character this time around under the producer-director wing of Robert Aldrich and as the surly, hit first, ask questions later, shamus turns in a job that is acceptable, even if he seems to go soft in a few sequences. Aldrich's handling is acceptable, too, although he prolongs the footage to an unnecessary hour and 45 minutes by his deliberate pacing of many individual scenes.

Subject of the chase in the Spillane yarn, scripted by A. I. Bezzerides, is some kind of fissionable material which a gang is trying to get out of the country. At least, that appears to be what all the shooting and shouting is about because the viewer isn't taken into guarded confidence until near the footage windup and even then the subject remains rather obscure.

From the time Hammer picks up a half-naked blonde on a lonely highway he's in for trouble. Before much footage has passed, the girl is killed and he nearly so in an arranged accident. This gets his curiosity aroused and he sets about trying to unravel the puzzle. The trail leads to a series of amorous dames, murder-minded plug-uglies and dangerous adventures that offer excitement but have little clarity to let the viewer know what's going on. Finish takes place at a beach house, where a curious blonde opens the Pandora box protecting the fissionable substance and everything goes up in flames, except Hammer and his warm brunette secretary, who manage to escape.

Albert Dekker is the top heavy, seen through all but a few closing scenes as no more than a pair of suede shoes and striped britches, while Paul Stewart is more out in the open as the boss of the gang carrying out Dekker's orders. Wesley Addy is an FBI man. For femme companions, Meeker is supplied with, in order, Cloris Leachman, the first blonde; Maxine Cooper, the secretary; Gaby Rodgers, a blonde menace, and Marian Carr, a blonde who wants to be loved. For good measure, pic has Leigh Snowden standing around as a spare blonde in case she's needed. The femmes are well equipped for the s.a. demands of their parts.

Not "King" Cole sings "Rather Have the Blues," a Frank Devol tune, as a plug piece behind the titles, and later in the film Madi Comfort does right by a piece to be known as "The Blues From Kiss Me Deadly." Devol's score elsewhere furnishes the proper kind of backing to the love and mayhem. Also fitting to the meller mood is the lowkey, artfully angled and lighted lensing by Ernest Laszlo. *Brog.*

The Marauders
(COLOR)

Minor entertainment entry in the outdoor action league for programmer bookings.

Hollywood, April 15.

Metro release of Arthur M. Loew Jr. production. Stars Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis; features John Hudson, Harry Shannon, David Kasday. Directed by Gerald Mayer. Screenplay, Jack Leonard, Earl Felton; from the novel by Alan Marcus; camera (Eastman Color), Harold Marzorati; editor, Russell Selwyn; music, Paul Sawtell. Previewed April 11, '55. Running time, 80 MINS.

Mr. Avery .... Dan Duryea
Corey Everett .... Jeff Richards
Hook .... Keenan Wynn
Hannah Ferber .... Jarma Lewis
Roy Rutherford .... John Hudson
John Rutherford .... Harry Shannon
Albie Ferber .... David Kasday
Louis Ferber .... James Anderson
Pete Kettering .... Richard Lupino
Ramos .... Peter Mamakos
Carmack .... Mort Mills
Cooper .... John Damler
Sal .... Michael Dugan
Thumbo .... Ken Carlton

(*Aspect ratio*: 1.75-1)

The outdoor action league has a minor entertainment entry in "The Marauders" and the picture will depend mostly on programmer bookings. Although in the actioner class, it's shy of enough to get by as satisfactory outdoor fare, and the scripting fails to make the motives plausible or the characters interesting.

The Arthur M. Loew Jr., production comes equipped with standard ingredients for the market, such as rugged settings, widescreen and color, that backstop for Gerald Mayer's direction of the Alan Marcus story, screenplayed by Jack Leonard and Earl Felton. The cast isn't provided with much opportunity to show to advantage, and the direction sometimes permits ludicrous overplaying among several members.

Basic plot is the one about big ranch interests trying to keep the range free of homesteaders. Why any big rancher would worry about a lone settler on the arid piece of range chosen is a question, except the homesteader has brought in a deep water well and it's just naturally against the principles of western plotting to let small farmers alone.

Jeff Richards is the homesteader and the story opens with him doing a lone stand against the gunmen of big rancher Harry Shannon. When the latter is killed, Dan Duryea, ranch bookkeeper who fancies himself a battle tactician, takes command and soon goes completely crazy. He's no match for Richards and dies along with nearly everyone else by the time the homesteader proves he intends to hold his land.

A few in the cast manage to make their performances acceptable within the limits of the material. They are Richards, Jarma Lewis, interesting newcomer, and James Anderson, her weak husband who is killed by the crazy Duryea. The latter and Keenan Wynn, gunman, are handicapped by the overdrawn characters they are called upon to portray.

Harold Marzorati's lensing i Eastman Color (Print by Technicolor) and the editing by Russell Selwyn head up the okay technical credits. *Brog.*

Five Guns West
(COLOR)

Fair bill-filler for the general outdoor action market with John Lund, Dorothy Malone as familiar cast names.

Hollywood, April 18.

American Releasing Corp., release of Roger Corman production. Stars John Lund, Dorothy Malone; features Touch Connors. Directed by Corman. Screenplay, R. Wright Campbell; camera (Pathecolor), Floyd Crosby; editor, Ronald Sinclair; music, Buddy Bregman. Previewed April 14, '55. Running time, 78 MINS.

Govern Sturges .... John Lund
Shalee .... Dorothy Malone
Hale Clinton .... Touch Connors
John Candy .... Bob Campbell
Billy Candy .... Jonothon Haze
J. C. Haggard .... Paul Birch
Uncle Mime .... James Stone
Jethro .... Jack Ingram
Confederate Captain .... Larry Thor

(*Aspect ratio*: 2-1)

Familiar names of John Lund and Dorothy Malone, plus good color lensing for widescreen, make this second offering from the indie American Releasing Corp., acceptable fare for the smaller outdoor action situation. The entertainment values aren't all they should be for the action trade, but pic should prove out for release intentions as a bill-filler.

Story concerns five convicted murderers, pardoned into the Confederate Army to catch a deserter and retrieve the gold and a list of Southern undercover agents he is carrying. The assignment is to waylay a stage on which he is travelling under Union cavalry escort when it reaches a lonely western way station. The quintet figures to best serve its own purposes by taking the gold after the deserter is caught and killed, plus doing some double-crossing among the group so the swag won't be cut so many ways.

Scripter R. Wright Campbell's plotting is acceptable but he permits his characters to talk too much. The result is that the pacing by producer Roger Corman, on his first directorial assignment, lags often enough to make the unspoiling seem slow. Too, Corman doesn't supply as much drive to the action as this type subject requires so the elements of suspense and tension present in the story aren't fully realized. On the production side, film's assets include good outdoor locations and very expert photography in Pathecolor by Floyd Crosby.

Lund portrays a member of the quintet, in reality a Confederate officer posing as a killer to make sure the job's done right. When he makes his identity known at the finale, he has to take on the gang to save himself, his prisoner and Miss Malone and her uncle, James Stone, keepers of the stage station. The two stars are satisfactory and okay support is turned in by Touch Connors, Bob Campbell, Jonothon Haze and Paul Birch, members of the murderer gang. *Brog.*

Oase
(Oasis)
(GERMAN-COLOR-C'SCOPE)

Berlin, April 12.

20th-Fox release of Roxy production. Stars Michele Morgan, Cornell Borchers and Carl Raddatz. Directed by Yves Allegret. Screenplay, Joseph and Georg Kessel; camera (Eastmancolor), Adolphe Charlet; music, Paul Misraki. At Delphi Palast, Berlin. Running time 95 MINS.

Francoise .... Michele Morgan
Karin .... Cornell Borchers
Antoine .... Carl Raddatz
Perez .... Gregoire Aslan
Doctor .... Pierre Brasseur
Juan .... Gil Gahon
Salem .... Salem
Bechara .... Bechara
Hassan .... Nico
Van Grouten .... Charles Regnier
Gentleman .... Helmut Weiss
Barber .... Ulrich Beiger

"Oasis" commands special attention because it is Germany's first CinemaScope feature. Mostly shot against actual backgrounds of French-Morocco and dealing with a gold-smuggling caravan, this might have been an ideal C'Scope action vehicle had it not been based on such an unconvincing and unimaginative script. This just doesn't give French director Allegret much chance. Pic, however, has sufficient exploitation angles to make it a healthy b.o. contender here.

(Continued on page 22)

Capsule Foreign Film Reviews

(For the Record; Limited for U.S.)

Paris, April 12.

Le Fils de Caroline Cherie (The Son of Caroline Cherie) (FRENCH-COLOR). Gaumont release of Gaumont-Francois Chavane production. Stars Jean-Claude Pascal; features Brigitte Bardot, Sophie Desmarets, Jacques Dacqmine, Magali Noel, Micheline Gary. Directed by Jean Devaivre. Screenplay, Cecil Saint Laurent; camera (Technicolor), Maurice Barry; editor, Germaine Artus. At Berlitz, Paris. Running time, 105 MINS.

Film is the third in a series devoted to swashbuckling and sedate sensuality during the Napoleonic wars is Spain in the 19th Century. This concerns the son, Juan, of the easy and feminine Caroline who has been brought up in a Spanish family and does not know of his heritage. However, it shows up in his easy conquest of a bevy of beauteous females on both sides. This looks in for fair b.o. here.

But for the U.S., pic is too naive and languid to make for any possible arty fare, and with its torrid love scenes snipped, there is nothing in this to make for general U.S. chances. Jean-Claude Pascal is vapid as the young ladykiller while color is properly pastel. Editing helps get some movement in the better scenes. Shadow of Martine Carol, the previous Caroline, hangs over this and is sorely missed. *Mosk.*

Paris, April 12.

Serie Noire (Black Edition) (FRENCH). Pathe release of PAC-Pathe production. Stars Henri Vidal; features Erich Von Stroheim, Monique Van Vooren, Robert Hossein, Jacqueline Pierreux. Directed by Pierre Foucaud. Screenplay, Pierre Gaspard-Huit; camera, Paul Cotteret; editor, Jean Feyte; music, Sidney Bechet. At Raimu, Paris. Running time, 90 MINS.

"Serie Noire" is the tag of a special pop edition of detective and tough guy books here. With the cycle in full steam, the title was bought for a film, but the pubs washed their hands of it, and rightly so. This is enough to give the final black mark to this type gangster films. Derivative and imitative, at best, of its superior U.S. counterpart, this might have a fair run locally. But it emerges amateurish and too draggy for the American market except for lower casing. Erich Von Stroheim brings his talent to a lesser role and credits are ordinary in this violent affair. *Mosk.*

Paris, April 12.

Les Clandestines (FRENCH). Vascos production and release. Stars Maria Mauban, Philpe Lemaire; features Alexandre Darcy, Michele Philippe, Nicole Courcel, Dominique Willms. Directed by Raoul Andre. Screenplay, Raymond Cailava; camera, Roger Fellous; editor, Barbenchon. At Monte Carlo, Paris. Running time, 9 MINS.

This falls into the quickie exploitation genre. Gimmick of "call girls" is used to make this primarily for the baldheaded row trade. Trite scripting, lacklustre acting and direction, and the obvious cheap technical aspects make this only possible for grind spotting or maybe dualers in the U.S. For the local scene, it has some fair marquee value. A taut subject is treated with many cliches. Result is a familiar potpourri of film bits with the heroine managing to keep out of bed and be saved from "fate worse than death" by the inquisitive young hero. *Mosk.*

Paris, April 12.

Les Impures (FRENCH). Fernand Rivers release of S. B. Film production. Stars Micheline Presle, Raymond Pellegrin; features Bill Marshall, Dora Doll, Daniel Cauchy, Jacqueline Noelle. Directed by Pierre Chevalier; Screenplay, Juliette Saint-Ginez; camera, Henri Alekan; editor, Monique Kirsanoff. At Balzac, Paris. Running time, 85 MINS.

This is obviously made for exploitation purposes in treating white slavery. But it defeats its purpose by an overly familiar story which plods its way to its foregone conclusion. The virtue of the girl, sold down the river, is saved and the soiled procurer dies for the woman he has come to love.

Ordinary direction and wasting of two talented actors, Micheline Presle and Raymond Pellegrin, make this of dubious chances in America. It has a special pegging possibilities on the theme. Locally it has enough names for a fair run. For his first pic, Pierre Chevalier has given this fair mounting, but lacked the imagination to make something of this old theme. *Mosk.*

Nathan Golden to Europe

Washington, April 19.

Nathan D. Golden, director of the Motion Picture and Photographic Products Division of the U. S. Commerce Department, planed to Paris today.

He is official U. S. Govt. representative at the Cannes Film Festival

EXPORT 'BLACKBOARD JUNGLE'

Info Agency: We Offset Hollywood!

Hollywood, April 19.

While here following his speech before the San Francisco Union League-Press Club, Eugene W. Castle, founder of Castle Films, revealed the contents of a 73-page report recently circulated in Washington, marked "highly confidential," to a selected group of "friendly" Congressmen, newspaper columnists and others. Intended as a point-by-point subrosa reply to charges in Castle's book, "Billions, Blunders and Baloney" (Kevin-Adair), Castle pointed to references in the confidential report which, he argued supported his contention that the USIA was anti-Hollywood.

In answering Castle, the Information Agency rapped the type of features turned out by the major studios. Castle charged this was self-appointed missionary work by the USIA to "offset the influence of American films on foreign audiences."

In his book Castle had written, quoting an Italian editor: "Your Hollywood movies are your best ambassadors." In comment upon this the confidential report stated: "Many misconceptions about America—that it is rich, materialistic, lacking in culture, jazz-happy, full of gangsters—have been promoted and prolonged by productions from Hollywood. The United States Information Agency is constantly forced with having to correct this view."

Fix Info Agency Budget At $80,500,000 in House; Rep. Raps Castle Book

Washington, April 19.

The House passed and sent to the Senate last week an $80,500,000 budget for the U. S. Information Agency. This is about $4,000,000 more than the Agency was given to spend for the current fiscal year ending June 30, but is $8,000,000 less than the agency requested for the next fiscal year.

The House Appropriations Committee directed that no more than $3,000,000 of this amount should be used for the motion picture program, which is $87,000 less than for the current year and substantially under the $4,484,000 budget request. The amounts may be changed by the Senate which is generally a little more liberal. In the Appropriations Committee report, the following recommendations were made:

The agency should get out more material which is unattributed and does not bear the USIA label.

"The committee does not believe this this agency was at all founded for the purpose of having U. S. citizens all over the world keep in touch with it, and feels that broadcasting in English can be reduced substantially."

"The propagandizing of the citizenry of this country should be discontinued."

During the floor debate on the bill Rep. John J. Rooney (D., N.Y.), chairman of the appropriations subcommittee which conducted hearings on the USIA budget request, tore into Eugene W. Castle and his book, "Billions, Blunders and Baloney." Castle was a witness at the hearings.

"We went through that book with its author, paragraph by paragraph," said Rooney, "and found therein a great many misstatements. When one considers these things, one has to be fair, particularly of the writer of that book attacks everything meataxe fashion and makes untrue statements.

"We wondered, since the gentleman had for 25 or more years been a considerable figure in the motion picture business and should have been an expert, whether or not he was qualified to attack the motion picture program.

"In his book, he mentioned certain motion pictures by name. The committee looked at some 13 or 14 motion pictures short and long, and decided to question this author. The committee found that of the 13 or 14 motion pictures which were exhibited, he had seen only one short two-reeler. And I have a doubt as to whether or not he saw that two-reel picture, because when he was asked to point out what were the wrong slants in it, he seemed utterly unfamiliar with it."

Eugene W. Castle last week pointed to the case of the 17-year-old East Berlin boy, Valery Lysikov, who played hookey from school and got a big buildup from the U. S. Information Agency as a "defector" only to be revealed as a not-very-bright lad who "re-defected" back to the Reds. Castle said this episode of USIA bungling "made the United States the laughing stock of Europe."

Chicago Started It

The pre-censorship of pictures by government bodies goes back 48 years. The City of Chicago started it off by establishing a blue-pencil authority in 1907. Pennsylvania set up its board of review in 1911 and Ohio followed 1913.

The first U. S. Supreme Court ruling on the subject—the famous Mutual Films case in which censorship was upheld as constitutional—was in 1915.

Illinois Idea: Sheriffs Would Become Censors; Allied Voices Dissent

Chicago, April 19.

Board of directors of Allied Theatres of Illinois placed a resolution into the record opposing a bill currently being considered in the Illinois State Legislature which would introduce a censorship setup administered by the sheriff's office in unincorporated areas of the state's counties. The resolution states that such censorship is a violation of the First Amendment to the Constitution and that the film industry is adequately policed through its own production code.

Another bill opposed is one which would make it illegal to erect screens visible from state highways. The board's statement for the record read that passage of such a bill would curtail the establishment of drive-ins, which cannot be construed a public nuisance.

Bedford's 120G Fire

Des Moines, April 19.

Fire, believed to have started in the Rialto Theater, Bedford, Iowa, caused damage estimated at $160,000 yesterday. In addition to destroying an adjacent building, fire loss to the theater and projection equipment is estimated to be $120,000.

U.S. SHOWS WORLD ITS SEAMY SIDE

Current cycle of films featuring violence and relating directly to various phases of contemporary American life is a concern to foreign execs at some of the companies

Cited currently is Metro's "The Blackboard Jungle," which portrays the juvenile delinquency problem in a New York City trade-school. Metro has every intention of exporting the feature, but is fitting it with a foreword that points out that the condition shown in this particular school is by no means typical of conditions prevailing American schools generally.

Nevertheless, "Blackboard Jungle" and other films, several of them updated versions of the old gangster pix, are seen hurting American prestige abroad. It's pointed out that a foreword can hardly be expected to counterbalance the dramatic impression left by a film such as "Jungle" and that audiences abroad have a tendency to generalize, particularly if scenes in a film coincide with preconceived notions they may already hold of life in this country.

Problem of what the industry should or could do to safeguard the reputation of the U. S. abroad, particularly in these days of ideological struggle with the Reds, is an old one and, in the view of observers close to it, will never be solved satisfactorily.

There are those who feel that the industry, in cooperation with the U. S. State Dept., should voluntarily weed out and nix for export certain films which tend to show the U. S. in a bad light. On

(Continued on page 22)

Ohio Flounders, Unable To Properly Frame New Censorship Definitions

Columbus, April 19.

Question of film censorship in Ohio is now in the hands of the House Judiciary subcommittee which is considering all legal questions involved. If it decides a bill can be written which would be constitutional, it will draft such a bill and present it to the committee.

But if the subcommittee decides it is impossible to write a film censorship law that will stand up in the courts, the issue may die right in committee.

If any new concepts arise in subcommittee discussion of this admittedly thorny problem, further public hearings will be called.

Taking Care of Local Civic Pride

'Tail-Piece' Following 'Blackboard Jungle' Assures Jersey Town That Conditions Are Not Native

Objection of local education officials to the depiction of school conditions in Metro's "The Blackboard Jungle," is being overcome by the addition of a special "tail-piece" at the conclusion of the picture. Gimmick was devised by RKO Theatres after a confab with school authorities of New Brunswick, N. J. The local theatre's willingness to cooperate with the school people resulted in good local public relations and Metro is now suggesting that other exhibitors, facing the same type of opposition, employ a similar solution.

The disclaimer, made up by National Screen, says: To Our Patrons: The school and situations you have just seen are NOT to be found in this area! We should all be proud of the facilities provided for OUR youth by the Public Schools of New Brunswick and the Middlesex County Vocational and Technical High Schools. We suggest a visit to any of the fine schools in our city and county. Your interest will be cordially welcomed."

It's understood that all out-of-town RKO Theatres playing the "The Blackboard Jungle" will show similar trailers. Metro also has been urging its field men to play up the comments of Parents Magazine relating to the picture since it feels that the views of the highly-regarded publication "might be helpful in handling of 'Blackboard Jungle' in some situations."

More Crow for Binford

Memphis, April 19.

Chief censor Lloyd T. Binford of this city has eaten his second helping of crow in a week. After passing Columbia's "Bamboo Prison" under threat of litigation, Binford has followed by okaying Metro's "Blackboard Jungle" which he had previously publicly castigated as "the vilest picture I've seen in 26 years as censor."

Binford put an "adult only" tag on "Blackboard Jungle," although admitting the municipal censorship law did not provide for this. Binford stated that the city fathers will be asked to legalize such a limitation.

It all seems to spell one thing: censorship is changing even in Memphis, the Mississippi Valley's successor to Boston as queen city of the blue-noses.

Credit Public, Not Censors For Improved Features: Schenectady Union-Star

Schenectady, April 19.

Commenting on the signing by Gov. Fred Hall of a bill repealing the 38-year-old Kansas censorship law, the Schenectady Union-Star editoralized: "One wonders if New York, Pennsylvania, Ohio, Maryland and Virginia citizens need statutory protection from their tastes in motion pictures more than the other 43 states. Or if Kansas will be any worse after June 30, when the present censorship law expires.

"Movies have been steadily improving, even without censorship in 42 states," continued the editorial. "Public opinion, not legal surveillance, accomplished it. It is that same public opinion, not laws that will be most effective in suppressing or eliminating 'bad' comic books. Law can not substitute for individual conviction."

Art Erlich to Panama

Arthur Erlich, formerly traveling auditor in the United Artists foreign department, has been named manager in Panama.

He succeeds George Kallman, who was shifted to the similar post in Peru. Isidro Rosenfeld shifted from the managership in Peru to the Continental division in Paris.

Tampa Officials Reminded They Lack Authority To Censor Nude Camp Film

Tampa, Fla., April 19.

Police last week withdrew a misdemeanor charge against William Schultz, manager of the State Theatre, which grew out of a two-week "adults only" showing of "Garden of Eden." Produced by Walter Bibo, the picture was lensed at a nearby nudist camp. City officials dropped the case after Municipal Court Judge Johnson held that a recent U. S. Supreme Court ruling on film censorship gave police no legal grounds for prosecution.

Schultz originally was accused of screening an obscene picture but the complaint was later amended to charge him with showing a picture which did not have approval of the National Board of Review or the New York State Censor Board. Defense attorney A. W. Brubaker argued that failure of "Eden" to carry such approval was meaningless in Florida since it was a delegation of power to "an outside source."

Connecticut Censorship Draws Stony Welcome

Hartford, April 19.

Indications are that the state entertainment industry will remain free of censorship. A measure to establish a State Board of Review, to advise local authorities when any entertainment, including motion pictures, was considered indecent, immoral or likely to impair general public morality, drew no support at an open hearing of the Judiciary Committee last Wednesday (13).

Bill would have had the B of R consist of five members appointed by the governor. It was introed by Senator A. Lemaire Jr., Norwalk Republican, and was tagged SB 608.

Herman M. Levy, general counsel of the Theatre Owners of America, told the Committee that present law provide ample protection against the showing of obscene or immoral motion pictures.

GALS HEAR PROS, CONS OF FILM GORE; DISCUSS 'GARRISON STATE' TENSIONS

By FRED TEW

Detroit, April 19.

It was obvious that the women attending the first annual conference of the Federation of Motion Picture Councils, Inc., at the Hotel Statler were principally concerned with brute-gore pictures and were not happy about the trend.

However, the explanations they received regarding this "tough cycle" from James Cagney, George Murphy and Arthur H. DeBra eased their minds considerably.

Cagney, in town for a personal, was a surprise speaker at the meeting of 130 female delegates from all parts of the nation. He said that if a character is properly built up so it makes it logical for him to be a "heavy," the portrayal should not be objectionable if redeeming features are incorporated in the role.

Murphy, the banquet speaker who was presented a scroll for his contributions in interpreting Hollywood to the public, answered a question from the floor in connection with depiction of brutality in films.

He said that in a society geared for war such films help people let off steam vicariously and so are beneficial. But, he added, in a few cases, perhaps, realism had gone too far.

Later, in a speech, DeBra, director of community relations for the Motion Picture Association of America, Inc., agreed with Murphy but added that war fear has increased religious films which enables filmgoers to release frustrations in a constructive way.

Critic for 40 Years

Ward Marsh, film critic of the Cleveland Plain Dealer for 40 years, said he felt that motion picture industry was headed for a future bigger and brighter than its past. He deplored, however, the fact that scandal now adds to, rather than detracts from the lustre of stars.

Mrs. Dean Gray Edwards, moving picture chairman of the National Council of Women, told the delegates that various groups like the Federation should contact similar organizations in foreign countries to help sell good American films abroad by calling their attention to the pictures.

St. Louis was chosen as the site for next year's conference, April 19-20, 1956. The group passed no resolutions and its officers, who had been elected previous to this meeting, hold office for three years. Mrs. Max M. Williams, of Royal Oak, Mich., is the president.

The Federation is composed of various organizations of film councils whose members, mostly club women, review motion pictures to inform members about their content to promote moviegoing and, also, to offer suggestions to the industry as to their reaction to the films.

L.A. Offish Albeit 'Kettles' Okay $53,000, 9 Spots; 'Affair' Fair 10G, 'Prince' Mild 6G, 'Eden' 19G, 5th

Los Angeles, April 19.

With holdovers, extended-runs predominating and nothing standout among new bills, local firstrun trade is coasting along slowly. It is falling well behind the spring period of a year ago.

Most coin for new bills this frame is going to "Kettles to Waikiki" paired with "Looters." Picking up a modest $12,000 in two hardtops, this combo is okay $41,000 in one nabe and six ozoners. Fair $10,000 is expected for "End of Affair" in single situation.

"Prince of Players" looms mild $6,000 in sureseat Fine Arts. A few extended-runs are doing okay but here, too, the tone is offish generally. Best in this category is "East of Eden," still neat $19,000 in fifth week, two theatres. "20,000 Leagues" looms okay in four houses, third stanza. "Man Called Peter" is rated fair $13,500 in third round at Chinese.

Estimates for This Week

Fine Arts (FWC) (631; $1-$1.50) —"Prince of Players" (20th). Mild $6,000. Last week, "Hulot's Holiday" (GBD) (11th wk), $5,400.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"End of Affair" (Col). Fair $10,000. Last week, "Innocents In Paris" (Indie) (2d wk-6 days), $4,700.

State, Hollywood (2,404; 965; 80-$1.25)—"Kettles At Waikiki" (U) and "Looters" (U). Modest $12,000. Last week, State, "Life At Stake" (Lip) and "African Manhunt" (Rep), $4,000; Hollywood, "3 For Show" (Col) and "Wyoming Renegades" (Col) (2d wk), $3,200.

Los Angeles, New Fox, Ritz (FWC) (2,097; 965; 1,363; 80-$1.25) —"Untamed" (20th) and "Devil's Harbor" (20th) (2d wk). Light $14,000. Last week, $18,500.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25) — "Underwater!" (RKO) and "Lone Gun" (UA) (2d wk). Slim $10,000. Last week, $16,000.

Chinese (FWC) (1,905; $1-$1.75) —"Man Called Peter" (20th) (3d wk). Fair $13,500. Last week, $16,000.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Purple Plain" (UA) (3d wk). Slight $5,000. Last week, $7,400.

Hillstreet, Pantages, Loyola, Uptown (RKO-FWC) (2,752; 2,812; 1,248; 1,715; 80-$1.25) — "20,000 Leagues" (BV) (3d wk). Okay $21,000. Last week, $34,200.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25) — "Country Girl" (Par) (3d wk). Moderate $11,500. Last week, $15,700.

Four Star (UATC) (900; 90-$1.50) —"Doctor In House" (Rep) (4th wk). Steady $5,200. Last week, $5,400.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"East of Eden" (WB) (5th wk). Neat $19,000. Last week, $21,000.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (M-G) (5th wk). Thin $4,200. Last week, $6,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (103d wk). Into current stanza Sunday (17) after okay $21,500 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (17th wk). Steady $3,000. Last week, $3,100.

Broadway Grosses

Estimated Total Gross
This Week $549,000
(*Based on 19 theatres.*)
Last Year $763,000
(*Based in 23 theatres.*)

'Darling' Hep 10G, Balto; 'Eden' Same

Baltimore, April 19.

Pleasing grosses continue here after the spurt provided by the holidays. "Jupiter's Darling" is brisk at the Century. "East of Eden" is holding big at the Stanley in its second round. Second week of "Man Called Peter" looks like it will outdistance its rousing opener at the New. "Chief Crazy Horse" remains solid in its second at the Mayfair after sock opener. Sixth session of "Country Girl" is still potent at the Hipp.

Estimates for This Week

Century (Loew's) (3,000; 25-65-95)—"Jupiter's Darling" (M-G). Tall $10,000 or near. Last week, "Three For Show" (Col), $8,500.

Cinema (Schwaber) (466; 50-$1) "Belles St. Trinians" (Indie) (3d wk). Fairish $2,500 after $3,000 for second.

Film Centre (Rappaport) (960; 50-$1)—"Glass Slipper" (M-G) (3d wk). Pleasing $5,000 following $6,500 in second.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par) (6th wk). Still fancy at $9,000 after $10,500 in fifth.

Keith's (Fruchtman) (2,400; 25-$1)—"Conquest Of Space" (Par) (2d wk). Okay $6,800. Last week, $9,500.

Little (Rappaport) (310; 50-$1)—"On Waterfront" (Col) (2d run) (2d wk). Nice $3,300 after $4,000 getaway.

Mayfair (Hicks) (980; 35-90)—"Chief Crazy Horse" (U) (2d wk). Strong $4,800 after sock $6,500 over hopes in first.

New (Fruchtman) (1,800; 35-$1) —"Man Called Peter" (20th) (2d wk). Looks bigger than opener at $15,000. Last week, $14,000.

Stanley (WB) (3,200; 35-$1)—"East Of Eden" (WB) (2d wk). Torrid $10,000 after $13,000 opener.

Town (Rappaport) (1,600; 50-$1) —"Hit Deck" (M-G). Opens tomorrow (Wed.). Seventh round of "Long Gay Line" (Col) was fair $5,000.

'XMAS' HEFTY $17,500, ST. L.; 'MAN' NEAT 13G

St. Louis, April 19.

"Man Called Peter" shapes as boxoffice leader this frame, which is overloaded with holdovers for second straight week. "Companions of Night" also looms strong in two arty theatres. "White Christmas" finished its stanza at the Fox with a hefty take. "Hit Deck" is still good in third Loew's session. Outdoor weather provided some tough competition over the past weekend. Biz for "Cincrama Holiday" is being boosted by some extra shows.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (9th wk). Fancy $20,000. Last week, $20,500.

Fox (F&M) (5,000; 51-75)—"N.Y. Confidential" (WB) and "Unchained" (WB). Opened today (Tues.). Last week, "White Christmas" (Par), hefty $17,500.

Hi-Pointe (St. L. Amus.) (800; 90) — "Companions of Night" (Indie). Fine $3,000. Last week, "3 Cases of Murder" (Indie), $2,500.

Loew's (Loew's) (3,172; 75-$1)—"Hit Deck" (M-G) and "Golden Mistress" (UA) (3d wk). Good $9,000 after $13,500 in second.

Orpheum (Loew's) (1,400; 50-85) —"Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (3d wk). Trim $7,000 after $9,500 for second.

Pageant (St. L. Amus.) (1,000; 90) — "Companions of Night" (Indie). Hot $3,500. Last week, "3 Cases of Murder" (Indie), $3,000.

Richmond (St. L. Amus.) (400; $1.10)—"Aida" (IFE) (2d wk). Big $2,000. Last week, $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Man Called Peter" (20th). Neat $13,000. Last week, "Rear Window" (Par) (2d wk), $15,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Aida" (IFE) (2d wk). Nice $2,500 after $3,500 opener.

'Deck' Smooth 30G, Hub; 'Lady' Big 20G

Boston, April 19.

Biz continues to perk this frame, with new product especially sock and holdovers still in the chips. Hypo was caused by the holiday, Patriot's Day, here today (Tues.), and spring vacation for one week. Best of newcomers is "Hit the Deck," which opened nicely at the Orpheum and State. "Gate of Hell" still is very good in fourth week at the Exeter. "Strange Lady In Town" at Paramount and Fenway is rated smooth.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25) — "Glass Slipper" (M-G). Brisk $20,000. Last week, "Country Girl" (Par), $12,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Camille" (M-G) (re-

(Continued on page 22)

'Eden' Big K.C. News, Sock $16,000; 'Man' Solid 12G, 2d, 'Girl' 10G, 4th

Kansas City, April 19.

"East of Eden" at the Missouri is the big news currently, with a huge gross and best biz at this house in many weeks. "Country Girl" in fourth week at Paramount also is great. "Man Called Peter" looms neat in second week at Orpheum. "Revenge of Creature" and "Cult of Cobra" in four Fox Midwest houses shapes okay. Art houses continue strong, "Doctor in House" holding record pace in second week at the Vogue and "Glass Slipper" getting big play at the Kimo.

Weather is the typically mild spring type.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"One Summer Happiness" (Indie) (9th wk). Okay $1,000. Last week, $1,100.

Kimo (Dickinson) (504; 85-$1)—"Glass Slipper" (M-G) (2d wk). Fancy $3,000. Last week, $3,500.

Midland (Loew's) (3,500; 70-90)—"Hit Deck" (M-G) and "White Orchid" (UA) (2d wk). Slow $6,000. Last week, $9,000.

Missouri (RKO) (2,650; 65-90)—"East of Eden" (WB). Sock $18,000, biggest here in many weeks. Holds. Last week, "Unchained" (WB) and "Sleeping Tiger" (Indi), $5,500.

Orpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th) (2d wk). Nifty $12,000. Stays. Last week, $14,000.

Paramount (United Par) (1,900; 75-$1)—"Country Girl" (Par) (4th wk). Great $10,000. Holds to near house record. Last week, $12,000.

Roxy (Durwood) (879; 70-90)—"Looters" (U), Fairish $3,500. Last week, "Jupiter's Darling" (M-G) (4th wk), $2,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Revenge of Creature" (U) and "Cult of Cobra" (U). Okay $13,000. Last week, "Man Without a Star" (U) and "Roogie's Bump" (Rep), $14,000.

Vogue (Golden) (550; 75-$1) — "Doctor in House" (Rep) (2d wk). Championship $3,500. Holds. Last week, $4,000, record at this house.

Key City Grosses

Estimated Total Gross
This Week $2,615,200
(*Based on 23 cities and 227 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $3,112,300
(*Based on 24 cities and 223 theatres.*)

'Eden' Rousing 17G, Toronto Ace

Toronto, April 19.

With biz on upbeat, "Untamed" is landing the most coin of newcomers. "East of Eden" is actually making a better showing with a sock take. "Man Without a Star" also is fancy. Leading the town is "Country Girl," wham in third round. "Man Called Peter" shapes hefty in second session.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "To Paris With Love" (Rank). Nice $9,000. Last week, $13,000.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"Ten Wanted Men" (Col) and "Bowery Boys High Society" (AA). Nice $15,500. Last week, "A-C Meet Keystone Kops" (U) and "Destry" (U), $14,000.

Eglinton, University (FP) (1,088; 1,588; 60-$1) — "East of Eden" (WB). Big $17,000 or near. Last week, "Long John Silver" (IFD), $11,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Man Called Peter" (20th) (2d wk). Hefty $19,000. Last week, $24,000.

Imperial (FP) (3,373; 60-$1)—"Untamed" (20th). Tall $17,000. Last week, "White Feather" (20th), $18,500.

Loew's (Loew's) (2,090; 60-$1)—"Hit Deck" (M-G) (4th wk). Neat $11,000. Last week, $15,000.

Shea's (FP) (2,386; 60-$1)—"Country Girl" (Par) (3d wk). Wham $18,000. Last week, $25,000.

Towne (Taylor) (693; 75-$1)—"Aida" (IFE) (2d wk). Big $8,000. Last week, $9,000.

Uptown (Loew) (2,745; 60-$1)—"Man Without Star" (U). Solid $11,000. Last week, "Ma, Pa Kettle at Waikiki" (U), $8,500.

'Man' Mighty $13,000, Seattle; 'Star' Oke 7G

Seattle, April 19.

"Man Called Peter" is heading for a great session at Fifth Avenue here this stanza. "Man Without Star" is rated okay at Music Hall as does "Gangbusters" at Orpheum. "Three For Show" is down to mild takings in first holdover week at Paramount. "Aida" is rated okay in second round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Timberjack" (Rep) and "Dark Violence" (Rep). Sad $2,500. Last week, "Garden of Eden" (Indie) and "Black Pirate" (Indie) (3d wk-4 days), $2,100.

Coliseum (Evergreen) (1,830; $1-$1.25)—"Pirates of Tripoli" (Col) and "Conquest of Space" (Par). Good $8,500. Last week, "Stranger on Horseback" (UA) and "Killer Leopard" (AA), $8,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Man Called Peter" (20th) and "Stranger's Hand" (FF). Great $13,000. Last week, "Country Girl" (5th wk-4 days), $5,600.

Music Box (Hamrick) (850; 90-$1.25)—"Aida" (IFE) (2d wk). Okay $3,500 after $4,700 last week.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Man Without Star" (U) and "Land of Fury" (U). Okay $7,000. Last week "Glass Slipper" (M-G) and "Trouble in Store" (Rep), $7,400.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Gangbusters" (Indie) and "Five Guns West" (Indie). Okay $8,500. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk-4 days), $3,200.

Paramount (Evergreen) (3,039; $1-$1.25)—"Three for the Show" (Col) (2d wk). Mild $6,000. Last week, $8,200.

'Slipper' Slick $17,000, Philly; 'Mambo' Oke 12G, 'Lady' 15G, 'Eden' 22G, 2d

Philadelphia, April 19.

There are five newcomers here this stanza but they got a mixed reception, some doing sturdy biz while others were mild or disappointing. However, strong holdovers continue doing well. "Mambo" is just okay opening round at Goldman. "Tight Spot," also new, looms mild at Mastbaum. "Strange Lady in Town" is not doing too much at Stanley but "Glass Slipper" shapes sturdy at Viking. Top holdover is "East of Eden," still smash in second round at Randolph. "Blackboard Jungle" is rated lusty in fourth week at Arcadia.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"Blackboard Jungle" (M-G) (4th wk). Lusty $17,000. Last week, $19,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (9th wk). Happy $24,000. Last week, $26,000.

Fox (20th) (2,250; 90-$1.40) — "Man Called Peter" (20th) (2d wk). Good $16,000 but more expected. Last week, $28,000.

Goldman (Goldman) (1,200; 65-$1.30) — "Mambo" (Par). Okay $12,000 or over. Last week, "N.Y. Confidential" (WB) (2d wk), $13,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Tight Spot" (Col). Mild $18,000 or less. Last week, "Run for Cover" (Par), $12,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (11th wk). Neat $11,000. Last week, $16,500.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB) (2d wk). Socko $22,000. Last week, $30,000.

Stanley (SW) (2,900; 74-$1.40)—"Strange Lady in Town" (WB). Modest $15,000. Last week, "Crashout" (Indie), $11,000.

Stanton (SW) (1,483; 50-99) — "Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk). Good $7,000. Last week, $11,000.

Trans-Lux (T-L) (500; 99-$1.50) — "Doctor in House" (Rep) (4th wk). Trim $4,400. Last week, $5,700.

Viking (Sley) (1,000; 74-$1.50)— "Glass Slipper" (M-G). Sturdy $17,000. Last week, "Hit Deck" (M-G) (5th wk), $9,500.

'EDEN' TALL 15G, D.C.; 'MAN' SOCKEROO 17G

Washington, April 19.

It's a solid holdover situation along main stem this week, except for reissue of "Wuthering Heights" at Dupont. Despite this, biz is generally brisk. "Cinerama" in 75th stanza at the Warner and "Country Girl" on 11th week at Trans-Lux seem completely unpredictable, showing renewed strength and over expectancies. "East of Eden" shapes smash in second sessions in two theatres. "Man Called Peter," in second round at Loew's Playhouse, is rated sock, and will go a third week.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"East of Eden" (WB) (2d wk). Smash $5,000. Last week, $9,400.

Capitol (Loew's) (3,434; 70-95) —"Hit Deck" (M-G) (3d wk-3 days). Okay $6,500 after $15,000 last week.

Columbia (Loew's) (1,174; 60-85)

(Continued on page 22)

'Eden' Paces Cincy, Swell $15,500; 'Lady' Light 8G, 'Man' Fat 12G, 2d

Cincinnati, April 19.

"East of Eden" looms big at the huge Albee to head the firstruns this stanza. But "Strange Lady" shapes fairish at the Palace. Second round of "Man Called Peter" at Keith's is great. "Long Gray Line" on Grand m.o. is fancy. "Cinerama" remains hefty stride in 44th round.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"East of Eden" (WB). Swell $15,500. Last week, "Long Gray Line" (Col), $12,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (44th wk). Hefty $19,000. Last week, $19,300, with boost via Wednesday (13) matinee from train excursion from Louisville, Ky., and 1,005 kids for record out-of-town group.

Grand (RKO) (1,400; 75-90)—"Long Gray Line" (Col) (m.o.) Fast $7,000. Last week, "6 Bridges to Cross" (U and "Four Guns" (U), $8,500.

Keith's (Shor) (1,500; 75-$1.25)—"Man Called Peter" (20th) (2d wk). Holding to big $12,000 or near after $15,600 bow.

Palace (RKO) (2,600; 75-90)—"Strange Lady in own" (WB). Mild $8,000. Last week, "Glass Slipper" (M-G), ditto.

'Jungle' Lush $12,000, Indpls; 'Man' 9G, 2d

Indianapolis, April 19.

With outdoor competition in full swing for first time this season, grosses generally are lower at first-run situations here. Yet "Blackboard Jungle" is running socko at Loew's, to lead town. "A Man Called Peter" looms oke in second week at Indiana. "Rage at Dawn" is fair at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Rage at Dawn" (RKO) and "Sleeping Tiger" (Indie). Fair $7,000. Last week, "Man Without Star" (U), $9,500.

Indiana (Cockrill-Dolle) (3,200; 60-95)—"Man Called Peter" (20th) (2d wk). Good $9,000 after $14,000 opener.

Loew's (Loew's) (2,427; 50-80)—"Blackboard Jungle" (M-G) and "New Orleans Uncensored" (Col). Sock $12,000. Last week, "Glass Slipper" (M-G) and "Yesterday and Today" (Indie), $8,000.

Lyric (C-D) (1,600; 35-85)—"Man Without Star" (U) (m.o.) and "California Outpost" (Indie). Okay $3,000. Last week, "Dial M For Murder" (WB) and "The Men" (UA) (reissues), $4,000.

Kids Back in School But Chi OK; 'Star' Bright $28,000; 'Eden' Hotsy 30G, 'Man' Sturdy 21G, Both in 2d

Chicago, April 19.

Wicket coin in the Windy City is not as free-flowing this week as in the last Easter-hypoed round mainly because of kiddies' return to school and a plethora of holdovers, but it still is rated very good.

"Man Without Star" shapes lofty $28,000 opener at the Woods. "House of Arrow" looks to nifty $9,000 in first round at Esquire. "A Nous La Liberte'" is solid $4,800 at the World. "Isn't Life Wonderful," also new, looks okay $3,300 at Carnegie.

"Untamed" with the Crew Cuts topping vaude is strong in second stanza at the Chicago "East of Eden" shapes hotsy in same week at the State-Lake. "A Man Called Peter" looms lusty in second round at the Oriental.

"Hit the Deck" and "Big Tipoff" continues sturdy at the McVickers in first holdover week. "Gangbusters" and "Battle Taxi" twin bill at the Roosevelt is swell, also in second. The Grand's "Revenge of the Creature" looks terrif for this house in the second week. "The Glass Slipper" is still hefty in same frame at the Loop. "Cinerama" looms steady in 90th session at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Isn't Life Wonderful" (Indie). Nice $2,700. Last week, subsequent run.

Chicago (B&K) (3,900; 98-$1.50)—"Untamed" (20th) with Crew Cuts helming vaude (2d wk). Fair $41,000. Last week, $55,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"House of Arrow" (Indie). Okay $7,500. Last week, subsequent-run.

Grand (Nomikos) (1,200; 98-$1)—"Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk). Snappy $13,000. Last week, $22,000.

Loop (Telem't) (606; 90-$1.25)—"Glass Slipper" (M-G) (2d wk). Solid $11,500. Last week, $14,000.

Monroe (Indie) (1,000; 98-$1.50)—"To Paris With Love" (Indie) (2d wk). Sturdy $9,000. Last week, $11,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Hit Deck" (M-G) and "Big Tip Off" (AA) (2d wk). Swell $20,500. Last week, $27,000.

Oriental (Indie) (3,400; 98-$1.25)—"Man Called Peter" (20th) (2d wk). Okay $21,000. Last week, $29,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (90th wk). Sock $24,800. Last week, $20,200.

Roosevelt (B&K) (1,400; 65-98)—"Gangbusters" (Indie) and "Battle Taxi" (UA) (2d wk). Nifty $18,500. Last week, $22,000.

State-Lake (B&K) (2,400; 65-98)—"East of Eden" (WB) (2d wk). Tall $30,000. Last week, $34,000.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (9th wk). Slight $2,700. Last week, $4,200.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (9th wk). Good $15,000. Last week, $16,000.

Woods (Essaness) (1,206; 98-$1.25)—"Man Without Star" (U). Lofty $28,000. Last week, "Underwater!" (RKO) (3d wk), $16,000.

World (Indie) (697; 98)—"A Nous, La Liberte" (Indie). Fair $3,700. Last week, "Illicit Interlude" (Indie) (6th wk), $3,400.

'Jungle' Torrid $25,000, Prov.; 'Eden' Wow 18G, 'Cover' Sluggish at 6G

Providence, April 19.

Terrific is the word for take on "Blackboard Jungle" at Loew's State. Also sockeroo is Majestic's "East of Eden," with equally strong take. RKO Albee's "Escape to Burma" is average.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Escape to Burma" (RKO) and "Ma, Pa Kettle at Waikiki" (U). Fair $6,500. Last week, "Man Without Star" (U) and "Paris Express" (U), $8,500.

Majestic (Fay) (2,200; 70-90)—"East of Eden" (WB). Sockeroo $18,000. Last week, "Man Called Peter" (20th), $11,000.

State (Loew's) (3,200; 50-75)—"Blackboard Jungle" (M-G) and "New Orleans Uncensored" (Col). Solid $25,000 or near. Last week, "Glass Slipper" (M-G) and "Wyoming Renegade" (M-G), $9,500.

Strand (Silverman) (2,200; 50-80)—"Cover for Cover" (Par). Fair $6,000. Last week, "Three for Show" (Col), $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net incom .

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Eden' Smart 19G, Cleve.; 'Man' 12G

Cleveland, April 19.

Standout here this session is "East of Eden," smash at Allen Theatre. "Man Called Peter" looms fairly okay at Palace in second round. "Blackboard Jungle" still is excellent in fourth frame at State while "Man Without Star" looks nice in second Hipp stanza.

Estimates for This Week

Allen (S-W) ((3,000; 70-$1)—"East of Eden" (WB). Smart $19,000 or near. Last week, "Long John Silver" (DCA), $9,000.

Hipp (Telem't) (3,700; 70-$1)—"Man Without Star" (U) (2d wk). Nice $8,000. Last week, $16,000.

Lower Mall (Community) (585; 70-90)—"Game of Love" (Indie). Routine $4,000. Last week, "Gate of Hell" (Indie) (4th wk), $2,000.

Ohio (Loew's) (1,200; 70-90)—"On Waterfront" (Col) (2d run) (3d wk). Oke $6,500 following $8,000 last week.

Palace (RKO) (3,287; 70-$1.25)—"Man Called Peter" (20th) (2d wk). Fairly okay $12,000. Last week, $16,500.

State (Loew's) (3,500; 70-$1)—"Blackboard Jungle" (M-G) (4th wk). Excellent $10,000 after $15,000 last week.

Stillman (Loew's) (2,700; 70-$1)—"Country Girl" (Par) (10th wk). Going so well it forced postponement of "Camille" (M-G). Fast $6,500. Last week, $8,000.

'Cover' So-So $10,000 In Pitt; 'Girl' Fat 13G, 3d; 'Man' Stout 11G in 2d

Pittsburgh, April 19.

Entire downtown is studded with holdovers with the exception of Penn, where "Run for Cover" looks just so-so. "Country Girl" in third week at Stanley still shapes best thing in city. "A Man Called Peter" too is holding up fine at Harris, being little off from opening. "To Paris With Love" continues big at Squirrel Hill. "Cinerama Holiday" picked up sharply on the holiday.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Untamed" (20th) (2d wk). Dropping to $6,500, or maybe less; won't hold again. "Chief Crazy Horse" (U) comes in Friday (22). Last week, $9,500.

Harris (Harris) (2,165; 65-$1.10)—"Man Called Peter" (20th) (2d wk). Second weekend even better than first; that spells stout $11,000, and another h.o. Last week, $12,500.

Penn (UA) (3,300; 65-$1)—"Run for Cover" (Par). James Cagney's two p.a.'s on stage opening day, with wide newspaper-interview coverage, all that's saving this. Even so, only ordinary $10,000. Last week, "Glass Slipper" (M-G), $10,500.

Guild (Green) (500; 65-$1)—"Belles St. Trianian's" (Indie) (2d wk—5 days). Holding 5 days to get house back on Thursday opening again. Oke $1,400. Last week, $2,100.

Squirrel Hill (SW) (900; 65-$1)—"To Paris With Love" (Indie) (2d wk). This one's riding okay because Alec Guinness has built up such an enormous following. Stout $3,000. Last week, $4,000.

Stanley (SW) (3,800; 75-$1.25)—"Country Girl" (Par) (3d wk). Still in chips at $13,000. Last week, $18,500.

Warner (SW) (1,365; $1.40-$2.65)—"Cinerama Holiday" (Indie) (9th wk). Hanging on to some sharp gains made over the Easter holiday to sock $19,000. Last week, $21,000.

'Jungle' Terrif $22,000, Buff.; 'Cinerama' Hot 15G

Buffalo, April 19.

Big news here currently is smash total being racked up by "Blackboard Jungle" at the Buffalo. "Run for Cover" looks sturdy at Paramount while "Rage at Dawn" shapes fine at Century. "Cinerama" is holding very big with $15,000 in sixth week at the Teck, after upsurge to $20,000 in fifth round.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Blackboard Jungle" (M-G). Smash $22,000 or over. Last week, "Glass Slipper" (M-G) and "Battle Taxi" (UA), $12,000.

Paramount (Par) (3,000; 50-80)—"Run for Cover" (Par) and "Big Tip-Off" (Indie). Sturdy $16,000. Last week, "Man Called Peter" (20th), $10,000.

Center (Par) (2,000; 50-80)—"East of Eden" (WB) (2d wk). Fine $10,000. Last week, $15,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama" (Indie) (6th wk). Looks to reach nearly $15,000, great. Last week, $20,700.

Lafayette (Basil) (3,000; 50-80)—"New Orleans Uncensored" (Col) and "They Rode West" (Col). Oke $10,000. Last week, "Capt. Lightfoot" (U) and "The Looters" (U), same.

Century (Buhawk) (3,000; 60-85)—"Rage at Dawn" (RKO) and "Tarzan's Hidden Jungle" (RKO). Fine $13,000. Last week, "Long John Silver" (DCA), $10,400.

'Star' Soars To $16,000, Frisco

San Francisco, April 19.

Biz is holding nicely here this stanza, helped by several solid newcomers. "Man Without a Star" looms sturdy at Golden Gate for best coin of new entrants. "East of Eden" continues big in fifth session at St. Francis while "Blackboard Jungle" is holding strong in fourth Warfield round. "Aida" is smash on opening week at Larkin. "Three For Show" is rated okay at Paramount. "Man Called Peter" looms moderate at the huge Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Man Without Star" (U) and "Crest of Wave" (M-G). Solid $16,000. Last week, "Revenge of Creature" (U) and "Cult Cobra" (U), $15,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Man Called Peter" (20th) and "Race for Life" (Lip) (2d wk). Modest $12,500. Last week, $16,500.

Warfield (Loew's) (2,656; 65-90)—"Blackboard Jungle" (M-G) (4th wk). Big $10,000. Last week, $15,000.

Paramount (Par) (2,646; 90-$1)—"3 for Show" (Col) and "Bamboo Prison" (Col). Okay $13,000. Last week, "Conquest of Space" (Par) and "Fast and Furious" (Indie), $15,000.

St. Francis (Par) (1,400; $1-$1.25)—"East of Eden" (WB) (5th wk). Big $8,500. Last week, $9,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (68th wk). Fine $15,500. Last week, $23,000.

United Artists (No. Coast) (1,207; 70-$1)—"Purple Plain" (UA) (2d wk). Good $7,000. Last week, $13,500.

Stagedoor (A-R) (400; $1-$1.25)—"Gate of Hell" (Indie) (7th wk). Torrid $5,000. Last week, $4,500.

Larkin (Rosener) (400; $1)—"Aida" (IFE). Smash $6,100. Broke all old marks first three days despite sad reviews from top music crix. Last week, "Detective" (Indie) and "Curtain Up" (Indie), $2,000.

Vogue (S. F. Theatres) (377; $1)—"Game of Love" (Indie) (4th wk). Good $3,000. Last week, $3,500.

Bridge (Reade-Schwartz) (349; $1.10-$1.25)—"Doctor in House" (Rep) (5th wk). Smash $3,500. Last week, $3,000.

'Plain' Potent 15G, Denver; 'Slipper' 10G

Denver, April 19.

Firstrun biz is mainly good here this week, with "Purple Plain" getting top money and a solid take at Paramount. Fact that the weather turned warmer and attracted thousands outdoors hurt at wickets. "Glass Slipper" is not big at Orpheum. "Tonight's the Night" shapes good in two ozoners. "Man Called Peter" looms lofty in third Centre stanza.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Man Called Peter" (20th) (3d wk).

(Continued on page 22)

B'way Spotty; 'Marty' Near-Record 20½G, 'Slippers' - Easter Show Giant 181G, 4th, 'Wife' Hep 10G, 'Eden' 30G

The usual post-Easter letdown hit Broadway the last half of current session. All last week was solid, trade going lower starting Monday (18). Springlike weather Saturday (16) held down the take but cooler temperatures Sunday helped that day's total.

There are no newcomers aside from the usual Palace change and the launching of "Marty" at the arty Sutton. Latter soared to a wow $20,500 in first round, near the house record. "Bullet For Joey" with vaude looks big $27,000 at Palace.

"Cinerama Holiday" roared ahead to a new alltime record of $66,900 at the Warner in its 10th session. Six extra shows helped produce this result.

"Glass Slipper" and Easter stageshow is following up its new alltime high of $201,000 in third week to hold with a mighty $181,000 in fourth stanza at the Music Hall.

"Man Called Peter" is being hurt by usual post-Easter downbeat but still big at $50,000 at the Roxy in third round. Sharp dip from the second week follows the general pattern for the pic in most keys over the country. "Purple Plain" is down to a good $27,000 in second Capitol week.

"Wayward Wife" is displaying stamina to hold at $10,000 in second session at the Globe. "To Paris With Love" is getting $15,000 for the best third week of any pic to play the Fine Arts.

"Blackboard Jungle" still is great with around $30,000 in fifth frame at the State albeit off sharply from the fourth. This is natural in view of the previous week having advantage of the school vacation. "East of Eden" also is socko with $30,000 for sixth session at the Astor.

Paramount launches "Strategic Air Command" tomorrow (Thurs.) after special preem tonight (Wed.). "Battle Cry" finished its record longrun at the Par Monday (18) night, going six days of 11th week because of need to prepare for unveiling of "Command" with new VistaVision setup. This gave "Battle" slightly better than $500,000 on the run at the Par flagship.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB) (7th wk). Present week ending today (Wed.) looks to reach sock $30,000 after $33,000 in sixth round. Continues.

Capitol (Loew's) (4,820; 85-$2.20)—"Purple Plain" (UA) (2d wk). First holdover stanza ending Friday (22) looks like okay $27,000 or near after $40,000 opening week. Stays on.

Criterion (Moss) (1,700; 75-$2.20)—"Mambo" (Par) (4th wk). Third frame ended last night (Tues.) was good $15,500 after $20,000 for second. "Run For Cover" (Par) comes in April 28.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (4th wk). Third round ended Monday (18) was huge $15,000 after $17,000 for second. Third week's take represents best non-holiday session at this house.

Globe (Brandt) (1,500; 70-$1.50)—"Wayward Wife" (IFE) (2d wk). Inititial holdover session winding up Friday (22) looks to hold with nice $10,000 after $16,000, over hopes, opening week.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (19th wk). The 18th frame finished Monday (18) was solid $12,500 after $14,000 in 17th week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Long John Silver" (DCA) (3d wk). Second round concluded last night (Tues.) was mild $10,000 after $13,000 opening week. Easter vacation for school kids did not help too much.

Normandie (Trans-Lux) (592; $1.15-$1.65)—"Chance Meeting" (Indie). Opened yesterday (Tues.). In ahead, "Camille" (M-G) (reissue) (11th wk-8 days), held at oke $4,300 after $4,400 in 10th week, to make a remarkably fine run for an oldie.

Palace (RKO) (1,700; 50-$1.60)—"Bullet For Joey" (UA) and vaudeville. Week ending tomorrow (Thurs.) looks like big $27,000. Last week, "Annapolis Story" (Col) and vaude, $33,000, for new high under present policy.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Strategic Air Command" (Par). Initial VistaVision pic to play at Par flagship opens tonight (Wed.) with a special preem and benefit for Air Force Assn., N. Y. Wing. Regular run starts tomorrow (Thurs.) In ahead, "Battle Cry" (WB) (11th wk-6 days), okay $23,000, the 11th week representing a new longrun mark at the house. The 10th week was $33,600, over hopes.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (10th wk). Ninth stanza ended last night (Tues.) was good $5,800 after $6,500 in eighth week. "Heartbreak Ridge" (Indie) opens May 4.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Glass Slipper" (M-G) and Easter stageshow (4th wk). Current session finishing today (Wed.) looks like terrific $184,000, with three or four days of Easter holiday week helping. The third week hit $201,000, new all-time record for Hall, and first time the house went over $200,000. Stays a fifth.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Man Called Peter" (20th) (3d wk). Present stanza ending tomorrow (Thurs.) looks to reach solid $50,000, with a couple of days in Easter holiday week assisting. Second week was smash $72,000. Holds a fourth.

State (Loew's) (3,450; 78-$1.80)—"Blackboard Jungle" (M-G) (5th wk). Current round ending Friday (22) is heading for smash $30,000. Fourth week was $59,500, over expectancy, with students flocking in. Goes a sixth, naturally.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (2d wk). First week ended Sunday (17) was terrific $20,500, near alltime record at this spot. In ahead, "Romeo and Juliet" (UA) (16th wk-6 days), $5,000. "Marty" started off moderately but gained momentum via word-of-mouth, with audience reaction of rave proportions. Longrun looms.

Trans-Lux 52d St. (T-L) $540; $1-$1.50)—"Doctor in House" (Rep) (9th wk). Present session finishing today (Wed.) looks to reach wow $8,000. Eighth week was $8,300. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"Man Without Star" (U) (4th wk). Current round ending today (Wed.) likely will hit good $12,500 after $17,000 for third week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (11th wk). The 10th session concluded Saturday (16) soared to new high of $66,900, being helped by six extra shows or a total of 13 performances. Ninth week was $50,300. The $66,900 figure also beats the biggest week ever registered by "This Is Cinerama" (Indie) at this theatre.

Sun Sloughs Mpls. But 'Eden' Boff at $14,000; 'Feather' 6G, 'Man' 12G

Minneapolis, April 19.

Alibi for offish grosses this week is sudden appearance of sunshine and a moderate amount of warmth. However, "East of Eden" is climbing to a smash session at Orpheum. Other newcomers are sluggish to light. "White Feather" being especially slow at State. It's the 53d week for "Cinerama," ninth for "Country Girl" and second for "Man Called Peter," last being especially solid.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (53d wk). Holds to fancy $14,000. Last week, $14,800.

Gopher (Berger) (1,000; 65-85)—"Timberjack" (Rep). Facelifting in progress here is hurting trade as would be expected. Slow $2,500. Last week, "Anchors Aweigh" (M-G) (reissue), $2,600.

Lyric (Par) (1,000; 65-85)—"Conquest of Space" (Par). Getting strong play from juveniles but only fair $4,000 looms. Last week, "Untamed" (20th) (3d wk), $3,800 at 85-$1.

Radio City (Par) (4,100; 85-$1)—"Man Called Peter" (20th) (2d wk) Has made an excellent impression and is helped by crix, praise and word-of-mouth. Stout $12,000. Last week, $14,500. Continues.

RKO-Orpheum (RKO) (2,800; 85-$1)—"East of Eden" (WB). Plenty of boxoffice interest in this one. Big $14,000. Last week, "Escape to Burma" (RKO), $6,000 at 65-85c scale.

RKO-Pan (RKO) (1,600; 65-85)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue)

(Continued on page 22)

Lichtman Reacts to TOA Blast; Industry Roundtable Impossible 'In Atmosphere of Vicious Attack'

Outlook for an industry roundtable confab appeared dimmer than ever this week in the wake of a sharp exchange between the Theatre Owners of America and Al Lichtman, 20th-Fox director of distribution and the sparkplug for the get-to-gether.

TOA upset the applecart last week with a blast against the "gouging ways" of the distribs and a demand that the conference he held immediately and "with the express intention of taking up "unreasonable and unbearable film rentals" and "inequitable conditions of licensing pictures."

Replying this week, Lichtman made it crystal clear that, on that basis, there would be no roundtable. And he reminded the exhibs that they themselves had agreed all along that there neither would nor should be such an industry powwow until and unless a system of arbitration had been agreed on and was ready for submission.

"Until there is a complete understanding on what matters are appropriate for discussion at a roundtable industry conference, and until such time as the atmosphere is cleared of name-calling, vituperation and threat, I must sadly conclude that it would serve no purpose to call such a conference," Lichtman declared.

"I know," he said, "that no company can participate in a discussion of its film rentals and its sales policies in the presence of other distributors. There are certain matters, the responsibility for which rests on each company for decision in its own company, without consulting or advising with any other company. Decisions in regard to production and sales and film rental policies come within this category."

Lichtman said he had experienced "great personal distress" over the TOA blast. "Vicious attacks on producers and distributors and dire threats of one kind of action or another cannot create the intelligent, fair-minded, open discussion of matters of industry concern and interest can take place," he maintained.

He stressed that "at no time during the meetings or discussions on arbitration has there been any difference of opinion between exhibitors and distributors attending these meetings on the fact that film rentals were not to be an arbitrable issue." Allied hasn't been a party to the arbitration talks precisely over the film rental issue.

"The latest attempt to bypass arbitration and to have a roundtable conference at which the principal item of discussion would be film rentals and the sales policies of the individual companies is contrary to the expressed purpose of such a conference," Lichtman commented.

The TOA statement had said that, in fairness to its members, the exhib org could "no longer hold the position that the completion of an arbitration system must precede the industry conference. It is now untenable. The crying need for relief dictate that the industry conference be held immediately. We dare not sit idly by and permit the distributors to drive exhibitors and themselves out of business."

Starr Sees Toll Evil

Charlotte, N.C., April 19.

Speaking here, Alfred Starr of Nashville, chairman of the executive committee of Theatre Owners of America, had a variety of applications, all bristling, for home-toll television. He said in effect:

"A scheme to put a boxoffice in your parlor. It expands the slot machine racket into your home, and you have to pay for the meter. Everything you now get free would carry an admission charge."

Admitting his prejudice against home-toll, Starr said he believed his interest coincided with public interest.

Authors League: Screen (and TV) Value Scripters

By JESSE GROSS

The time is ripe for serious novelists to concentrate on writing for theatrical films and television. That was the theme socked across at an Authors League meet held last Thursday (14) night at the French Institute, N. Y. The two-hour session was an out-and-out pitch to generate novelists interest in scripting for the two visual media.

Presiding over the confab was author-scenarist Samuel Grafton. On hand to sell the approximate 150 authors attending the meet on swinging over to pix and tv were Alan Jackson, Paramount's eastern play and story editor; Bertram

(Continued on page 20)

Ted O'Shea, Hugh Owen Share Domestic Sales Under Weltner at Par

In the wake of A. W. Schwalberg's bowout as president of Paramount Film Distributing Corp., Par's domestic distribution organization, E. K. (Ted) O'Shea and Hugh Owen have been assigned to head up the operation, O'Shea in the east and Owen in the west. They'll function under George Weltner, recently named topper of both foreign and domestic distribution.

Owen additionally was named a v.p. of the subsidiary outfit. Both he and O'Shea, who has been a v.p. right along, had been members of the top sales echelon under Schwalberg.

Also as part of the realignment made by Weltner, Robert J. Rubin, a lawyer and assistant to Par president Barney Balaban, has been given a top administrative post in domestic distribution along with v.p. chevrons.

Other execs affected by the shuffle are Sidney Deneau, who's been named assistant to O'Shea, and E. A. Fitter Jr., appointed assistant to Owen.

Weltner has yet to decide on the personnel setup in foreign distribution.

Voluntarily Pays More!

"Assignment Children," Danny Kaye short about the United Nations' Children's Fund, rates credit for a remarkable switch in an exhibitor's thinking about film rental terms.

Stanley Rosenbaum, of Muscle Shoals Theatres, Florence, Ala., wrote the following (with an enclosure) to Gordon Bradley, Paramount branch manager: "Frank Polger (Par salesman) made me a good sales talk on 'Assignment Children' and I agreed to give him $75 for the four situations. That's the way the contracts were made up. We now think we didn't pay enough. I am therefore enclosing you check for $100."

Washington Bored

Washington, April 19.

Home-toll television was pictured both as a monster of destruction and as a friend of motion pictures and free television at last week's debate of the century" between Alfred Starr, past president of TOA and co-chairman of the Committee Against Pay-As-You-See TV, and Dr. Millard C. Faught, promoting Zenith Radio's phonevision system.

The hassle, before a luncheon of the National Press Club, proved something less than sensational as magnet for the nation's Washington correspondents. The paid audience counted up to a little under 200; quite a few of these were exhibitors and people from the broadcasting industry who were not members of the club and had been brought along to "dress the house."

Starr appeared to have a shade the better of it in the give-and-take.

Metro Workshops' Click Contrasts With Trade Tiffs

Reflecting unusually hefty exhibitor interest in a distributor project, a total of 4,856 theatremen have attended the Metro "Ticket-Selling Workshop" meetings in key cities around the country to date. There have been 15 such sessions so far, the mosts recent being in Buffalo Monday (18), and M-G has a sked of eight more to go.

The turnout has been so strong all around that some execs are frankly shaking their heads in puzzlement. Point is made that theatremen have been sharply critical of distributor policies to the extent that distribution is getting billing as the villain of the industry. Further, all efforts to work out an arbitration system or bring both sides together in a roundtable conference have been non-productive. Yet, the theatremen, presumably including members of the various trade associations, have been joining M-G in the "Workshop" sessions.

Thus, in effect, M-G has had rare success in achieving some form of unity of action with its string of get-togethers on how to increase theatre business. Each session is a day in length, is run informally and is given over freely to an exchange of ideas. A few theatremen serve as panelists at each confab and address their colleagues on b.o. approaches which they've found effective. Mike Simons, M-G exhibitor relations chief, and Emory Austin, exploitation directors, also discuss selling devices. A few exhibs have served on up to four panels.

First meet was held last Oct. 28 in Pittsburgh and drew an attendance of 300. Indianapolis was next and brought out 325 exhibitors, followed by: Boston, 347; Denver, 258; Jackson, 203; Memphis, 185; Richmond, 183; Detroit, 343; Columbus, 373; Kansas City, 441; Dallas, 537; Milwaukee, 236; Oklahoma City, 257; Charlotte, 418, and Buffalo 350.

Startled Distribs' 'How-Come' Query On TOA's Switch

Sharp attack at distribution and forthright call for an industry roundtable session by Theatre Owners of America caused some eyebrow lifting in the industry. The statement issued by TOA leaders sounded like those of Allied States Assn., the rival exhibitor organization and, over the years, always the more belligerent. Based on the current views of the TOA leaders, there appears no difference in the sentiments of the two exhibitor organizations. However, TOA is still opposed to any appeal to the Government, an approach that Allied is weighing.

Not only the delay in finalizing an arbitration system but also evidence of distributor hedging on the roundtable conference brought about TOA's decision to call for immediate action. TOA and Allied representatives recently called at the home of 20th-Fox distribution chief Al Lichtman to press for the holding of the roundtable session. Lichtman, it's understood, expressed the fear that the exhibs would bring up the subject of prices charged for films, a subject the distribs do not care to discuss in a body. Lichtman is said to have wanted assurance that film rental question would not be brought up. Exhibs, on the hand, point out that this is only purpose of such a meeting. E. D. Martin, TOA prexy, recently stated that he would certainly bring up the question of film rentals at an industry roundtable conference.

With delay in calling the session, Allied had just about given up hope and was ready to proceed with its appeal to the Government, it was learned. However, TOA's new position may delay the appeal and the two exhib groups may combine to push for the industry conference.

TODD SETS CANTINFLAS FOR VERNE'S '80 DAYS'

Hollywood, April 19.

Mexican screen-radio-vaude comic Cantinflas has been contracted by Mike Todd to star in the Jules Verne film, "Around the World in 80 Days" to be processed in the Todd-AO 70 millimeter system. It now develops that "Around the World" is not to be released by Columbia with William Goetz associated. Mike Todd is currently in Miami conferring with Nicholas M. Schenck, president of Loew's Inc., with an eye to MGM release. Todd would also favor release via Metro of his "War and Peace," which is still very much in the cards, Todd affirms.

Cantinflas' Realty Venture

Cantinflas, Mexico's greatest popular personality, is also concerned just now with a proposed ultra-modern theatre centre to be erected in Mexico City by Price Hoenloche. This would have a 3,200-seat house equipped for Todd-AO and two office structures rising to 22 stories, high for Mexico City.

Home-Toll Debate Settles Nothing

While the National Press Club debate on home-toll television in Washington last week hardly settled any arguments, it did serve to further point up the vast number of complex issues involved in the question of whether or not to sanction parlor boxoffice. Protagonists in the debate were Alfred Starr, co-chairman of the Committee against Pay-As-You-See-Tv, a prominent exhibitor; and Millard C. Faught, economic consultant to the Zenith Radio Corp. of Chicago which sponsors Phonevision.

The exchange between the two is expected to be echoed in a number of similar debates on a number of tv shows as both sides in the controversy seek to inform the public of their positions and, indirectly, bring pressure on the Federal Communications Commission which is in the uncomfortable position of having to handle this hot potato.

There is literally no area in which the pro and con factions on toll-tv coincide, each side fashioning its own convenient arguments to prove a point. Following are the key views of Starr and Faught:

Says Faught

(1) Nobody can sell something that another fellow is giving away, especially on an adjacent channel. The first requirement of subscription tv programs is that they must be either different from, or better than, sponsored tv programs. Subscription programs will have to compete with all others for public acceptance.

(2) Toll-tv will make tv an even better advertising medium, one that will provide still more and better sponsored programs. By increasing tv revenue, it will boost the number of stations economically possible in many more towns and cities.

(3) The average family will watch at least 10 sponsored shows a week for every one they will buy on subscription tv. We'd be delighted if the average family buys $2 worth of subscription tv programs per week.

(4) Subscription tv will have to add something valuable to tv. It cannot succeed by substituting itself, at a fee, for what tv already has without charge. Both advertisers and public will be beneficiaries of the new competition.

(5) They say we are going to sell the public a lot of expensive gadgets with which people will have to pay to see the tv programs now provided by the sponsors. This being the free-market, competitive United States, not Russia, I guess that must be a joke.

Says Starr

(1) Proponents of pay-as-you-see tv say it offers a new service, but of course this isn't true. They merely offer the substitution of a home-toll program for a free program. Subscription television is absolutely pre-emptive — a free service is exchanged for a pay service.

(2) If the pay program is successful, it will pull away viewers from the advertiser-sponsored programs to such an extent that the advertisers will not sponsor competitive programs. Competition must inevitably force all stations to go pay-as-you-see.

(3) In the end, all the desirable programs will be on a pay-as-you-see basis. Free tv and coinbox tv cannot coexist. One must drive out the other in order to survive.

(4) There is no tv entertainment being denied the public now. Proponents of "slot-machine tv" want to sell to the public the sports events it has been seeing free of charge.

(5) Families who bought their sets last year, and the millions who bought them earlier, are going to raise a howl when they learn they will have to buy a decoder and then pay for the programs they really want to see.

OTTAWA'S TOWNE SHUT; VIDEO AGAIN VILLAIN

Ottawa, April 19.

After replacing an unsuccessful art policy with a general second-run policy only last fall, the 500-seat Towne Cinema, a nabe filmer, became the second Ottawa picture house to shutter in a year. Fred Leavens, head of Fredell Theatres, management of the Towne, blames television for lack of business which forced the house to close. A year ago the Rexy, also a nabe house, shuttered and blamed tv.

Leavens may make another try with the Towne next fall. Fredell also operates the Elmdale, nabe filmer four blocks from the Towne, and the Glebe, currently running on an art-stage policy.

Peoria to Ponder Toll

Peoria, Ill., April 19.

A statewide rally of exhibitors to combat pay-as-you-see-tv has been called by the United Theatre Owners of Illinois, a Theatre Owners of America affiliate. It'll be held starting today (Tues.) at the Pere Marquette Hotel here. Alfred Starr, co-chairman of the Joint Committee on Pay-As-You-See-TV, and E. D. Martin, president of TOA, are listed as the principal speakers.

In addition to the toll-tv question, UTOI prexy George Kerasotes will discuss proposed state legislation and the unit's plan for a conciliation service. David Wallerstein, Balaban & Katz topper, will speak on the relationship of tv advertising to the film theatre.

Jack Chisholm, after years with Associated Screen News in Toronto and Montreal, has been named head of publicity, to operate from Toronto.

Rochemont Office's First 'Outside' Film

Louis de Rochemont Associates has taken on distribution of "The Great Adventure," this marking the first time the outfit will handle an "outside" picture. It's further evidence of the industry trend toward distribution being undertaken by small companies in association with states righters.

The de Rochemont office last year peddled "Martin Luther" on its own but this was a de Rochemont production. The N. Y. staff headed by Borden Mace did the bulk of the selling, including all circuit accounts across the country. Regional distribs acted as sales agents for sub-run theatres and National Screen Service handled the shipping.

Same pattern will be followed with "Adventure." This entry is a documentary feature made by Arne Sucksforff, Swedish director-photographer. In past he turned out only shorts, including the Academy Award-winning "Symphony of a City." "Adventure" dialog will be dubbed in English.

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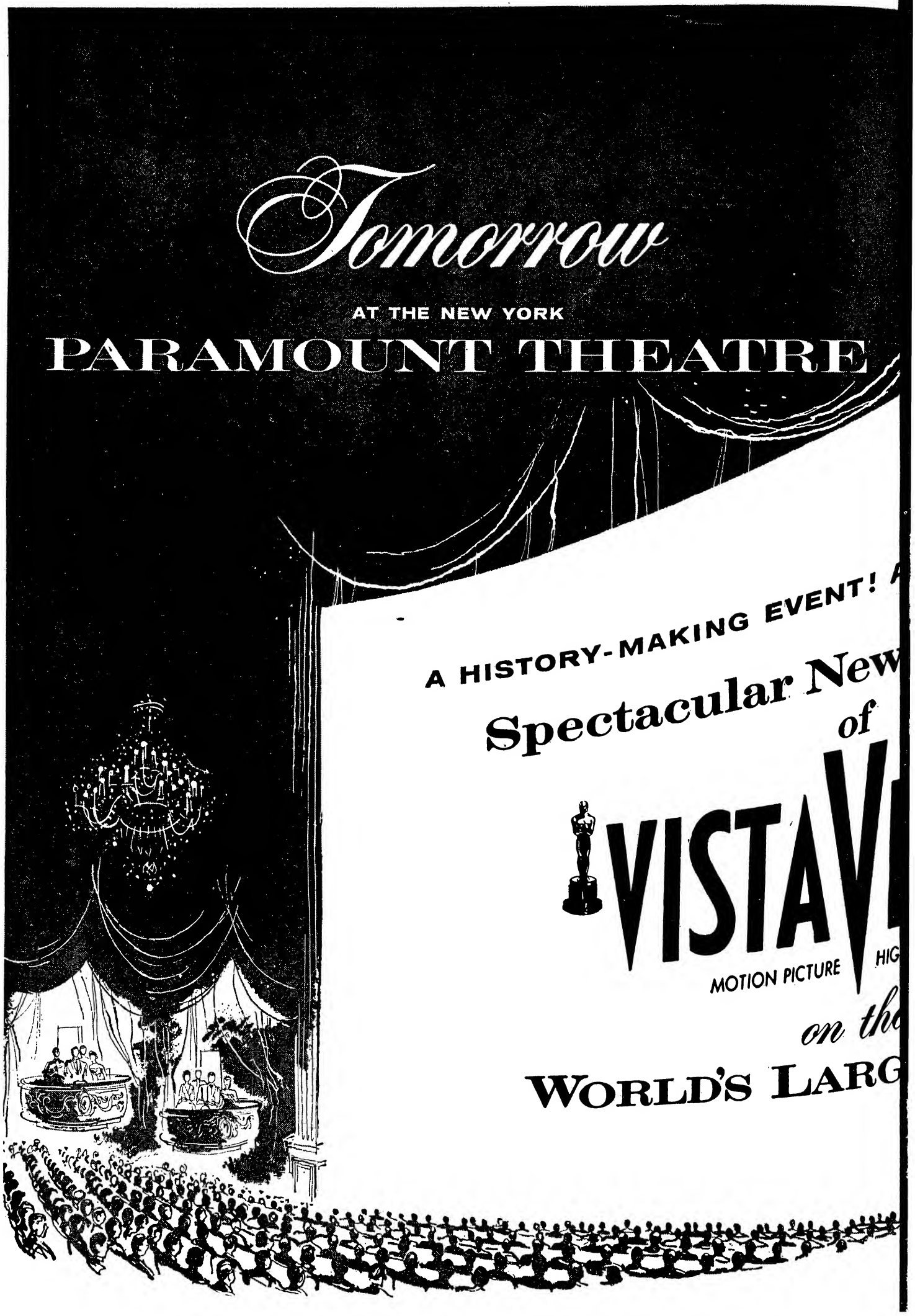
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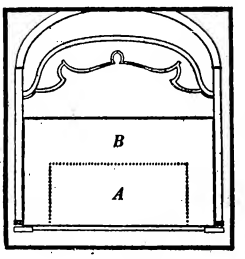

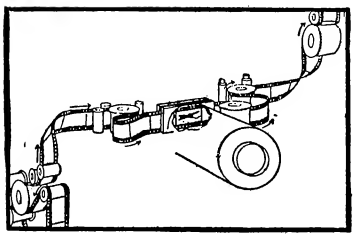

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NEW YORK CITY	PARAMOUNT	NOW
LOS ANGELES	*Stanley-Warner* BEVERLY HILLS	April 28
PHILADELPHIA	STANLEY	May 5
NEW ORLEANS	SAENGER	May 6
WASHINGTON	CAPITOL	May 19
CHICAGO	STATE-LAKE	May 12
TORONTO	IMPERIAL	May 12
PITTSBURGH	PENN	May 19

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Goldwyn Tells It to the Kids

Youth not only wanted to know a lot of things from Samuel Goldwyn when he guested Sunday (17) noon on NBC-TV, from Hollywood, under local American Legion auspices on Theodore Granik's "Youth Wants To Know" series, but seemingly the teen-agers were beaucoup hep on the picture business. It may be their backyard influence but none of it was smartalecky. There were all solid questions and if, mayhaps, the vet producer dodged a few and/or didn't quite hear the exact phrasing of the Q.s, his A.s, in the main, were on-the-beam.

Goldwyn, no tyro before the mike, is one of the few articulate showmen who "has picture, will travel." His upcoming "Guys and Dolls," of course, is the current property.

With Steven McCormick as moderator, he had to rephrase some of the kids' questions on a number of occasions, because Goldwyn failed to get them—the youngsters popped quite a few nifties. They ran the gamut from the role of motion pictures in education to Goldwynisms. In between, in direct answer to questions, the subjects embraced Communism in Hollywood; accent on crime and violence in pictures; the harking-back by one youthful interrogator to Goldwyn's signed story in September 1951 that "censorship" is robbing the picture business of its vitality"; private pressure groups; Garbo's comeback, if any; the current Mary Pickford-Goldwyn litigation over the studio ground lease; foreign films and film stars versus the Hollywood brand; tollvision; why no more "Our Gang" comedies?; misleading movie advertising; actors in politics; 3-D, the new scopes and other techniques (Goldwyn gave Todd-AO the biggest cheer); the high cost of film admissions (one youngster was querulous over the $1.50 admission tab); songs in films, and the like.

Goldwyn may have parried one or two but he was never pompous or condescending. He spoke forthrightly. He didn't think that crime in films "puts America in a bad light because every nation has its share of crime; otherwise we would be accused of propaganda." He liked producing "Wuthering Heights" best, stated "Best Years" was his most "popular" picture (top grosser); gave the $1,000,000 script buy of "Guys and Dolls," Marlon Brando et al. a big commercial; thought Hollywood's own self-regulation the best policy; favored the same freedom of the screen as for books, the press and the like; deferred to the public as the best judge; thought "better pictures now do better and poor pictures do worse than before"; can't prognosticate on tollvision for feature films until pay-as-you-see television comes into existence; deprecated slurs on the "commercialism" of Hollywood with the statement that a store or any business can't remain in business unless it makes a profit; dwelt on "today's production gamble in making films is greater than ever"; thought Europeans are making fine pictures but that Hollywood is still tops; didn't think making them abroad is cheaper, but with freer travel and the wider screens it is smart for Hollywood to take advantage of authentic locales; extravagant advertising is not believed because the public decides whether a film is worthwhile or not; accented that the "movie habit only depends on the want-to-see films"; sees standard of films and improved techniques progressing "in the same degree that the world is progressing."

Whoever "casts" these "Youth Wants To Know" panels must have a good eye for good looks and brains; some of the kids, both sexes, were very telegenic and, above all, gave a pleasant feeling that, despite the juvenile delinquency problem this country has a good crop of young Americans.

Goldwyn also disclosed that Frances and he will mark their 30th anniversary this April 23. *Abel.*

Nat'l Screen Service's Top Reshuffle

Herman Robbins, Now 66, Limits Himself To Chairmanship; Dembow, Burton Robbins Step Up

Herman Robbins, who has been president and board chairman of National Screen Service for the past 25 years, relinquished the presidency last week at his own request but will continue as board chairman. Replacing him as NSS head is George Dembow, who previously was v.p. in charge of sales. Burton Robbins, son of Herman Robbins and formerly assistant to the president, assumes Dembow's old post. William Brenner remains as operations v.p.

Changes in the NSS top echelon resulted from recommendations made by Herman Robbins to a special meeting of the board last Tues. (12) that his two posts be divided into two separate entities. Robbins, who will be 66 in July, urged that the board chairman be the chief executive officer and the president assume duties of chief operating officer. His recommendations were unanimously approved by the directors, who voted the officer shifts.

The elder Robbins, in an open letter to NSS domestic and overseas executives, said he felt that the company's top management "immeasurably improved" by these changes. "The arrangement," he added, "still keeps me active as your senior officer, but permits me to turn over to very capable but younger hands the daily pressure of corporate management.

'Blackboard' Erasure

Metro has made a one-word deletion in "Blackboard Jungle" as a means of toning down the controversial (and big money-making) entry.

Clipped is Louis Calhern's reference to a prostitute in his discussion of the pay received by school teachers as compared with other professions.

WESTERN UNION TAKES SLICE OF MICROWAVE

In a deal disclosed this week by American Broadcasting-Paramount Theatres, Western Union Telegraph Co. has purchased a one-third interest in Microwave Associates, Boston outfit which designs and produces electronic devices.

AB-PT, which had held 50% of the ownership, now has a one-third interest.

Divided Views On 'Blackboard'

Film Estimate Board of National Organizations, whose membership comprises 12 women's parent-teachers, church, etc., groups, has a mixed opinion about "Blackboard Jungle," Metro entry about untamed teen-agers in a big-city school.

Nine of the 12 groups endorse the picture as a "serious expose" of the delinquency problem. "Harsh, violent, brutally shocking and authentic as to individual episodes, this melodramatic film draws its horrifying quality from the nature of the situation it presents," they say. These nine organizations classify "Jungle" as an outstanding picture of its type."

Four dissidents are the National Congress of Parents and Teachers, Girl Scouts of the U. S. A. and American Assn. of University Women and Daughters of the American Revolution. The Girl Scouts, University Women and Daughters groups do not subscribe to the "outstanding" rating.

Girl Scouts' view is this: "The positive and constructive aspects of this film, spotlighting a grave social illness, are unfortunately overwhelmed by the brutality and violence in most of the action.

WIDOW WINS $20,000

'Property Rights' Rather Than 'Privacy' Is Invoked

Chicago, April 19.

Mrs. Laura Blackburn Shaw, widow of Joe Louis' manager Jack (Chappie) Blackburn, has received a settlement of $20,000 and a percentage of the possible teevee gross of "The Joe Louis Story," as a result of a suit against United Artists and local exhibitors.

Settlement is deemed precedent-setting, since Mrs. Shaw sued for appropriation of property rights rather than invasion of privacy. The defendants moved to dismiss the case on the grounds that since Blackburn was a public figure and died in 1942, no privacy rights accrued to his widow. Since, however, Mrs. Shaw claimed use of Blackburn's name and picture without her consent constituted mis-use of property rights belonging to Blackburn's estate and therefore accruing to her, rather than an invasion of privacy, Judge John P. Barnes of U. S. District Court ruled in her favor.

Long Wait For Uniform Screen

Chicago, April 19.

At opening session of five day Society of Motion Picture and Television Engineers convention at Drake hotel here yesterday (Mon), prexy John G. Frayne predicted continuing competition between several new motion picture screen techniques developed in last few years, with some falling by the wayside. He said it was too early to determine which processes would become casualties, but that some inevitably would. Frayne said meantime, multiple means of projection would continue, with different combinations of processes being offered theatres depending on their size. He pointed out that size and financial limitations of smaller theatres would preclude installation of two sets of projection equipment as large first-run houses and the drive-ins might almost be forced to do so.

Frayne called on the engineers not to limit themselves as well as producers and exhibitors to one or two systems but rather to seek out every possible technical improvement to be made available to the creative end of industry. He also pointed out some time in future, single process might emerge which could be endorsed by engineers, producers and exhibitors alike as most effective widescreen medium. Frayne ended by asking that the engineers and professional critics allow creative artists time to master intricacies of new media, rather than hastily criticize their first attempts.

'BLACKBOARD' INTO 11 L.A. HOUSES DAY-DATE

Hollywood, April 19.

Breaking precedent, Metro will open "Blackboard Jungle" on a day and date basis in 11 theatres in the L. A. area, including five conventional houses and six drive-ins. Heretofore, the company limited its simultaneous openings to two situations despite the fact that other distribs, particularly Universal and Paramount, have had good results with the multiple dating.

Success of "Blackboard" via this new M-G approach likely will influence future policy.

Academy, Oldest Buff. Theatre, Sold to Bank

Buffalo, April 19.

The Academy, Buffalo's oldest theatre, has been purchased by the Marine Trust Co. of western New York, and will be razed to make room for the bank's building expansion.

Formerly the Metropolitan Theatre and later the Academy of Music, practically all of the greats of show business played here in the last century. Theatre was opened April 15, 1852. From a top legit status, it ran the gamut downward through 10c-20c-30c burlesque, vaudeville, bingo, and finally its present policy of last-run pix.

Italian Films Export By-Passed, Next Lollobrigida Pic to DCA

Italian Films Export, which once loomed as the focal point of Italian producer interest in the U. S., is losing some ground in its bid for the top Italo pix.

Its main difficulty, according to IFE execs, is that the outfit isn't in a position to give advances on films. Italo producers, when they have pix they think hold a U. S. b.o. potential, are prone to beat the bushes for indies willing to put cash on the line.

Latest example is the Titanus film, "Bread, Love and Jealousy," the sequel to IFE's "Bread, Love and Dreams." Like the original, it stars Gina Lollobrigida. "Bread, Love and Jealousy" isn't going to IFE. Having been offered to various parties, including 20th-Fox, it's now likely to end up with Distributors Corp. of America, the Fred Schwartz outfit. DCA has offered a handsome guarantee.

Two other reasons are advanced for the occasional hesitancy on the part of Italo producers to make deals with IFE. First, the org is saddled with a considerable overhead due to its branch operations, etc. Second, being a semi-official agency, it has to stick to the letter of the law. When making deals with the indies, a wider variety of arrangements than with IFE are said to be possible.

IFE has a healthy grosser in "Aida." Its Lollobrigida starrers, despite a terrific publicity buildup during the star's visit to the U. S. (and since), haven't been as big as might be wished. "Bread, Love and Dreams" took $24,000 film rental out of its first run at the Paris Theatre, N. Y., and has been set for a run on the RKO circuit. According to IFE, the film should gross $400,000. Indie observers say that's a gross exaggeration since "Bread" has been on the spotty side out-of-town. IFE says it's doing well, considering it's a subtitled film.

In N. Y. another Lollobrigida film, "Wayward Wife," at the Globe Theatre, has been so-so. However, it preemed there for the Easter holidays and, as an IFE exec remarked, "it's not exactly a picture for the kiddies. Considering that, we're doing quite well." Pic is dubbed.

Observers close to the foreign film field say the run of pix from abroad in recent months has been very disappointing. That's true, they feel, particularly of the Italo imports and also—to a lesser extent—of the British. Interest at the moment seems to center primarily on upcoming French product.

IFE position is paradoxical in that some of the producers who are skipping that release channel are actually on the IFE board in Rome. Giannini Hecht, Italo producer, when asked in N. Y. recently why not a single of his pix had gone via IFE, observed that he was torn in two directions. "On the one hand I am of course for IFE," he said. "On the other, I'm shopping around for the best deal. And I'll make it wherever I can get it."

3-D Still Intrigues U

Hollywood, April 19.

Universal is contemplating further 3-D features following success of early engagements for "Revenge Of The Creature." According to Alfred Daff: "Biz convinced company depth medium still holds considerable public interest."

Exhibs were given choice of 3-D or standard showings on "Creature" with majority playdates so far in 3-D.

16 From 20th April to Sept.

Twentieth Century-Fox has revised its release sked and is now planning to make available 16 top budgeters domestically between April and September of this year.

Of this total, 13 are in CinemaScope and color and three, including one tinter, are in standard dimension.

New sked eliminates from the 1955 list "The Seven Year Itch," Marilyn Monroe starrer, which can't be released until 1956 due to contractual obligations with the legit producers of the Broadway hit.

Critic Seeks 125G For Injuries on 1951 Par Junket to Crosby Ranch

Albany, April 19.

A critic who planed to Elko, Nev. in July, 1951 as guest of Paramount Pictures for the world premiere of Bing Crosby's "Here Comes the Groom," has sued the company for $125,000 as the result of injuries alleged to have been sustained when he was dragged by a steer at Crosby's Arrowhead D. ranch.

Clifton E. Bradt, then screen-stage-music critic for The Knickerbocker News and now an editorial writer for the Gannett daily, in a complaint filed last week with the Albany County Clerk, set forth that the accident happened July 31, 1951, when he attempted to rescue film actress Cass Daley, who was astride a steer that broke loose from its handlers. Bradt stated that he was thrown to the ground and dragged into a pile of rocks, suffering a broken collar bone and torn collar bone ligament.

His attorney is Arthur J. Harvey, of Albany. Brown & Gallagher, also of this city, represent Paramount.

A guest at the ranch for a riding contest, Bradt was standing nearby when the steer "tore the ropes from the hands of the people holding them and ran free, attempting to throw the rider." The complaint added that "in compliance with the instructions of the defendant's employes to 'grab the rope' I did so in an attempt to rescue the rider."

Miss Daley, a comedienne, was said to have been at the contest for promotional purposes. One of Crosby's sons was among those allegedly holding the rope.

Bradt's complaint charges negligence by Paramount Pictures — at whose expense he made the trip to Nevada — on several grounds. One is for "negligently and carelessly providing a steer which defendants had knowledge was of a ferocious and mischievous disposition and liable to attack, injure, stomp or gore mankind." Another is for "allowing the defendant to be placed in a position of great danger without proper safeguards."

Junior League Sponsors 'Holiday' Dallas Preem

Dallas, April 19.

Premiere of "Cinerama Holiday" at the Melba April 27 will be sponsored by the Junior League of Dallas, as a benefit to the Fine Arts Department of the new Dallas Public Library for audio-visual education. Ducats will go at $5 lower floor and $4 for balcony seats.

Regular run scale will be $2.40-$1.24.

UA'S FOREIGN SALES RALLY: LONDON MAY 1

United Artists has set elaborate plans for sales meetings on the foreign front, all being called to focus attention on the company's extensive lineup of new product. A seven-day session opens May 1 in London to be attended by 150 UA execs and distribution reps from the U.S., 20 countries in Europe, the Near East and Africa.

Conclave is to be presided over by Arnold M. Picker, v.p. in charge of foreign distribution. Sitting in will be Max E. Youngstein, homeoffice v.p.; Charles Smadja, v.p. in charge of European production; Louis Lober, foreign department general manager, and regional heads Mo Rothman and Walter Gray of the Continental division, Great Britain managing director Montague C. Morton, and Georges Rouvier, managing director in France.

Subsequent international parleys are slated for July in Tokyo, to be attended by UA reps in the Far East, India and Australia and in September in Rio de Janeiro for key personnel in Latin America.

Easter Weekend Lifts London Pix; 'Lightfoot' Hot $9,000, 'Heart' Sock 19G, 2d, 'Star' Mighty $12,000, 6th

London, April 12.

The Easter holiday weekend more than compensated for lack of newspapers caused by the prolongation of the strike, and boffo biz was reported in most situations. Only pix hit by the absence of the press were some of the newcomers, which called for special exploitation.

"Deep in My Heart" is pacing the field with a smash $19,000 in second week and ahead of opening session. "Above Us the Waves" held at fancy $12,500 in its second round at the Odeon, Leicester Square.

"A Star Is Born" continues a mighty draw at the Warner and the sixth week looking like $12,000.

Estimates for Last Week

Carlton (20th) (1,128; 55-$.70)—"Man Called Peter" (20th) (2d wk). Fair at about $4,200. Last week, $3,900. Holds.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (27th wk). Smash $13,000. Stays, natch!

Empire (M-G) (3,099; 55-$1.70)—"Deep in My Heart" (M-G) (2d wk). Pushing to great $19,000 after $16,800 last week. Continues.

Gaumont (CMA) (1,500; 50-$1.70)—"Mambo" (Par). Moderate $5,500. Stays another fortnight.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Night My Number Came Up" (GFD) (3d wk). Nice $7,200 after $5,400 in second. "Passage Home" (GFD) preems April 14.

London Pavilion (UA) (1,217; 50-$1.70)—"Lucretia Borgia" (3d wk). Pleasing $6,700. Last frame, $5,600. "Constant Husband" (BL) bows April 22.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Above Us Waves" (GFD) (2d wk). Holding at sock $12,500, slightly ahead of first frame. Stays another week, with "Ship That Died of Shame" (GFD) due April 21.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Capt. Lightfoot" (GFD). Sturdy $9,000 or near.

Plaza (Par) (1,902; 70-$1.70) — "Conquest of Space" (Par). Average $6,000 or over. "The Prisoner" (Col) opens April 22.

Rialto (20th) (592; 50-$1.30) — "Black Widow" (20th). Fine $4,000 or better.

Ritz (M-G) (432; 50-$1.70)—"Prisoner of War" (M-G) (6th wk). Solid $3,000. Continues on.

Warner (WB) (1,735; 50-$1.70)—"Star Is Born" (6th wk). Still socko at over $12,000. Previous week, $12,300. Continues until late May.

'Seed' Scores in Brit. Bow; 'Different' Too Feeble

London, April 19.

Maxwell Anderson's "The Bad Seed," which opened last Thursday (14) at the Aldwych Theatre, is the strongest Broadway dramatic importation this season. The production stars Diana Wynyard, with Margalo Gillmore and Malcolm Keen, and is presented by H. M. Tennent.

The play has been directed by Frith Banbury with settings by Stewart Chaney. Skillfully acted and handsomely mounted, it's the best contender to beat the newspaper blackout.

"It's Different for Men," presented by Minster Productions at the Duchess Theatre last Monday (11), is a feeble piece on the subject of infidelity, and cannot hope to survive, particularly with the absence of publicity as a result of the London newspaper strike. The play, written by Michael Pertwee and Brenda and Monja Danischewsky, stars Naunton Wayne and June Clyde, and was directed by Richard Bird.

Geraldo Orch Set For Monte Carlo in July

London, April 19.

Geraldo and his 17-piece orch plays a summer season at Monte Carlo this year.

Although Geraldo is one of Britain's top dance bands, it has never yet played a resident date on the Continent. This will be breaking new ground for the outfit. Its job is at the International Sporting Club for nine weeks, starting July 8.

Betty Hutton Due To Open in Aussie May 6

Sydney, April 12.

American comics Bud Abbott and Lou Costello were slated to open their Aussie engagement for Lee Gordon Enterprises, at the Sydney Stadium this week. However, the Gordon office now says the comedy team won't show up until later.

Meantime, Betty Hutton is skedded to arrive from the U.S. May 2 and is due to open for Gordon here four days later, according to present sked.

Brit. Par Tells Off Russ Unit

London, April 19.

British Paramount News has become involved in a hassle with the British Soviet Friendship Society, a Communist-front organization, which alleged that the reel has slanted its news coverage adversely towards the Soviet Union. The newsreel's reply was a vigorous one.

A member of the BSFS complained to Paramount that its newsreel had failed to portray Russian achievements. As a result, E. J. H. Wright, the BPN editor, answered by listing the following Soviet achievements; 10,000,000 people sent to forced labor camps, mostly without trial; agriculture wilting under inexperienced prime ministers; wives of Englishmen forbidden to leave Russia to join their husbands; and an existence under which no man or woman dare express the smallest disapproval of the government.

This reply provoked the Society into the adoption of a resolution which claimed that the newsreel could not supply the British filmgoer with a balanced news survey regarding the Soviet Union.

French, German Filmites Still Mulling Idea Of European Picture Union

Paris, April 19.

Raoul Ploquin and Henri Frenay, president and general delegate, respectively, of the Syndicate of French Film Producers, are back from a looksee of the West German film setup. After inspecting studios in Munich, and meeting with reps in Wiesbaden, Bonn and Hamburg, the two related how impressive the German film renaissance was in equipment, technique and quality. They were also impressed by the tax rebates handed quality pix which they would like to see instituted here.

Overall consensus was that Germany, like France and Italy, was confined to too narrow a market and that a great broadening was needed. One way of getting this is via the European Film Union, it being pointed out this would be for the three countries. First definitive discussion of this idea will be at the Cannes Film Festival, April 25-May 11.

Bearing on this is a recent declaration of M. Rauschenbach, head of the German Film Producers Assn., in which he said that the pix which sell the best in Europe are those produced in Europe. He says that in Germany, as in France, the public prefers its own films rather than American pix. Also the union should have as its main aim the curbing of the U.S. invasion of European markets.

Coproduction has been shown to have its faults, since its growth here, with the creation of repetitious cycles and the loss of the national feeling in the country's films. Though the old adage of a good national pic outgrossing a good Yank pix may still hold true, there is no gainsaying the popularity of U. S. pix in the world market.

Universal's Arg. Chief For 33 Years Retires

Buenos Aires, April 12.

Monroe Isen, who has headed the Universal distribution office in Argentina since it was founded 33 years ago, is retiring on pension this month. His place is being taken over by Enrique Pardo, who has also been with Universal since it started operating in South America.

Isen plans travelling a great part of the year, but will probably spend six months of every year in this country.

Iron Curtain Moves Toward Co-Prod. Films

Paris, April 12.

In spite of the internal political changes in Russia the attitude of more cooperation with the west goes on in the cultural fields. And it is now showing itself to be encroaching on western film production and distribution in a series of business moves by Russian controlled and satellite manned companies to set up deals with Continental companies.

The last few months have seen definite moves towards coproduction setups between Russo controlled Austrian companies and Western outfits, two East German-French productions and a setup in Sweden. East Germany will send observers to the coming Cannes Film Festival on an invite from Unifrance, and may show some pix outside of the fete competition.

In Austria, the Soviet-controlled Vienna Rosenhuegel Film Production Co. has offered the conservative Sacha Film distrib setup the Western Hemisphere, except for Germany and Austria, for all its films. This pinpoints the Soviet desire to put its films on western screens.

Now new plans are to have Russo product under the flags of the various western countries. East Germany is set to make a film version of Berthold Brecht's play, "Mutter Courage," in Berlin this year with two Gallic stars, Bernard Blier and Simone Signoret. A French version is envisaged. In 1956, East Germany plans a superproduction, to be made in France, "Til Fulenspeigel," with Gerard Philipe. This will be financed through Swiss sources and will also have a Gallic producer, Ariane Films.

Forthcoming Cannes Fete, April 25-May 11, probably will also see various Russo maneuvers to consolidate this new tendency for more coproduction. This also gives them the much needed entertainment pix needed for their extensive theatrical chains.

IMPERIAL JAP BALLET ON 1ST EUROPEAN TOUR

Wiesbaden, April 19.

The Imperial Japanese Ballet of Tokyo begins its first European tour with the opening May 30 as the premiere program of the International May Festival at the State Theatre in Wiesbaden, West Germany.

Troupe of 10 dancers, with choreography by Tamami Gojo, will dance three programs representing classical and modern Japanese styles. A Japanese orchestra accompanies the troupe.

As the opening event of the Wiesbaden May Fest, the Japanese dancers will be presented in a special television program over Hessischer Rundfunk, Frankfurt, and also transmitted to the other major German tv stations.

Orson Talks on BBC-TV

London, April 19.

A series of talks by Orson Welles, filmed by BBC-TV, are to be telecast as a fortnightly feature starting next Sunday (24).

The series, known as "Orson Welles Sketch Book," is a direct result of his appearance on the BBC "Press Conference" last January. After that program, Welles said he thought tv "a good medium in which to tell stories." The talks are illustrated by his own drawings.

Distribs Claim Arg. Has Dire Need For More Cinemas, Higher Admissions

Buenos Aires, April 12.

The Argentine Assn. of Film Distributors has addressed a note to the Ministry of Commerce, pointing out that high cost of realty and construction is holding back the growth of film entertainment here. Also, that despite the constant increase of the population, no new film theatres are built to accommodate the thousands of film patrons who roam from theatre to theatre trying to find a seat in houses already filled to capacity.

The distributors also highlight the fact that prices are not scaled according to demand with exhibitors' profits so inadequate (or nonexistent) they are unable to build up reserves for building new theatres. They put forward the suggestion that varying price-scales be allowed, according to the degree of comfort afforded in each theatre. They complain, somewhat justifiably, that it is unfair that the same price should apply in an old-fashioned type cinema devoid of air-conditioning or good seats, as available in the deluxe, well equipped houses.

The distributors suggested that measures tending to allow exhibitors to increase the number of theatres would help the building trade as well as to all in the screen industry.

Apart from the Metro, now under construction by Loew's on the Avda. 9 de Julio (estimated cost $3,000,000), there are no new film theatres planned. The Metro won't be finished for months. There are reports that automobile magnate (Mercedes-Benz) Jorge Antoni plans building another big house on the same avenue.

Provinces Get Higher Admish

The admission price situation varies considerably in provincial cities. Curiously enough in some spots, the admission prices are higher than in Buenos Aires. In Mendoza, exhibitors are allowed to charge up to 70c if they have installed panoramic screens; otherwise, the scale is 42c. In San Juan, theatres are allowed to increase prices on important pix. For instance, recently when the Luis Sandrini production, "When Ghosts Hunt Partridge," was released there, the price was hiked to $1, a good part of the increase going to the state in the form of taxes.

In the province of Tucuman, the governor and his cabinet have been removed from office. Thus exhibitors have been relieved of the necessity of installing air-conditioning, as decreed in a recent "fiat" issued by that regime, regardless of the fact that such equipment is not available in the country and the National Central Bank will not grant permits for importation.

London Pix Changeover Policy on 7-Day Setup

London, April 19.

A gradual changeover in booking policy is being introduced by the major exhibition circuits. Starting with a number of key pictures, they have switched from six-day to seven-day runs. Hitherto, pix booked on a six-day contract, opened on Mondays and a one-day program, usually comprising a couple of oldies, played on Sundays.

Now, as a result of a lead taken by Associated British Cinemas, there is an increasing tendency to open new bills on Sundays, and play through the week. The main reason for the policy change is to hypo weekend trade and spread word-of-mouth publicity.

ACT Strikes For 1st Brit. Telepix

London, April 19.

Determined to get in the act from the outset, the Assn. of Cine Technicians has halted the production of the first of a series of telepix, which had been skedded to start rolling at Shepperton last Tuesday (12), under the banner of Future Productions. The outfit is a subsidiary of Associated-Rediffusion, the company which will run the commercial web in London on weekdays.

The union has intervened because it objects to the fact that the production company has not negotiated any agreements with it. Its pacts are with the BBC Staff Assn. and also with the National Union of General and Municipal Workers. ACT terpers have objected to rates and conditions for its members being negotiated through these bodies.

Future Productions contends that it has honored all the conditions of the ACT studio agreement. It asserts that there has been no beef from the union regarding any breach. Company has asked the union to state the cause of the present dispute.

French-Italo Producing Ties at Highest Level Sez Italian Prod. Chief

Rome, April 12.

Franco-Italian pic production ties have never been tighter, according to Eitel Monaco, head of ANICA, the Italian Producer's Association, who points to the clauses of the recently signed Franco-Italian pact as proof. He dismissed reports of friction between the two countries' film industries. Extension of the two-country pact for a full three-year period (through Dec. 31, 1957) is the best demonstration, says Monaco, of mutual comprehension and collaboratory spirit as well as confidence.

The ANICA topper admits there have been dissenting comments from some French sources, with certain Gallic producers appearing downbeat on the co-production scheme. But these are isolated cases, he says, mainly due to intellectual currents and from makers of arty pix who feel their type of product unsuited to the collaboratory scheme.

All this, however, has been taken into account in the new agreement, according to Monaco, via more elastic clauses which allow more casting and artistic freedom in the case of co-produced items of recognized artistic tendency while the more commercial majority of coproductions would share talent from both countries as in the past. Henceforth, a "prestige" item with predominantly Italian or French characteristics can be launched and cast in the country of origin without worrying about usual coproduction requirements. Within a six-month or year's period, this production would be balanced by a like one in the other country.

R&H 'King' Prepped For Paris; Ski Carnival Due

Paris, April 19.

Busiest theatrical producer in Paris at the moment is Claude Giraud, currently engaged in bringing Rodgers & Hammerstein's "The King and I" to the Theatre de Paris; in producing a summer ski carnival at the Port Maillot, and in preparing the September run of the Imperial Ballet of Japan.

Marcel Achard is adapting "The King and I" book and hopes to do the French lyrics, too. Jerome Robbins will handle the choreography as he did for the New York and London productions. Eddie Constantine, French singer who has become a top film star for his gangster roles, is going to London this week to see the production there and decide if he can play the Siamese king.

For the ski production Giraud will import 30 Norwegian ski champs. The program will be in three parts: a history of skiing from the days of the Vikings, a ski competition and a carnival. If the police okay the Port Maillot deal, production will open June 10 and continue until June 26.

The Imperial Ballet of Japan has already played most of the rest of the world but will wait until September to be brought into the Theatre des Champs Elysees by Giraud. On April 2 it opens in Luxembourg, then goes to Germany for several engagements.

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Fred Astaire
Leslie Caron
MAKING
WONDERFUL
MAGIC TOGETHER
in
DADDY
LONG
LEGS
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TERRY MOORE · THELMA RITTER
with
FRED CLARK • RAY ANTHONY (and his Orchestra)
Produced by
SAMUEL G. ENGEL
Directed by
JEAN NEGULESCO
Screen Play by
PHOEBE and HENRY EPHRON
From the Novel by Jean Webster
Ballets by Roland Petit
CINEMASCOPE
Color by DE LUXE
"it's a pleasure to do business with 20th"

Six New Highs in Amusement Group As Market Soars to 25-Year Peak

By MIKE WEAR

With the stock market soaring into new historic, high ground for the last 25 years, the Amusement Group climbed out of he doldrums to take part in the sharp advance. Result was that six stocks from the group hit new highs for the year while only two issues wound up behind minus signs. All the others showed gains or held over.

Film shares, of course, reflected the soaring boxoffice grosses of Easter week, and also a feeling that current earnings and new bullish news justified improved prices. Typical was the way 20th-Fox shares pushed up sharply for a one-point advance last Friday on news of having set a tele series. The stock was "all over the tape" in dealings that day, with the issue sporting a net gain of 75c. on the week. Bringing in of a fifth oil well on company's Hollywood property also whetted demand for shares.

Paramount Pictures registered a new peak of 41 and an advance of 1⅛ for the week. News in Wall Street that Par was likely to show around $16,000,000 gross for the first quarter this year, an all-time quarterly high, undoubtedly whetted the appetite of traders. The fact that the plush treatment was to be accorded the launching of the improved VistaVision via "Strategic Air Command" at the N. Y. Paramount this week also stirred interest.

Greatest gain, however, was sported by General Precision Equipment with an advance of 4⅛ to fresh high ground at 67⅛. This was the closing price for these shares. Reports of a higher divvy or a stock split were back of the move. The shares have been acting great for several weeks.

Skiatron continued to roll, and hit a new '55 high of 5⅞ on reports that it was going on the American Stock Exchange. Eastman Kodak also went into new high territory at 78⅞ or an advance of 3 points.

Columbia Broadcasting (both issues) appeared reaching for the century mark as the week neared its close. Both shares hit new peaks of 98, obviously preparatory to the stock split. Each issue was up better than 3 points.

ABC-Paramount Theatres came to life again and spurted nearly a point to wind up at 26⅛. Deal for the company's micro-wave gadget provided the spark in this move. Universal also climbed 75c. to 29¼c., not far from the year's best price. Decca reflected the advance by going up five-eighths to 15⅞.

Technicolor was up 37½c., nearing the best 1955 quotation. RCA climbed 1⅜ to 44⅝, placing it only fractions away from the year's high.

Flick on Kansas

Commenting on the fading of the Kansas state censor board, Hugh M. Flick, the N. Y. censor acknowledged this week that "the old order is changing, but the desire for control is still there."

As Flick sees it, the censors have failed to change with the times. "The whole impact of films is different today," he noted. "They are no longer the experience. Other, competitive, media have made their bid for the public's attention and the audience itself has become more sophisticated."

The N. Y. censor said he saw no inconsistency between pre-release censoring the decisions of the U.S. Supreme Court on that subject. "Whether there is censorship as we know it, or some other more up-to-date form, there will always be a need to curb excesses," he said.

All Critics Are Divided Into Five Classes

Hollywood, April 19.

The impact of a critic on pictures is explored in a Screen Producers Journal article by Ernest Emerling, Loew's Theatres' pub-exploitation chief, tagged "Can Critics Make or Break Them?" He reports it's been his company's experience that bad reviews are definitely harmful. Excellent notices may or may not help a film. If the public doesn't want to see a certain film, he says, no amount of good reviews will bring them in.

Reviewers, eight of whom also present their views on criticism and its values in the Journal, are divided into five categories by Emerling.

(1) The sincere critic, who "approaches each new picture without prejudice and with a reporter's determination to inform his readers as to what he has seen, his opinion of its merits, an appraisal of individual performances, and constructive criticism of major faults."

(2) Snobbish critic, who "hates American movies."

(3) The pseudo-snob, "a hot writer to whom a well-turned phrase is dearer even than a well-turned ankle."

(4) The reporter, who reports merely on what he sees, with a minimum of personal comment.

(5) The part-time reviewer, "who has no knowledge of his subject because he's a reporter delegated to cover on a hit-and-run basis."

Story 'Intimacy'

Continued from page 5

mate drama doesn't conflict with the majors' ambitious productions. They concentrate on spectacles in the CinemaScope, Cinerama, Todd-AO techniques that get enormous grosses when moved into the big first-runs."

Dorothy Parker Story

Harmon, a v.p. of Security Pictures which produced "The Big Combo" for Allied Artists in association with Cornel Wilde's Theodora Productions, recently acquired a Dorothy Parker short story tagged "The Big Blonde." He'll both produce and script "Blonde" which he feels is in the same idiom as "Marty." "It's an intimate characterization," he recalled, "of a garment center girl who's kicked around by a lot of guys."

In line with the "Marty" production blueprint which called for no players of star calibre, Harmon is seeking an "unknown" for the title role of "Blonde." For in his opinion the story today transcends the star in importance. Meantime, the venture is slated to go before the cameras in Hollywood sometime in June with no distribution deal set as yet. However, Allied Artists is a top possibility in light of Security's association with the distrib on "Combo."

Majors' TV

Continued from page 5

the one they adopted only a comparatively short time ago. One of the Coast convincers is that, if the studios don't get into the field, someone else will, and that much valuable free publicity would then be lost to the industry.

Most of the material the companies propose to bring to tv will center around properties that have already been made. Darryl F. Zanuck, 20th-Fox production boss, suggested recently that his studio might profitable remake some of the oldies in a 45-minute format.

Spyros P. Skouras, 20th prez, specifically denied in N. Y. Monday (18) a report that 20th may allow a batch of its old features to be edited to fit a one-hour tv format. Skouras and execs at other companies feel nothing much would be gained by putting the outdated oldies on tv. One aspect, again, is talent.

Player contracts in respect to tv differ widely and Hollywood has always disliked to revive the aged product to drive home to the audience the passage of time via the young faces of stars that are still around, playing romantic parts.

Anti-Fee Strategy

Chicago, April 19.

A committee to enlist the support of local theatre exhibitors in the fight against home-toll television has been appointed by the Board of directors of Allied Theatres of Illinois. The committee will urge exhibitors to obtain the help of merchants' associations, veteran and fraternal groups and other citizen organizations in opposing pay-as-you-go televesion.

The committee will execute the program drafted by National Allied's Committee Against Pay-As-You-See TV. The Illinois committee, appointed by Jack Kirsch, Illinois Allied prexy, consists of chairman Jack Clark, Donald Knapp, Robert V. Harrison and Bruce Trinz.

AB-PT's 100% Quarterly Gain

Showing a gain of nearly 100%, American Broadcasting-Paramount Theatres had an estimated net operating profit of $1,917,000, or 45c. per common share, for the first quarter of 1955. This compares with $1,039,000, or 23c. per share, for the same period in 1954.

In the new quarter AB-PT had capital gains of $33,000, bringing consolidated earnings to $1,950,000, or 46c. per share. The consolidated profit in the first quarter of last year was upped to $1,110,000, or 25c. per share, via cap gains of $77,000.

Leonard H. Goldenson, AB-PT president, reported the earnings upbeat was due to substantial improvement in both theatre operations and the broadcasting end of the company. The upward theatre trend continued since mid-1954 through the first quarter. The second quarter appears bringing a lesser number of good pictures, but the product situation is still better than it was in the same period of 1954, said the prez.

ABC earnings are running well above last year, reflecting improved programming, Goldenson said.

Ask Legit Auspices Okay July (Instead of Jan. 1) Release of 20th's 'Itch'

Hollywood, April 19.

Producers of the Broadway play, "Seven Year Itch," and George Axelrod, its author, are being asked by 20th-Fox to permit a July release of the Marilyn Monroe-Tom Ewell film version, instead of the studio holding it until Jan. 1, 1956, as per the stipulation in contract. Company has backed up its request with offer of a considerable hunk of coin.

When Charles K. Feldman purchased property for his indie production for 20th-Fox release, the January 1, 1956 date, or until all legit versions cease, whichever is earlier, was agreed upon as date of release. Legiter still is playing on Broadway, and Tom Ewell is on the road with the original company.

URUGUAY FESTIVAL: LESSONS IN DISROBING

Writer-director Delmar Daves, in an extensive report on films shown at the Uruguay film festival, made a special note on the saucy content of non-American pictures.

Daves stated: "After seeing all the countries' handling of sex themes, I'm in favor of our Code. The liberty to shoot such scenes cannot compensate for the liberties that would be taken with the liberty if the bars were let down. . . . It got to be a cliche that the lover pulled the dress off his girl's shoulder and just before it bares her breast the camera pans away to trees, waves, lake, birds, you name it. This got to be amusing, seeing one picture after another, and one shoulder bared after another, in France, Portugal, Spain, Finland, etc., etc."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (19)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	22⅛	Am Br-Par Th	317	26¾	25⅜	26⅜	+1⅛
98	79	CBS, "A"	25	98	96½	97½	+ ½
98¼	80	CBS, "B"	17	98	96½	97	+ ¾
39¼	31	Col. Pix	66	32⅝	31¼	32	+ ¼
16½	14⅝	Decca	430	16½	15⅜	15⅜	— ⅜
79	67	Eastman Kdk	109	79	76⅜	78⅞	+ ⅞
5⅜	3⅝	EMI	324	4⅜	4⅛	4¼	—
21⅝	17½	Loew's	418	19⅜	18⅜	19¼	+1
10⅜	9⅛	Nat. Thea.	319	9⅞	9	9⅝	+ ⅜
40	36	Paramount	222	41⅞	39⅝	41½	+2
40⅞	35¾	Philco	79	38¾	37⅝	38½	+1¼
45¼	36¾	RCA	567	44⅞	43	43¾	+ ½
8⅞	7	RKO Picts.	88	8	7½	8	+ ⅛
9⅞	7½	RKO Thea.	153	9¼	9	9⅛	+ ⅛
7⅝	5⅞	Republic	694	8	6½	7⅞	+1⅜
15	13¾	Rep., pfd.	35	15	14¼	15	+ ⅜
22⅝	19⅛	Stanley War.	75	19⅝	19¼	19⅜	— ⅛
31⅝	25⅛	20th-Fox	363	28¼	26¾	27¾	+ ¾
30⅞	26¾	Univ. Pix	45	29½	28⅜	28⅜	+ ½
91	84	Univ., pfd	*130	87½	86	86	—1
20⅜	18¼	Warner Bros.	66	19⅜	18⅝	19¼	+ ½
108½	86	Zenith	35	106¾	105¾	106	—

American Stock Exchange

5⅜	4	Allied Artists	49	4½	4¼	4½	+ ⅛
11⅝	9¾	All'd Art., pfd	32	10⅛	9⅞	10⅛	+ ⅛
17⅛	13¼	Du Mont	134	15	13⅞	14	— ¼
16⅜	14½	Technicolor	152	16⅛	15⅝	15¾	—
4½	3⅜	Trans-Lux	32	4¼	4	4⅛	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	12	....	—
Chesapeake Industries	4⅜	5	+ ⅛
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4¾	5½	+ ¾
Official Films	3⅛	3⅝	— ⅜
Polaroid	52	54	+3
Skiatron	5⅝	6⅛	— ¼
U. A. Theatres	17¼	18¾	—
Walt Disney	38	41	+3½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

'Films Talk Too Much'

Continued from page 1

ing the integrity of the films); from story to screenplay, choice of director and cameraman (and control over the photography of the scenes) and of final prints."

Gab, Gab, Gab

Daves is hard in his criticism of wordiness in films from any land. "Dialogue—talk, excessive talk—seems to be the greatest villain of international movies," he commented. Gabby pix are particularly difficult, he said, when the dialog is foreign to the audience and subtitles must be read. He noted: "As producers of films which are ever more dependent on foreign markets for profits, we must clearly visualize what happens when any of our more 'talky' films are shown abroad and around the world. The audience (those who can read) are put through a kind of desperate torture: they want to watch the actors and the action but they must leave that to read the sub-titles! In 'talky' pictures, to the frustration of the movie-goers, the subtitles either win the fight or the viewer gives up and merely watches actors yacking meaningless words."

Re a Swedish film, some "shock" material was "so obviously tawdry that I wondered at the scenes being exposed to public view," wrote Daves. Commenting on blue material in a French pic, he said, "there is a kind of honesty here . . . whether it is regarding religion or sex they (the French) step over the border with nonchalance in an effort to tell the story well, not merely to shock. It makes a difference. I think we run astray in our sex scenes, often, because of this lack of nonchalance or honesty. . . ."

In Praise of Monochrome

Daves on color and widescreen: "Time and again I was struck, at the Festival, by the beauty of black and white, its efficacy in the filming of such widely diverse films as 'Sabrina,' 'Salka Valka,' 'Hobson's Choice,' etc. If the story is absorbing, black and white or color, size of screen, etc., seem to make no difference—the audience is held if the story holds them in any size, shape or color or the lack of it."

Daves complained about a number of pictures which had plain, unattractive people in the leads, this type of casting having been designed to attain "realism." "I became aware of how welcome good-looking people are on the screen if only for the pleasure of looking at attractiveness instead of homeliness once in a while," he remarked.

Plug for Capitalism

As for reactions to the American product shown in Uruguay, Daves encountered some criticism of "Sabrina" on the grounds it was a plug for American capitalism. (The suspicious attitude of foreigners toward Yank pix was further shown in criticism that "Caine Mutiny" was propaganda for an American naval officer, although just the opposite would be expected, Daves said.)

In line with this, he made this point: ". . . our films are seen as indications of our way of life and our way of thinking, too. Distortions in our way of life are thus taken literally, even by intelligent people, often, because they want to see distortions and the uncomplimentary." He adds though that an unflattering picture can have upbeat results, an example being "On the Waterfront," which demonstrated a freedom to be self-critical on the screen.

Summarizing Daves' report:

(1) Talkiness is the death of the "international film."

(2) Interesting locations many a mediocre pic.

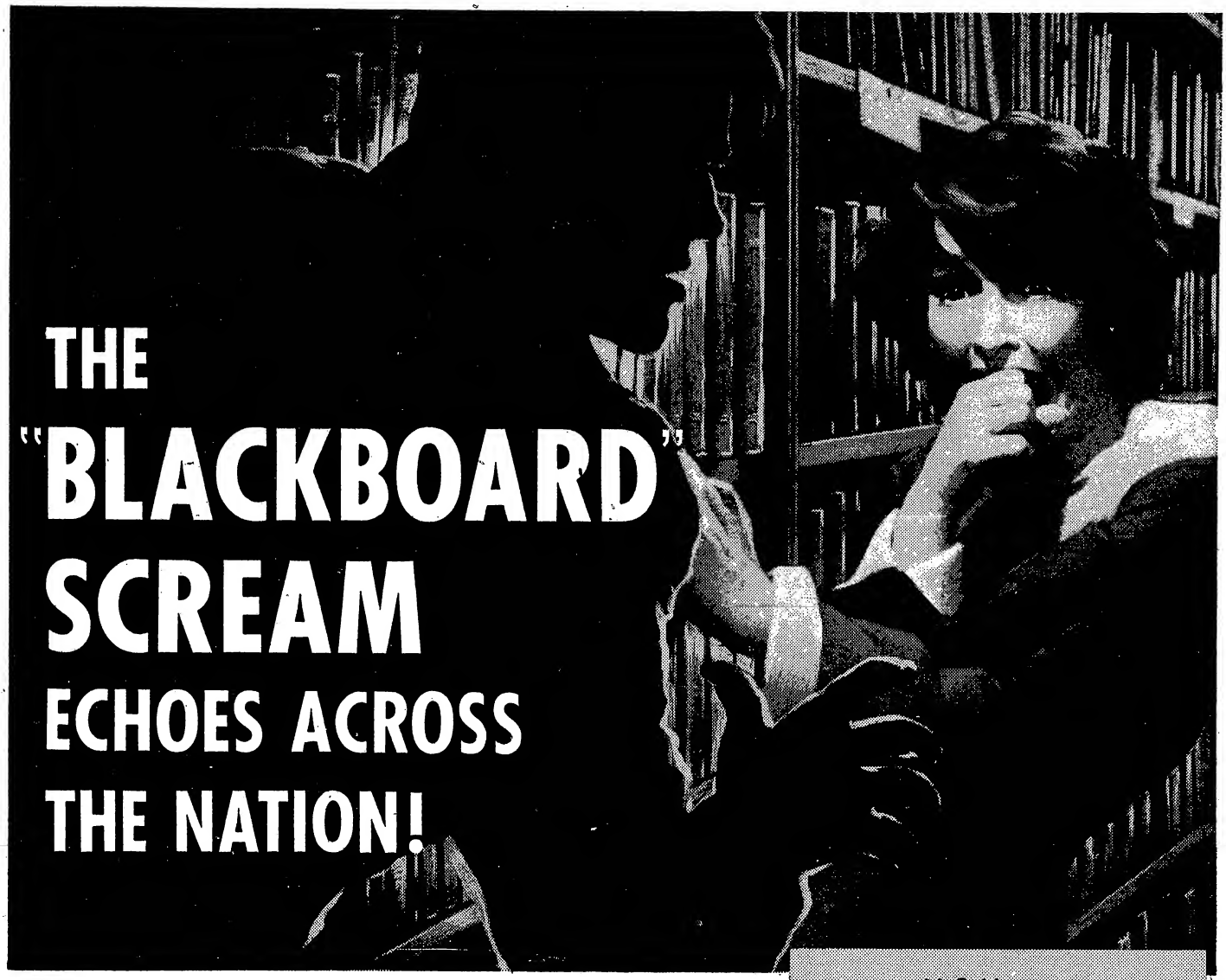
(3) Hollywood should be more sensitive to international tensions. Depicting a foreign national as a heavy can set off anti-American reactions, for example.

(4) American films sent to festivals should show the U. S. in a commendable light. "Even though," Daves states, "as in the 'Waterfront' picture the commendable quality be our ability to freely criticize ourselves." Further, each country should send at least one pic as an example of its effort to advance the art form.

(5) American film personnel working abroad should be persons of tact and who can make friends for their company as well as country.

(6) Loss of quality results when stars are given virtually complete control over the films. This is a growing trend.

(7) Foreign producers in many cases have misconceptions about U. S. censorship and the Production Code, some believing a film is automatically banned unless there is Code approval.



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4 BIG Weeks—CLEVELAND—"7 Brides" Biz!

3 BIG Weeks—BOSTON—Tops "Mogambo", "7 Brides"

2nd Week—DETROIT—Equals "Quo Vadis" and "Ivanhoe"!

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Direct Voice Recording Grows in Rome

Frank McDonald Sees Colony of About 100 American Actors Eventually Affected Job-Wise

Hollywood, April 19.

Italian producers are becoming more sound conscious and are beginning to switch from their traditional dubbing methods to direct voice-recording, director Frank McDonald, just returned from three months in Rome, reports.

McDonald was inked to meg eight chapters of the Italian company Thetus Films' "Three Musketeers" telepix series, with American actor Jeffrey Stone, and worked entirely with Italian crews, which he says were efficient and on a par with Hollywood technicians.

Thetus, megger declares, is one of the first companies there to abandon the former practice of voice dubbing after a picture is finished. It's beginning to dawn upon Italian producers that better results are possible through direct-recording. Some time will be required before this becomes general, however, according to McDonald, since the sound stages of even the most modern studios weren't constructed completely soundproof, due to the prevailing custom of voice-dubbing.

Swing of the Italian industry to direct-recording is calculated to have an effect upon many American and English players in the capital city.

20 Yanks Multilingual

There are possibly as many as 100 American thesps in Rome, and an undetermined number of British, who have made their living for years dubbing in their voices in Italian films, as per the old method of picture-making. About 20 Americans also speak French and German, which gives them additional revenue by dubbing in these languages.

Under the new scheme of things, this revenue will be cut, since more and more Italians are becoming fluent in English. On the brighter side, however, there may be more acting jobs open to them.

Italian film companies are trying to interest more and more American directors, as well as directors and others, into going to Rome for Italian pictures, both theatrical features and telepix, McDonald also reports. Big salaries are being offered, but what's more important big percentages are being made available, which will come to them over a period of years.

In addition to McDonald, other Hollywood directors who recently have worked on Thetus' "Musketeers" series include Hugo Fregonese and Joe Lerner.

MPA'S QUARTERLY MEETING

Stanley Weber Succeeds DuVall As Treasurer of Assn.

Motion Picture Assn. of America board, at its first quarterly meet in N. Y. last week, reelected Eric Johnston as president. Geoffrey Shurlock, Production Code head, was elected an MPAA v.p. and Stanley R. Weber was elected treasurer of the association. He succeeds the late Frederick W. DuVall.

Routine budgetary items also were discussed at he board powwow which was attended by a single company president, Barney Balaban of Paramount. There is a possibility that a presidents' meet may be called in the near future to take up a number of pending issues. However, no date has been set.

At the annual MPAA meet, which preceded the board meet, the full board of the association was reelected.

At the board meet, Thomas McNamara was named assistant treasurer of the MPAA. Officers reelected Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; William H. Roberts, assistant secretary, and James S. Howie, assistant secretary-treasurer.

Board passed a resolution on the death of DuVall on Jan. 17, 1955, noting his "devoted long and productive years to the interests of the American film industry."

Stretching It

What's claimed to be the biggest banner yet in the Times Square area is set to draw attention to the run of "Strategic Air Command" at the Paramount Theatre.

It's to be strung from the house across Gotham's big midtown thoroughfare, measuring 60 feet in length and 24 feet in depth.

Dick Walsh Hails AFL-CIO Merger As IATSE Boon

The proposed merger between the AFL and CIO finds the International Alliance of Theatrical Stage Employees in "a strong jurisdictional position," according to prexy Richard F. Walsh. In a statement to IA members in the organization's official bulletin, Walsh declared that throughout the amusement industry "except for a few new areas, almost every organization today concedes jurisdiction to the IATSE."

In the areas of dispute, the union chieftain said there is nothing about the merger plan to prevent the IA from making the same strong organizational pitch as it has made in the past. "Moreover," he said, "I can see various spots where adjustments beneficial to us can be made by virtue of the AFL and CIO getting together."

The IA topper noted that "all of us" are moving "cautiously" on the matter. He said the merger agreement contained many points "which require close scrutiny by the IATSE." The subject, he explained, came up at the IA's recent mid-winter board meeting and "I made clear that our jurisdiction in the amusement industry . . . will continue to be protected."

The AFL and CIO signed an agreement in February calling for a merger. A proposed constitution will be drafted and submitted to both executive bodies. The agreement and constitution are set to come up next fall at the annual conventions of the AFL and CIO.

Vegas Tent Sponsors Army Hospital Tour

Las Vegas.

Variety Clubs International Tent 39 here has seen its dream fulfilled with the announcement by Chief Barker Ernie Cragin that the tent will sponsor a three-week tour of a show troupe leaving Las Vegas May 26 and estined to visit Army personnel in hospitals of the U. S. and Europe.

Eight chorus girls and the stars, provided with the aid of the Strip hotels and cleared through the Hollywood Coordinating Committee, will be flown on tour in a 28-passenger deluxe plane provided by the Government.

Authors' League

Continued from page 10

Block, 20th-Fox's eastern story editor; Mark Smith, story editor for ABC-TV's "U. S. Steel Hour" and Gore Vidal, who's been on the best-seller lists, but is now a leading tv dramatic show writer.

Tenor of the confab was keynoted by Grafton's opening comments which reflected favorably on film scripting, both artistically and economically. Picking up his lead, Jackson and Block both accentuated new writer prestige in Hollywood. Jackson cited the upbeat in purchases of novels by picture companies, with the notation that 12 of 16 recent bestsellers had been picked up for celluloid conversion. On this point, he also underscored the new Hollywood concept of having original authors adapt their novels for the screen and also the financial gains afforded them by share-in-the-profit deals.

Patterning his pitch along the same lines, Block cited generally improved conditions for writers on the Coast. He also stated that authors, outstanding in certain fields, have been getting the Hollywood come-on to work on pix in line with their specialties. Good scripts were also cited by him as being necessary to draw top casts.

Block noted the one-time stable of writers employed by film companies to mold scripts has been eliminated, with about 100 writers now working at all the major studios. In contrast to this number, he stated that Metro alone had 114 writers on the payroll at one time. It was later brought out by Grafton that the Screen Writers Guild has approximately 1,200 members.

Regarding the video picture, Smith commented on the need for good dramatists, with the tv play developing as the outstanding accomplishment of that medium. Vidal kept in step with Smith, giving a breezy, but generally favorable impression of tv scripting. He also viewed the novel as being on the way out in popular appeal.

A followup question-and-answer period was confined to an elaboration of some of the comments made by the speakers. No burning issues were brought up.

Cinema Verdi

Continued from page 4

ready audience, cited two negative factors:

One, he said, was the lack of interesting films. Another, the showing of Italian films on tv. A consideration, too, is the desire of Italian immigrants to be assimilated. "They don't like to feel like 'greenhorns'," he noted. "Apart from that, they know and enjoy all the American stars that they've been seeing at home."

Shuttering of the Cinema Verdi, which is located way off the theatre section, on Sixth Ave., and 40th Street, leaves 16 persons unemployed, including two projectionists. Messina himself is going to scout for a new job "but I'm getting out of the picture business," he said.

Italian Films Export, the official Italo film distributing agency in the U.S., is concentrating on dubbed imports. It had a section for Italian language pix for a time but gave it up.

Turks' Offer

Continued from page 3

ment of films to be sent to Turkey by other American film producers." It's assumed that the reference is to the indies.

The letter, from the Turkish Minister of Finance, specified that, in case the annual total for imports exceeded $700,000, the rest would be blocked by the Central Bank. The American companies maintain no exchanges in Turkey but sell their films outright to indie Turkish distribs.

While the Turkish letter didn't specify exchange rates, the original and tentative deal made with the government by Eugene Van Dee, the MPEA's rep in Italy, involved a guarantee for the convertibility of U.S. film earnings "at the rate of exchange prevailing at the time such deposits were made."

New Era TV

Continued from page 5

feel that the triangular cooperative arrangement between studio, station and theatre could work to the benefit of all parties concerned. One aspect of such cooperation, it's held, could be a certain amount of cross-plugging between station and theatre.

It's the view of the companies that are now going into tv that such activity in no way affects the theatre b.o. but, instead, stands to stimulate it. Essence of this point-of-view was expressed by Zanuck who pointed out that, if the film studios didn't enter the field, someone else would. His thought was that, by a 20th or Warner Bros. providing the shows, the area for promotion pix on the air would remain wide open and national plugs of great value would come across regularly.

Inside Stuff—Pictures

Producer-writer Sidney Harmon warns that some properties can never be attempted by indies. Among these, of course, are such films as Cecil B. DeMille's "Ten Commandments," 20th-Fox's "The Robe" and other spectacles. Moreover, Harmon asks, what independent could match Metro in coming up with a $200,000 British frigate for that studio's "The Scarlet Coat?" This man-o'-war, Harmon disclosed in New York last week, was built 20 years ago for another picture but was never used. When "Coat" recently moved into production, based on a script by Harmon, it was conveniently recalled that the vessel was still moored on the backlot and would be perfect for this historical venture which deals with Major Andre and Benedict Arnold of Revolutionary times.

Work on the first American Roman Catholic church and community center in Paris is due to get under way soon. It will be staffed entirely by American priests and will be dedicated to St. Francis of Assisi. While the American community in Paris has already rased $332,000 towards the building fund for the project, another $350,000 is being sought by the U.S. Committee of the American Catholic Assn. of Paris. Group is headed by James A. Farley and Eugene W. Castle as honorary chairman and chairman respectively.

Pic biz end of the American committee is headed up by William J. German and John J. O"Connor, the latter v.p. of Universal.

"It would be interesting to know how many minutes of 'Man Called Peter' are devoted to extracts from sermons preached by Dr. Marshall. At a guess the time is probably three times as long as any minister would dare keep his congregation sitting in their pews of a Sunday morning," writes an Ottawa Citizen reviewer (13), all of whom use the staff name Cinefan. As it happens, the following Sunday (17), the congregation of Chalmers United Church attended morning service in the comfortable seats of the Capitol Theatre, offered by manager Ray Tubman when a blaze, believed set by a fire-bug, wrecked the church on the eve of its 90th anniversary celebration.

The Film Bureau of the Assistance League of Southern California, one of Hollywood's most valuable services, has folded after 30 years because of the growing tendency by producers to shoot their pictures in the actual background of the script. Agency lined up private estates and properties, not otherwise commercialized, for rent to film companies, with rental fees going to stipulated charities. More than 50 philanthropic projects have been benefited through the years.

Silverstone on Latin America

Continued from page 3

company's foreign gross was 27% ahead of last year in the first quarter of 1955. The first three weeks of the second quarter have bettered the comparable 1954 take by over $1,000,000.

Noting public and trade enthusiasm for CinemaScope in Latinamerica, Silverstone disclosed that 20th prexy Spyros P. Skouras was expected to visit Mexico at the invitation of the Mexican trade, including producers, exhibitors, unions and technicians. That visit, he thought, would stimulate the use of C'Scope by Mexican producers.

Asked whether 20th would have the necessary taking lenses available for Latinamerican producers, Silverstone indicated he would favor a priority "even if it means taking them away from someone else." As 20th sees it, local production of top-budget C'Scope features aids the American industry in that they serve as an incentive for exhibs to install the equipment. Also, being in the native language, they filter down to the native "hinterlands."

Help Other Nations

"The American industry should help these people as much as possible," Silverstone opined. "There's no need to worry about being swamped out of the market. That happens only if they make a lot of bad pictures and the government then protects them with stiff quotas."

Latinamerican exhibs like to install stereophonic sound with C'Scope partly because it's popular with the public and partly because they then stand a good chance to get a special government permit to raise their long-frozen admission prizes.

Silverstone saw Brazil as the number one market in Latinamerica, capable of great expansion. During his visit there, he signed a five-year franchise deal with the large Ribeiro circuit under which the chain agrees to take all of 20th's pix.

In Argentina, Silverstone said the government had agreed to supply dollars both to import C'Scope equipment and to bring in "The Robe." Latter is now in its 54th week in Buenos Aires. In his confabs with Argentine government officials, Silverstone was asked about the future of the U. S.-Argentine film agreement which, signed in 1950, runs out next month, according to the Argentines. While the deal was signed by Eric Johnston in 1950, it was not actually implemented until 1951. There was an indication that failure to arrive at a new agreement or to extend the old one may foul up 20th's production arrangements in Argentina. The original deal was for five years.

Silverstone said he was satisfied in general with the 20tht product insofar as its foreign appeal was concerned, but noted that he was opposed to musicals. "We have a tough time selling them abroad," he noted. "I don't care, of course, as long as they make them at a price that doesn't make it too dependent on foreign market returns," he added.

The U. S. government should aid the Latinamerican economy wherever possible, Silverstone concluded from his trip. "There is a tremendous potential there," he said. "Once their industries get built up, our current business there will be insignificant in comparison to what we can and will do. That whole area is still far from fully developed."

Silverstone reported that 20th was distributing Italo pix in the Far East with very good success, and he said, on the basis of his recent observations, he was anxious to get Italian films for distribution also in Latin America. 20th already is handling some French pix there.

Florida Films

Continued from page 3

ered "Yellowneck" to Rep, reportedly will expend upwards of $250,000 over the next six months in readying two other films for the distrib. First of the projects is a yarn concerning a legendary Seminole Indian leader while the other is described as a "modern murder mystery."

Empire annual meet saw election of Hugh as president; Jack A. Nants, Dean G. Downs and H. R. Hathway Jr., veepees; John E. Thomas, secretary-treasurer, and Robert H. Threadgill, assistant sec.-treasurer. Board members include Hugh, Nants, Downs, Hathaway and Thomas in addition to Harry H. Hearn, W. H. Urban, William A. Slade and Robert James.

Up Bernard Silverman

Bernard Silverman has been promoted from manager of the Branford Theatre, Stanley Warner unit in Newark, to district manager of the chain's Essex County, N.J., houses under zone manager Charles A. Smakwitz.

In other N.J. changes, John Stanek shifts from the Fabian Theatre, Hoboken, to manager of the Branford and Frederick De Angelis has become manager of the Fabian. DeAngelis moved up from the Sanford, Irvington.

SMASHING EVERY RECORD IN THE HISTORY OF THE SUTTON THEATRE, N. Y.

MARTY 1st DAY — SENSATIONAL OPENING!

MARTY 2nd DAY — BIGGER THAN 1st DAY!

MARTY 3rd DAY — GREATEST 3rd DAY EVER!

MARTY 4th DAY — OUTGROSSED PREVIOUS DAY!

MARTY 5th DAY — WEEK-END STARTS WITH A BANG!

MARTY 6th DAY — TERRIFIC, TERRIFIC SATURDAY!

MARTY 7th DAY — WINDS UP THE GREATEST FIRST WEEK!

HECHT-LANCASTER present

"MARTY"

Starring

ERNEST BORGNINE and BETSY BLAIR

Story and Screenplay by PADDY CHAYEFSKY

Directed by DELBERT MANN · Produced by HAROLD HECHT

Associate Producer — PADDY CHAYEFSKY

thru UA

Writers Yield to Industry Trend, Forming Own Corporate Entities

The writer at last is coming into his own, indie producer-scripter Sidney Harmon points out. In the past, he notes, they've always considered themselves as "artists rather than businessmen." However, the men of the typewriter now not only are creative storywise but are becoming increasingly aware of their business potential.

High taxes and a desire to improve their earnings prompted such stars as Kirk Douglas, Jane Russell and Martin & Lewis into forming their own corporate setups. Among writers who have also seen the light are Daniel Taradash (who screenplayed "From Here to Eternity"), Budd Schulberg ("On the Waterfront") and George Seaton.

Taradash recently formed Phoenix Corp. in partnership with Julian Blaustein and closed a four-picture deal with Columbia. One of the firm's properties is "Bell, Book and Candle" which Taradash will direct from his own screenplay. Schulberg has an alliance with producer-director Elia Kazan while George Seaton has long been partnered with William Perlberg in Perlberg-Seaton Productions.

Trend toward giving the writer greater recognition, Harmon declared, is gaining every day but major studios' awareness began when writer Don Hartman moved in as Paramount production head and Dore Schary, also a writer, assumed the production reins at Metro. Moreover, the smart writer is moving into the package field for if he has a great script he can collect anybody and go to United Artists for a deal.

Settlement by Agreement Kansas City's Fashion After Electric Award

Kansas City, April 19.

Four antitrust suits against nine major distribs were dismissed in United States District Court by Judge Albert A. Ridge here last Tuesday following settlement of the cases by agreement between attorneys for both sides.

The nine defendants: 20th Century-Fox, Fox Midwest Theatres, Loew's, Paramount, RKO; Warner Bros., United Artists, Universal, and Columbia.

In addition, Judge Ridge sustained a motion to vacate and dissolve an injunctive decree issued in the Electric Theatre case against the companies. A motion for appeal by the defendants in the Electric case was dismissed.

The Electric case also before Judge Ridge several months ago brought a verdict of $2,496,602 in damages to be awarded to the plaintiff, W. D. Fulton. The amount was determined by the jury in the case, but later was cut to $1,334,402 by Judge Ridge.

The long litigation involved in this case and the whopping award of damages is cited by industry leaders here as the principal reasons for taking the method of settlement by agreement, as in the four cases dismissed last week.

MINNEAPOLIS EXHIB RAP AT 3 MAJORS

Minneapolis, April 19.

Columbia, Paramount and 20th-Fox are singled out and taken to task in the current North Central Allied bulletin for their "Long Gray Line," "There's No Business Like Show Business" and "Bridges of Toko-Ri" deals.

S. D. Kane, NCA executive counsel, deals especially harshly with 20th-Fox for what he labels a "Show Business" gimmick which he recommends that the territory exhibitors reject.

Exhibitors also are warned to "beware of flat rental or percentage on 'Long Gray Line'" while the "Toko-Ri" rentals are called "ridiculous" and theatreowners are asked to say "no" until they can buy it "at the proper terms."

White 20th-Fox finally has consented to sell "Show Business" flat, its terms, "an increase over what you have been paying for their top pictures in the past," constitute a "gimmick" and are far out of line, according to Kane.

Come Scowling!

Minneapolis, April 19.

In urging attendance at the North Central Allied convention here May 2-4, President Bennie Berger in the body's current bulletin warns the territory's exhibitors that "the film companies' present outrageous demands for top pictures mean your eventual extermination from the theatre business."

Berger tells the exhibitors that their attendance will be "a voice of protest to these film companies and, thus, it "behooves" them to be present.

"A large turnout is imperative to show the distributors that the small town theatreowners are hurt since sales policies have been changed to must percentage for top pictures," states Berger in the bulletin.

"If you're not here your absence will be interpreted by the ever observant distributors as satisfaction with things as they are. If you are here, they will know that Allied speaks for a large group of dissatisfied exhibitors. Don't take the attitude 'let Jones do it.' Your help is needed."

'Blackboard'

Continued from page 7

the opposite side of the fence, there are others who maintain that, only by showing ourselves from all angles—including the bad ones—can American films be expected to look credible to audiences abroad.

Whatever the argument, no one so far has suggested that the government in any way regulate or control the type of film being sent all over the world. Nor has there been any recent move for industry self-censorship on that score. View taken by company execs is that individual distribs must and do exercise their own sound judgement on what should or should not be exported.

In practical application, it's admitted that this policy is based more on potential profits than concern for the ultimate effects films may have abroad. Frequently mentioned is the argument that, even if a picture contains negative elements about American life, this in itself is a plus factor in foreign countries where audiences are bound to appreciate the American capacity for self-criticism.

Sulzberger's Comment

Subject of U. S. films abroad was taken up last week in the N. Y. Times by C. L. Sulzberger, the Times' chief foreign correspondent, writing under a Hollywood dateline. "Hollywood," he wrote, "is the looking-glass in which is reflected the American way of life, its philosophy and its ideology. Willy-nilly the film industry has come to be a signally important arm of policy. For its unconscious propaganda effect upon foreign minds is immense."

Enumerating pix that have had importance abroad politically ("Grapes of Wrath," "Mission to Moscow," "Ninotchka," etc.), Sulzberger went on to say that "the reflection of ourselves presented abroad by Hollywood is certainly not entirely what we would like. Above all an impression of thoughtlessness and brutality is conveyed to the foreign mind." He added that Hollywood was concerned with its impact abroad and quoted Y. Frank Freeman as saying: "Poor patriotism is bad business."

At the film companies, foreign resentment against brutality in Hollywood pix is recognized and appreciated. At the same time, the studios are in a quandary. "In many types of films, the very elements that appeal to American audiences are the ones that are objected to abroad," was one informed comment. "It's quite a dilemma for us."

Sulzberger observed that "the single most conspicuous propaganda aspect in films of and by Americans is that of which we are least conscious. The incredibly high standard of living mirrored by our movies is a source of envy and incredulity in many lands."

Film Reviews

Continued from page 6

Oase

Although it falls short of similar Hollywood items, this also may have international chances, helped by the names of Michele Morgan and director Allegret.

Story sees Carl Raddatz, a former airline pilot and now owner of an oasis, commanding a gold-smuggling caravan through the desert. Another gang takes counter-action and sets two female agents, Michele Morgan and Cornell Borchers, against him. Eventually Miss Morgan falls in love with Raddatz and confesses her intentions. The finish, sees him emerge as the victor while the two women die in a camel stampede.

The script doesn't give the players much chance to show up well. That particularly concerns the performances turned in by the two femme leads, Miss Morgan and Miss Borchers. It certainly would have been a wise idea to let Miss Morgan speak her broken German in a film like this but, instead of that, she has been synchronized with a German voice which considerably robbed her individual appeal. In all, this able actress seems to have been badly miscast. Miss Borchers, who won attention for her recent British films, has a thankless part, and is not even easy on the eye. Raddatz is generally okay as is the supporting cast including several natives.

Taking into account this is Germany's first C'Scoper, the technical standards are satisfactory. The Eastmancolor is used to advantage. Camerawork by Adolphe Charlet is mostly very good. The scenery is often eye-filling. Actually, the scenes which have no action and deal with French-Morocco alone are the best in this. *Hans.*

Ads Bad—Suspects 'One World'

Manchester, N. H., April 19.

Motion picture advertising has been denounced on the editorial pages of the Manchester Union-Leader, New Hampshire's leading newspapers.

The following actual memo from William J. Montague, general manager of the newspapers, to William Loeb, publisher, was printed in editorial form under the caption, "Movie Advertising vs. Union-Leader Policy":

"Believe me, Mr. Loeb, in Manchester the type of motion pictures that in many cases is coming into town and the type of advertising being presented to us every day keeps us on a constant monitoring job. I am not exaggerating when I say we have to do over, reject and discuss about 60% of the movie ads we take. This is not the fault of the local theatre owners, but is due to the type of picture and the type of advertising forced upon them by Hollywood.

"The ad you complanned about completely got away from us, but I do want to tell you frankly that we are on our toes, and have rewritten, reworded and rejected much of the copy that has been submitted to us in the past year.

"The moving picture industry has certainly come way out in the open in order to attract patronage, which coincides a great deal with the whole change of life taking place in this country. This can be understood when one looks at the tremendous increase in juvenile delinquency. I have never been in France or in other European countries, but I am wondering if this whole thing is not affected by the mass influence of world consolidation.

"I hope you understand what I mean. I do know that the good old U. S. is changing, and changing fast. God pity our Younger Generation."

Picture Grosses

WASHINGTON

(Continued from page 8)

—"Conquest of Space" (Par) (2d wk). Oke $5,000 after disappointing $9,000 opener.

Dupont (Lopert) (372; 75-$1)—"Wuthering Heights" (Indie) (reissue). Fancy $6,000. Stays on. Last week, "Gate of Hell" (Indie) (7th wk), $4,500.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (10th wk). Pleasing $8,000 for second consecutive week. Holds.

Metropolitan (SW) (1,200; 75-$1)—"East of Eden" (SW) (2d wk). Great $10,000 after $16,000 opener.

Palace (Loew's) (2,360; 75-95)—"Man Called Peter" (20th) (2d wk). Sock $17,000. Last week, $25,000, above hopes. Stays on.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (3d wk). Bright $7,000 after $8,000 in second. Holding.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (11th wk). Sock $12,000 after $11,000 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (75th wk). Big $14,000 after $22,000 last week, latter topping 1954 Easter Week by $3,000. Holds.

'Eden' Robust $9,000 In Port.; 'Man' Loud 11G, 2d

Portland, Ore., April 19.

Biz continues to perk despite sudden rainstorms. "Glass Slipper" is sizzling in second stanza. "Man Called Peter" still is very big in second week at the Fox. Top newcomer is "East of Eden," sturdy at the Broadway. "Conquest of Space" is not getting far in first stanza at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.25)—"East of Eden" (WB). Sturdy $9,000. Last week, "Man Without Star" (U) and "Target Earth" (U), $8,200.

Fox (Evergreen) (1,536; $1-$1.25)—"Man Called Peter" (20th) and "Stranger's Hand" (Indie) (2d wk). Loud $11,000. Last week, $12,600.

Guild (Indie) (400; $1)—"Glass Slipper" (M-G) (2d wk). Hot $5,500. Last week, $5,500.

Liberty (Hamrick) (1,875; 75-$1)—"Anchors Aweigh" (M-G) and "Asphalt Jungle" (M-G) (reissues). Okay $7,000. Last week, "Ma, Pa Kettle At Waikiki" (U) and "Smoke Signal" (U), $8,000.

Orpheum (Evergreen) (1,600; $1-$1.25)—"3 For Show" (20th) and "Pirates Tripoli" (Col) (2d wk). Mild $5,000. Last week, $8,100.

Paramount (Port-Par) (3,400; 75-$1)—"Conquest of Space" (Par) and "Bowery To Bagdad" (AA). Light $8,000. Last week, "Run For Cover" (Par) and "Murder Is My Beat" (AA), $7,000.

BOSTON

(Continued from page 8)

issue) (5th wk). Fine $7,500. Last week, $10,500.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (68th wk). Upped again by school parties to big $20,000. Last week, $19,000.

Exeter (Indie) (1,300; 60-$1) — "Gate of Hell" (Indie) (4th wk). Good $12,000. Last week, $14,000.

Fenway (NET) (1,373; 60-$1) — "Strange Lady in Town" (WB) and "Terror Ship" (SG). Nice $5,500. Last week, "Run For Cover" (Par) and "Port of Hell" (AA), $5,200.

Kenmore (Indie) (700; 85-$1.25)—"Aida" (IFE) (2d wk). First week was record $10,000. Theatre closed 3½ months because of fire.

Memorial (RKO) (3,000; 60-$1)—"Man Called Peter" (20th) and "Strangers Hand" (DCA). Good $15,000. Last week, "Chief Crazy Horse" (U) and "Green Scarf" (Indie), $14,500.

Metropolitan (NET) (4,367; 60-$1)—"East of Eden" (WB) (2d wk). Nice $18,500. Last week, $28,000.

Orpheum (Loew's) (3,000; 60-$1)—"Hit Deck" (M-G) and "Battle Taxi" (M-G). Neat $17,500 or over. Last week, "Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col) (3d wk), $15,500.

Paramount (NET) (1,700; 60-$1)—"Strange Lady in Town" (WB) and "Terror Ship" (SG). Hefty $14,500. Last week, "Run For Cover" (Par) and "Port of Hell" (AA), $12,500.

State (Loew's) (3,500; 60-$1) — "Hit Deck" (M-G) and "Battle Taxi" (M-G). Oke $12,500. Last week, "Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col), (3d wk), $12,000.

'Jungle' Wham $20,000, Det.; 'Combo' Okay 12G, 'Cover' 17G, 'Man' 13G, 2d

Detroit, April 19.

Biz is perking nicely at all downtowners this week. "Blackboard Jungle" shapes wow at the Adams. "Run for Cover" looks fast at the Palms. "Big Combo" looms okay at the Broadway-Capitol. "Country Girl" is holding sturdy in third week at the Michigan. "Man Called Peter" is steady in second round at the United Artists. "Cinerama Holiday" stays great in 10th stanza. "Glass Slipper" shines in second session at the Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Purple Plain" (UA) and "New Orleans Uncensored" (Col) (2d wk). Oke $19,000. Last week, $27,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Country Girl" (Par) (3d wk). Fresh $18,000. Last week, $24,000.

Palms (UD) (2,961; 80-$1)—"Run for Cover" (Par) and "Operation Manhunt" (UA). Swell $17,000. Last week, "N.Y. Confidential" (WB) and "Wyoming Renegades" (Indie), $18,000 in 10 days.

Madison (UD) (1,900; 95-$1.25)—"On Waterfront" (Col) (2d run) and "Night People" (20th) (reissue) (2d wk). Stout $14,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; 80-$1) — "Big Combo" (AA) and "High Society" (AA). Oke $12,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk), same.

United Artists (UA) (1,938; $1-$1.25)—"Man Called Peter" (20th) (2d wk). Steady $13,000. Last week, $13,500.

Adams (Balaban) (1,700; $1-$1.25) — "Blackboard Jungle" (M-G). Terrific $20,000. Last week, "Long Gray Line" (Col) (6th wk), $6,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — "Cinerama Holiday" (Indie) (10th wk). Big $31,500. Last week, $36,200.

Krim (Krim) (1,000; $1.25) — "Glass Slipper" (M-G) (2d wk). Steady $10,000. Last week, same.

DENVER

(Continued from page 9)

Good $12,000. Holds. Last week, $19,000.

Denham (Cockrill) (1,750; 50-85)—"Conquest of Space" (Par) (2d wk). Okay $7,000. Last week, $12,000.

Denver (Fox) (2,525; 60-$1)—"Untamed" (20th) (2d wk). Fair $9,000. Last week, $22,000.

Esquire (Fox) (742; 75-$1)—"To Paris With Love" (Indie) (2d wk). Fine $2,900. Last week, $4,500.

Monaco Drive-In (Lee) (800 cars; 75)—"Tonight's the Night" (AA) and "Treasure Ruby Hills" (AA). Good $4,000. Last week, "Stranger on Horseback" (UA) and "Killer Leopard" (AA), same.

Orpheum (RKO) (2,600; 60-$1)—"Glass Slipper" (M-G). Fairish $10,000 or close. Last week, "Hit Deck" (M-G) and "Murder Is My Beat" (AA) (2d wk), $7,000.

Paramount (Wolfberg) (2,200; 50-85)—"Purple Plain" (UA). Fine $15,000. Last week, "Man Without Star" (U), $15,000.

Wadsworth Drive-In (Lee) (1,000 cars, 502 walkins)—"Tonight's the Night" (AA) and "Treasure Ruby Hills" (AA). Good $2,500. Last week, "Stranger Horseback" (UA) and "Killer Leopard" (AA), ditto.

MINNEAPOLIS

(Continued from page 9)

(2d wk). Powerful $6,000. Last week, $8,000. Stays on.

State (Par) (2,300; 85-$1) — "White Feather" (20th). Well liked Western, but has little in way of marquee names. Mild $6,000. Last week, "Run for Cover" (Par) $7,200.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par) (9th wk). Coming close to end of remarkable run. Theatre's tornup front may lessen take but okay at $3,500. Last week, $3,800. Holds another.

Albany's Camp for Boys

Albany, April 19.

Variety Club's Heart Fund here has set aside $12,250 to provide free two-week vacations for 550 boys at Camp Thacher this summer. Barker George H. Schenck recorded that recent Denial Drive made it unnecessary in 1955, to borrow for the financing of the camp's operating expenses.

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THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
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One of a series of three Magazine Ads

FROM RKO THE SHOWMANSHIP COMPANY

Canada's Film Board Prestige Rises

Receipts Ran to $4,000,000 Last Year—Trueman In N. Y. Says Board Mulls C'Scope

Reacting to the sharp trend towards CinemaScope, the National Film Board of Canada is currently mulling the desirability of turning out at least some of its theatrical subjects in the widescreen medium, Albert W. Trueman, chairman of the board and also Canada's government film commissioner, said in N. Y. last week.

Trueman, who describes the Film Board as "half way between a crown corporation and part of a government department" (it actually reports to the Minister of Citizenship and Immigration), noted a "gratifying increase" in the number of worldwide theatrical bookings received by Board subjects.

At the same time, he stressed that it was the primary responsibility of the Board to make pix that show Canada to its own citizens and to the rest of the world. "We make films because we think they are good and serve the purpose that we have in mind, and not necessarily because we think they'll make money," Trueman said, adding that it was in part due to this policy that the Board was interested in getting theatrical bookings and tv time.

Produces 'At Cost'

The Film Board, which this year again has applied for a $3,000,000 grant from the government, produces two theatrical series, "Canada Carries On" (documentaries), of which 12 a year are made, and "Eye Witness," a magazine-type reel. For the Canadian Broadcasting Co. it turns out "Window on Canada," culled from documentary footage already in its library, and "On the Spot," which is a review of Canadiana, shot by flying units. In addition, the Board turns out pix at the request of various government departments "at cost."

Film Board's total receipts last year ran to $4,000,000. It's permited to plow back revenue from theatrical showings into current operations as a reserve fund.

Trueman, in N. Y. to attend the Golden Reel Festival sponsored by the Films Council of America last week, reported that the Film board expected to move into its new $5,230,000 quarters in Montreal from Ottawa by May or June of 1956, bad weather having somewhat delayed the building project.

Film Board is continuing with experimental film work, including Norman McLaren's work involving pen drawing on film and the development of dual-language (English and French) soundtracks. Because of Quebec, all of the Board's material must be turned out in English and French.

Noting the rising popularity of Canadian subjects abroad, Trueman said none of them were booked behind the Iron Curtain and Russia. "We just don't see any point in showing them there," he commented.

Vermont Ruling Puts Sunday Matinee Option Back Until March, 1956

Montpelier, Vt., April 19.

Vermont theatre men, who scored a hard-won victory in the Legislature, will have to wait until March, 1956, before they can take advantage of the new law permitting the showing of Sunday afternoon films.

Atty. Gen. Robert T. Stafford has ruled that towns lack authority to call special municipal meetings and must wait for the regular March gatherings of the voters to take local option action on the Sabbath matinees.

The prosecutor's decision spiked Vermont theatre owner's hopes of starting Sunday afternoon shows soon after enactment of the new law.

During legislative hearings, the exhibitors testified that competition from television was driving them out of business and that Sunday matinees would be a shot in the arm for their establishments.

Sunday night shows have long been permitted in this state, but until the current session the Legislature had stubbornly refused to authorize Sunday matinees in the communities that wanted them, out of deference to the clergy's objections.

D.A. Installs Youngstein

William I. Siegel, assistant district attorney of Kings County, was principal speaker and installing officer at the Cinema Lodge of B'nai B'rith president's luncheon in N. Y. yesterday (Tues.).

Max E. Youngstein, United Artists v.p., was inducted president, succeeding Burton E. Robbins.

5 in Chi Take Bout

Chicago, April 19.

Five Chicago film houses will carry the closed-circuit telecast of the Marciano-Cockell heavyweight championship bout on May 16, originating from Kezar Stadium in San Francisco. The event will not appear on home television nor on any closed-circuit outlets in the State of California. Theatre teevee showing of the fight is sponsored by the International Boxing Commission and Theatre Network Television.

Three Balaban & Katz theatres will carry the fight in Chi, the Marbro, Uptown and Tivoli, at $3.60 per ducat. Two other theatres, Essaness' Crown and Telemanagement's Loop will also carry the bout here. Admission at the Crown will be $4.80, and $5.50 at the Loop.

Dealers in Gear Grab Chi Space For Allied Meet

Exhibitors, manufacturers and dealers in theatre equipment, and operators of concessions in theatres have combined forces for an overall trade show at Allied States Assn.'s annual convention at the Hotel Morrison, Chicago, Nov. 6-9.

Last week Fred C. Mathews and Bert Nathan, presidents respectively of Theatre Equipment and Supply Manufacturers Assn. (TESMA) and International Popcorn Assn. (IPA) signed contracts with Jack Kirsch, general chairman of Allied's convention, to participate in the event. Previously, Kirsch inked a pact with Ray G. Colvin, executive director of Theatre Equipment Dealers Assn. (TEDA).

There will be 240 booth spaces available at the Hotel Morrison, with 136 on the first floor of the hotel, which will house displays and exhibitions of new equipment. Concessions exhibits, numbering 108, will be shown on the third floor exhibition space. Private elevators will connect the floors.

'GATE OF HELL' HEADS FOR 10 MORE WEEKS

"Gate of Hell," Japanese import which copped two Oscars (best foreign language pic and best color costume design), apparently picked up new strength via the citations. At the pint-sized Guild Theatre, N. Y., the film grossed $275,000 in its first 17 weeks via an attendance of 212,500. It is now set to play an additional 10 weeks. The 19th week started yesterday (Tues.).

Previous marathon champ at the Guild was "Martin Luther," which went 16 weeks and four days. "A Queen Is Crowned" played 14 weeks.

The Guild, situated adjacent to Radio City Music Hall, opened in 1938.

An Old One—But Still Working

London, Ont., April 19.

Two men flimflammed a movie cashier out of $9 here Thursday (14). First gave a $1 bill, got his change, in a few minutes came back and claimed he'd given her a ten. Proof: he'd scribbled a phone number on it.

The number was there, so he got $9 more. Later the cashier saw him leave with a man who'd given her a ten and got his change between the other man's two appearances. She checked, and was $9 short.

Wage-Hour Control May Be Expanded to Cover Circuit Theatre Staff

Washington, April 19.

Circuits of motion picture theatres overlapping state lines and, presumably, other branches of entertainment would come under the Federal Wage and Hours control under a proposal submitted to Congress by James P. Mitchell, Secretary of Labor.

Mitchell, testifying last week before a subcommittee of the Senate Labor Committee, recommended that the minimum wage law be expanded to include "multi-state enterprises" which are now exempt because each of their units is local. The committee is considering the Administration's proposal to boost the minimum wage from 75-cents-per-hour to 90.

"Many employees in need of a minimum wage," said Mitchell, "who do not now have it, work in units of the vast interstate department stores, variety stores, and grocery chains, nationwide motion picture theatre chains, interstate hotel systems, and loan companies . . . If employees of multi-state enterprises are to be given the protection of the minimum wage, it would be necessary to remove outlets of interstate chains from the complete minimum wage exemption in the Act for retail and service establishments."

Mitchell said he would still exempt small, independent retail and service businesses within one state. At present, the production and distribution branches of motion pictures are under the Federal law as are broadcasting stations and networks.

Presumably, the Mitchell proposal would include also the legit theatres owned out of New York City, such as the Shubert and City Investing Circuits. It would also cover small, two-state circuits since Congress would have difficulty in legislating an interstate control otherwise.

VistaVision Demonstration In Chicago Thursday (21)

Chicago, April 19.

The first midwestern demonstration of Paramount's new double-frame VistaVision process will take place Thursday (21) at 9:30 a.m. in Chi's State-Lake theatre, first-run B&K house. Dr. C. R. Daily, technical advisor to Paramount Studios, will explain the intricacies of the new process to an audience of industryites.

The State-Lake is the first local house to install the new double-frame equipment, which will debut with "Strategic Air Command" following the current "East of Eden." A reel of "Strategic Air Command" will be shown as part of the demonstration.

Colosseum To Resume Dicker

Negotiations between the Colosseum of Motion Picture Salesmen and the distribution companies for a new contract will be resumed shortly, according to the indie union. Talks ceased after a failure to reach an agreement after three weeks of discussion. The negotiating committee met for a full week in Chicago, a week in Cincinnati, and a week in New York. Entry of a Federal mediator in the N. Y. failed to break the stalemate. The Colosseum nixed the offer of $2.50 weekly increase for all salesmen earning over $110.

Union, which is seeking a wage and expense hike in addition to other benefits, charged the film companies with advocating a "nickelodian psychology of an era long since passed." The Colosseum claims the film companies are attempting to limit the film peddlers salaries to $100 a week, which it terms "shocking and reprehensible."

The Colosseum asserts that there has been a decrease of some 63 salesmen in the industry and that territories are being split, "thereby placing an additional burden on the remaining salesmen."

New: Am. Fed. of Film Societies

In a move to coordinate the activities of the some 258 film study groups now active across the country, the American Federation of Film Societies was formed in N. Y. last week. Fred Goldman of Philadelphia was elected its first president.

Reps of the various societies met within the framework of the recent American Film Assembly in N. Y., sponsored by the Films Council of America. Affair also encompassed the 16m Golden Reel Film Festival and a Sound Slidefilm Conference.

Apart from the election of Goldman, the Federation also named three area chairmen: Gideon Bachman (Group for Film Study), east coast; Cameron McCauley (U. of Wisconsin), midwest, and Ernest Callenbach, Coast.

It's hoped that, through Federation, the various societies will boost the interchange of information and will draw strength from one-another. Lifespan of these groups in the past hasn't been very long even though the number of societies is now at a peak.

Film societies are flourishing abroad, particularly in Britain and Canada. It's expected that, if the U.S. federation clicks, it will establish contact with its counterparts in foreign countries.

Kickoff speaker at the Assembly, which included a large number of panel discussions on various aspects of the commercial, artistic and cultural uses of narrow-gauge film, was Bosley Crowther, film critic of the N. Y. Times, who warned against the use of 16m film in dogmatic fashion. "Under the pretext of offering information, it is simple to asseverate and insist," he declared. "The ideal of inspiring creative thinking may be considerably distorted in such films."

Discussing "The Role of the 16m Film in American Society," Crowther said that, in teaching films, "sometimes there appears an inclination less to teach than to tell. The film is occasionally constructed to establish a fixed idea rather than nourish the roots of inquisitive and creative thought. When this is done with a subject of obvious shadings, it violates my concept of the role of the 16m film."

The N. Y. Times critic referred to the "anti-intellectualist" trend in the country and noted that while "we as a people ar not in any sort of imminent peril of completely and irrevocably losing our heads and our heritage, I feel that we may, indeed, lose a lot of our sense of freedom to investigate and inquire. There is a strong tendency in this day to dogmatize and demand—to convey, in the guise of persuasion, absolute attitudes."

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DuM's Live & Film Camera Focuses Industry Attention on Its Projected No-Cable Network Set for Fall Bow

By ART WOODSTONE

Major share of trade reaction to the future of the DuMont "electronicam" has been favorable. There's been general appreciation of the technological aspects of the live and film camera—and the way it might hypo other show biz divisions besides tv. Also a good deal of the skepticism about DuMont's future as a "film network" has waned in light of current potentialities.

The one factor that must be cleared up before there can be any unqualified approval of the proposed DuMont of the future is what type and what quality programming will be provided under the new arrangement. The web execs are setting their sales sights on launching the "different route" next fall, since the summer is already lost to them. One of the hardest problems for DuMont is easily solved, according to DuMont. Topper Ted Bergmann explained that the web, because it has just killed all AT&T coaxial cable contracts will save nearly $3,000,000 a year, which, it's assumed, can be turned almost entirely toward film production. There's also the possibility that Dr. Allen B. DuMont, network and laboratory overall chief, might be willing to give some of the net profit from the WDTV (Pittsburgh) sale to web functioning.

While the coin problem is apparently bypassed by these measures, there has been a number of industryites who insist that doing away with the coaxial in favor of shipping film prints of shows, as DuMont proposes, still leaves the organization with its basic problem —clearing time among affils. Since the network will maintain and feed only its own lineup of over 200 affiliated stations (only 12 of which are DuMont exclusives), it still faces NBC-CBS-ABC plus syndicator competition in prime tele hours, it's said.

Can Offer Stations More Coin

However, it was pointed out by third parties if the "electronicam" can save all DuMont says it can in time and money and if the setup is handled carefully, DuMont can offer to stations a number of sales devices to elicit support. For without cable charges, the web is capable of offering stations well in excess of the normal 30% revenue given by the other three hookups. Additionally, Gerry Martin, DuMont sales boss, said that the new film-live camera will produce stanzas for no more than the web now spends on a live production—an estimated per-show average of $3,500. At these low filming costs the web can forseeably make a production profit. And, at this rate, some extreme optimists see where the stations could possibly be cut in on program profits (as well as

(Continued on page 44)

A Union Headache?

The DuMont "electronicam," which shoots both live and film video simultaneously, has already brought dire predictions of inter and intra-union jurisdictional squabbling. As a matter of fact, it's expected that one of the major blocks in the path of full use of the machine will be a strictly "inside IATSE" matter. The IA problem might not be as easily solved as some network execs presently feel. One producer explains that, even though DuMont is all IA, the tv engineers who operate the live DuMont cameras will not want to give in to the film cameramen, who make five times more (as much as $100 a day). Instead, it's felt, engineers will demand more too.

Another possible dispute is between SAG and AFTRA for control of "electronicam" performers.

Deejay's 4G Wkly. CBS Pact in Chi

Chicago, April 19.

CBS here has stitched deejay Howard Miller to a three-year radio-tv pact which guarantees him a minimum $4,000 weekly. While the contract is billed as an exclusive, platter spinner is committed to pacts with WIND and NBC's WMAQ, both of which have a year to run. It's understood he'll continue the WIND stint but that he has asked out on the WMAQ deal.

Miller definitely will be a CBS exclusive tv property when the termer goes into effect July 18. He's currently working both the CBS and NBC side of the video street with a Friday night 160-minute display on WBBM-TV and a daily half-hour on WNBQ. But his contract with the NBC tele station expires the last of June. Gabber for the past several months had been pitching network tv ideas to

(Continued on page 44)

ERWIN, WASEY 1ST TO USE 'ELECTRONICAM'

The first ad agency to officially use the "electronicam" is Erwin, Wasey. The agency is hiring the live and film camera for "experimental use" for client Admiral on the "Life Is Worth Living" show.

Erwin, Wasey figures use of the machine offers a "perfect chance" to solve a client problem and save coin. Since the "Living" show, which stars Bishop Fulton Sheen, needs live spots every week, and since the appliance manufacturer also needs spot announcements, the "electronicam" is expected to serve the dual purpose. The live program spots will be shipped out as spots later on. All the spots will run is little more than "cost of the raw film stock itself."

The first complete show to experiment with the new camera will be next Sunday's (24) "Life Begins at 80." It doesn't mean that the Barry-Enright-Friendly package is going into the new program setup under the "electronicam."

Kraft Iffy On Vallee Radio Hour

Whether or not Kraft will retain its Sunday night 9 to 10 hour on CBS Radio, with its Rudy Vallee "Kraft Music Hall," will be decided in the next few weeks. Kraft initially bought the time for Edgar Bergen, but the latter bowed out after a few months, with Vallee taking over.

Show, a live entry originating from the Park Sheraton Hotel in N.Y., offers an interesting "then and now" contrast when stacked up against the long "Kraft Music Hall" career of years past or the Vallee "Fleischmann Hour" of the '30s. In contrast to the $30,000-$40,000 weekly budget that pertained to "Music Hall" in its days of glory (through the long span when Bing Crosby helmed it), the present Vallee layout is brought in for about $3,000 a week. And while Vallee has been able to corral major talent as guests, the reciprocal cuffola plugs ride all over the place.

Ina Ray Hutton Show To Be Filmed in Tint

Guild Films, which has put two new series into production this month in "I Spy" and "Brother Mark," starts a third on May 5 in the Ina Ray Hutton show, which will be filmed in color at the California Studios on the Coast. Series will be a musical-variety segment, with the switch coming in the fact that it will be cast entirely with girls. Guild prexy Reub Kaufman set the final details last week on a trip to the Coast.

Duke Goldstone will direct the series, operating on California lot for the first time.

Johnson & Johnson's NBC-TV Daytime Splurge

Johnson & Johnson is buying heavily into daytime tv on NBC with outlay going into "Ding Dong School," the Pinky Lee Show and Tennessee Ernie. Details on the spread are under wraps pending finalization.

Surgical outfit will plug its baby products, via Young & Rubicam.

Networks Beef On '5-Mile Limit'

Washington, April 19.

The FCC's proposal to require tv stations to locate their transmitters within five miles of city limits brought strong opposition as comments poured into the agency at deadline yesterday (Mon.). Comments ran nearly three to one against the plan.

Proposal, designed to prevent VHF stations from encroaching into UHF markets, drew opposition from all four networks, NARTB and Assn. of Federal Communications Consulting Engineers.

NBC, which has asked the Commission to approve a seven-mile relocation of transmitter for its projected UHF station in New Britain, Conn., opposed plan as detrimental to UHF and small market stations.

Asserting that its New Britain move is to enable WKNB-TV to compete with VHF station WNHC-TV in New Haven. The network said "it is inconceivable that the Commission desires to make it more difficult for UHF to compete with VHF in an intermixed market."

CBS said the proposal would make it more difficult for stations to obtain sufficient advertising revenue and harder for small stations to compete against larger. Opposition was also filed by WSTV-TV in Steubenville, O., which CBS has purchased subject to FCC approval of relocation of its transmitter to serve Pittsburgh area.

NARTB said it objected to "a formalized and arbitrary magic number" of miles and urged commission to handle applications for antenna location on a case-to-case basis.

CBS Radio Auditions Kathy Godfrey Show

Kathy Godfrey, sis of Arthur, may have her own half-hour series on CBS Radio, with the web having auditioned "Good News With Kathy." As per title, it will accent the bright side of the news in commentary, discussion, songs and interviews.

Featured on the audition were singers Stuart Foster and Maureen White and Bernie Leighton's orch. Lou Melamed is producer-director.

'Buried' on Page 2

"Which department do you read?" has been a timehonored VARIETY readership query. The gag about a story being "buried" on P. 1 or P. 2 is too often kidding-on-the-square. The broadcasters turn to Radio-TV first; the music bunch to Music first; ditto the legit, vaude and even the picture business readers sometimes skim over the first two pages and start looking on P. 3.

In recent weeks, and for the rest of the year, a somewhat informal and certainly al fresco approach to the history of the paper, since Sime Silverman founded it 50 years ago, has appeared serially on P. 2. This is part of VARIETY's Golden Jubilee self-trailerizing. In radio-tv they call it a "commercial." We call it a departure, to talk about ourselves thisaway. But once started we've been told it's "very interesting" and, for the younger generation in all branches of show biz, and certainly for those in the newer mediums—broadcasting, the diskeries, etc.—it's a refresher course on what makes VARIETY tick. Anyway, that's the main idea.

So start looking on P. 2. This is the whyfore of this supplementary box in every department of the paper.

DuMont Cable Down to a Thread

The only coaxial lines being maintained since DuMont cancelled all but those between WTTG, Washington, and WABD, N. Y. (o&o's) are those show-by-show deals for the eight remaining sponsored programs. The lineup on all of these shows is small, and when current contracts end, most of them are expected to ankle as the web makes a drastic changeover from live to "film network." Ted Bergmann, web topper, says after next fall, only news, sports and special events will go live.

The remaining shows are:

Sunday:	"Life Begins at 80"	Geritol	17 stations, 9 live
Monday:	Boxing	co-op	37 stations, 21 live
Tuesday:	Bishop Sheen	Admiral	172 stations, 60 live
	"Studio 57"	Heinz	4 stations (film)
Wednes.:	"What's the Story?"	DuMont	18 stations, 10 live
Thurs.:	"All About Baby"	Libby	11 stations, 3 live
Friday:	"Chance of a Lifetime"	Lentheric	27 stations, 13 live
		Bromo Seltzer	(alt.)
	"Down You Go"	Western Union	26 stations, 6 live (alt.)
	"All About Baby"	Swift	11 stations, 3 live

You Gotta Butter Up the Little Guy

Smaller Filmbuyers Won't Bite on New Shows Until Big Fellows Come In

Telefilm distribs are concerned over what they believe to be a "follow the leader" psychology among the nation's smaller filmbuyers, who make up the bulk of syndication income. It's getting so, some report, that a local agency or sponsor won't touch a new syndicated show until they read in the trades or are told in a sales pitch that a large regional or even national bankroller has bought the property for a big group of markets.

Naturally, the syndicators are pleased when after completing a big regional, the little guys fall in line. Show is sold out much more quickly and the distrib starts to recoup faster. But, the distribs point out there's an element of grave danger in the growing trend. For one thing, it's the big bankrollers who provide the most resistance to "new and different" types of film programming. If a syndicator comes up with a bold new format he's got troubles selling it to the larger clients and agencies. And under the new trend that seems to be evolving, he encounters trouble selling it on strictly a local basis because the local sponsors want to see the big fellow on the show's market list.

This factor, along with the multiplicity of oher reasons why a major regional deal ofttimes doesn't come off, is viewed as a danger sign by the distributors. What surprises some distribs is the fact that they consider the local sponsor in many cases to be a cannier filmbuyer than the big boys. Reason for this view is the fact that the local sponsors ordinarily are involved in only one media, television, and they devote all their attention and their carefully planned budget to tv, with the accent on syndicated shows. On the other hand, a large regional or national sponsor scatters his advertising shots in print, billboards, radio and tv, and can't account for all the benefits accruing from one film show as against another as directly and acutely as can the small buyer.

One step that the distribs have undertaken to try to rectify the situation is instructing their sales forces to butter up the little guy, not so much from the ordinary "you're a great guy" standpoint as from the "you know as much as anybody else about filmbuying"

'Big Joe' Ankles WABC

"Big Joe" Rosenfield checked off his late-nighter on WABC, the ABC Radio flag in New York, over the weekend, because of the press of work. Deejay and "Happiness Exchange" operator and his wife, Choo Choo, told their Sunday night (Monday morning, actually) audience that the WABC nightly 3 to 6 a.m. show has proved too tough combined with the "Happiness Exchange" segment on WMGM, which they air till 2 a.m. daily.

They'll continue with "Happiness Exchange," of course.

Call Daily Worker Editor Re Lamb

Washington, April 19.

The FCC will call Alan Max, managing editor of the Daily Worker, to testify at hearings on Commie charges against broadcaster-publisher Edward O. Lamb. Max has been subpoenaed by Commission Counsel Joseph Kittner in an effort to determine whether Lamb submitted an article which appeared in the Sunday Worker in 1936.

Louis Budenz, who was managing editor the time, has testified that Lamb submitted an article, a glowing account of interviews with the widow of Lenin and Madame Sun Yat Sen, with a covering letter but Lamb has denied writing or submitting it. Photostats of the article, which carries Lamb's byline, have been offered by Kittner as documentary evidence to contradict Lamb's sworn affidavits to the Commission that he has never associated with Communist organizations.

'CHALLENGE' SERIES PILOT SET TO ROLL

Pilot for the half-hour "Challenge" series on civil rights roll this week at the Bedford Parks Film Studio. With a top string of production-writing-direction credits, the show, with NBC-TV holding initial option, is marked as one of the major new entries.

Worthington Miner is producing; Sidney Lumet directing, with Reginald Rose and Rod Serling coauthoring. George Justin, who acted in a similar capacity for "Waterfront," will be production manager of the series.

Carlin Exits Republic For Mel Gold Exec Berth

Dennis D. Carlin has resigned as advertising manager of Republic Pictures after 20 years with the studio to join Mel Gold Productions as exec producer of the industrial and dramatic film division of the telefilm outfit. Gold, who set up shop for himself last year, has concentrated on industrials and commercials up to now, but is expanding into the program field with the appointment of Carlin.

Gold's currently dickering with Dr. Paul Ilton for the latter's series on archeology, "And It Came to Pass."

Par, 20th TV Deals Finalized

Formalization of pact bringing Paramount and the Martin & Lewis York Productions into the Colgate "Comedy Hour" camp on NBC-TV is due today (Wed.). New format will kick off June 12 and ride through the 1955-56 semester in the three-way deal worked out by the William Esty agency. It's a $60,000 budgeter against current $50,000 tab for "Comedy Hour."

Another Hollywood front, Peter Leviathes, v.p. of Young & Rubicam, is on the Coast and meets today with Sid Rogell and Darryl Zanuck, 20th-Fox production chief, to finalize studio's series for General Electric next season on CBS-TV. Films will alternate with U. S. Steel's live dramatics on Wednesday, 10 to 11 p. m.

PIX GET SECOND TV CHANCE

Wanted: A Red Hot Agenda

Unless some of the affiliates sneak in a curve from out in left field, which is regarded as highly unlikely, the annual NBC television convention, to be held Thursday (21) and Friday of this week in New York, should resolve itself into something approximating a siesta. There isn't a major controversial item on the agenda, unless a talk on the future of color television can be regarded as controversial—a far cry from the Boca Raton and Greenbrier days of five, six years ago when even the mention of tv was enough to draw affiliate blood. But those were "pioneering" days and apparently the station managers feel, in the wake of fruitful SRO years, the patterns have been set.

True, the affiliates would like a more profitable and rating-laden daytime schedule, and there's a little apprehension over what the upcoming ABC-TV "Mickey Mouse Club" in the 5 to 6 slotting might do to "Howdy Doody" and Pinky Lee. But NBC is all prepared with answers to fortify the web's future daytime stance. Also there will be unfolded plans for an extension of the network's Program Service whereby the small optional stations are offered a number of shows (sans commercials) which they can sell locally (with only a small portion of the sponsorship spoils going to the network). This will keep the optionals happy. In fact, NBC anticipates that, come Thursday and Friday, everybody will be bursting with sunshine.

Live Animation—With Mirrors

New Technique Gets a Network Preview on 'Hit Parade'; Also Used on Comm'ls

Technique of manipulating reflections of light from mirrors has been applied to television in a manner that makes live animation possible. Under the application of the method, developed by Mobilux Lumia Co. (John and Dorothy Hoppe), live cameras can pick up animated figures, lettering and abstractions in black and white or in color.

Application got its first major display Saturday night (16) via "Your Hit Parade" on NBC-TV, with the Hoppes doing an animated abstraction as the visual portion of one of the "Extras" on the show. It's been shown before, on Johnny Desmond's local tv'er in Chicago, where Mobilux held down as much as a half-hour of camera time, and last week on "Tonight," where the technique was displayed, but "Hit Parade" was the first time it was integrated into a network show.

Additionally, it's being used for filmed commercials, with film cameras simply picking up the animated action in regular shooting fashion, instead of the frame-by-frame process normally needed for animation. Hoppes, who are agented by Bruce and Josie Balaban, have already shot several blurbs for various bankrollers.

Actually, it's all done with mirrors. Figures or abstractions are outlined on the reflecting portion of flexible mirrors, with the rest of the mirror blacked out. Operators, of whom there can be four or more, depending on the complexity of the animation to be achieved, hold their mirrors in front of projectors and manipulate them so that the figures or abstractions are reflected onto and animated on a screen where the camera then picks them up.

"Hit Parade" pickup used abstractions, while commercials have used both animated figures and

(Continued on page 42)

Liebman Makes Good

"Long Sam," the Al Capp-Bob Lubbers comic strip, for four days last week was themed on Max Liverwurst being retained by Cannibal Charlie to work up a spectacular in a diner whose "revenue format" was in decline.

Liverwurst character was Max Liebman thinly disguised. McCoy plug was for Guy Lombardo as the prospective maestro of the starring-a-steer spec.

Hazel Bishop's $10,000,000 TV Tuneup on Tap

Hazel Bishop's tv business from here in will be gaited at around $10,000,000 per annum, up from its $6,000,000 outlay. The cosmetic house's upbeat stems in part from the $2,000,000 earmarked for spots on the three networks starting Aug. 1, and most of that is for a push of its new Compact Makeup.

Raymond Spector outfit (he doubles as the agency, thus draining off the commission from the huge expenditure) is also stepping up its program representation, having renewed Ralph Edwards' "This Is Your Life" on NBC-TV (with Procter & Gamble riding as alternator) and taken the 8 p.m. Milton Berle-Martha Raye summer spot (half-hour) with "Place the Face." Latter will have Bill Cullen as emcee, and since Cullen has been recruited to replace Allyn Edwards on WRCA's (N. Y.) radio waker-upper (with Edwards pacted for ABC-TV's "Mr. Citizen" series for Liggett & Myers), he'll be planing out to the Coast on Tuesdays for the 8 o'clock show (crosscountry commuting is a familiar route for Cullen). Bishop board chairman Spector has taken an option on "Face" for slotting in the fall.

Also vital in the lipstick firm's 1955-56 planning is an exposure for the Dunninger Show which will give the thought-reader a half-hour stanza with a "crosscountry expose" gimmick attached. Slotting and network have not been resolved as yet.

Bill Kaland Joins WBC as Pack Asst.

Bill Kaland, who resigned a couple months ago as program head of WNEW, N. Y., is joining the Westinghouse Broadcasting Co. as assistant national program manager as major aide to program chieftain Dick Pack. He'll operate in both radio and television and will give special emphasis to the creation of a clearing house for info on tv films and features.

Kaland thus joins his ex-associate Pack, whom he succeeded as WNEW program head three years ago when Pack moved over to NBC. Kaland put in six years at the N. Y. indie, prior to that being identified with CBS Radio and Young & Rubicam as a writer. He was also a freelance writer.

Collingwood Exiting As 'Adventure' Host

Charles Collingwood is giving up the host's reins on the CBS-TV "Adventure," Sunday series done jointly with the American Museum of Natural History.

He'll concentrate on the 7 to 9 a.m. "Morning Show" as the newscaster.

WILL BIG 'UNS MUFF IT, TOO?

By GEORGE ROSEN

With practically all the major film studios establishing a stake in television programming, the 1955-56 season could well usher in a new era in tv. And again it could not. To all intents and purposes, it'll be the pix industry's second chance at making good in video.

The first time, it's generally agreed, they muffed it as they (1) inundated the webs with an inferior 30-minute product; (2) utilized television as a one-way street for exploitation purposes as such major attractions as "Toast of the Town" and Colgate "Comedy Hour" became a showcase for trailerizing new theatrical films. With perhaps the single exception of "Disneyland," which is a rarity in tv programming, the consensus is that, up to now, the contribution of the film industry to tv has been practically nil, with neither pix nor video coming out ahead.

As of the moment there is a lot of skepticism as to just how concrete a contribution the pix boys will make. Will it merely be a conversion of 30-minute B product into 60 minutes? Will it just mean taking away the free trailer ride from "Toast" and Colgate and striking out anew in expanded exploitation formats? These are some of the questions being asked on the eve of the big money (Par, 20th-Fox, Warners) taking the plunge.

Gamble for Sponsor

So far they've been selling their good names—little else. But the impact of tv, with its multi-million exposure, being what it is, it's recognized all too well that they can jeopardize these good names overnight if they turn out bad product for the medium. For the sponsor it represents the biggest gamble in television today—he's forking out top coin on a promissory note.

Hanging in the balance is the question of whether tv henceforth will be predominantly film or live. Same question came up as far back as 1950 (and by '54 approximately 50% of network programming was on cellulold), but subsequent events only served to stir up a hankering on the part of the American viewing public for a return to live shows.

The First Act

In the 1950-55 "first chance" era, practically everybody in Hollywood (except the major studios) got into the act. The rundown and temporarily-out-of-work independent producer moved into the picture; because of tax purposes and "blue skies" promises on residual payoffs, which in most cases have never materialized, talent also began making them. In short order almost everyone was in. The successes were few and far between. Majority were woefully uncreative, hardly calculated to elevate the standards of television.

Came the sudden realization in '54 that tv was not a bugaboo dooming the pix business (through the simple expedient of turning out good features), and the major studios now want a slice of the video pie. The 20th-Fox boys thus far are committed to a "Flicka" half-hour series in a deal with CBS-TV. What still remains to be determined is whether "Flicka" as vidpix will maintain the same high studio standards or in the process of being "farmed out" to a subsid

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GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

CBS Radio Finds Crime Doesn't Pay In Flock of Axings; Pact New Clients

End of an Era

A few years ago you couldn't turn the radio dial anytime during the day or night without somewhere hitting the voice of Bing Crosby. But it would seem that present indi programming principals are causing the singer to lose his audio omnipresence.

The matter was brought out by the recent axing of a Crosby showcase by WMCA, N. Y., after the station had been airing the program regularly for easily 15 years. As a matter of fact, Crosby had an hour-long seven-day strip all to himself since '51 on the station. But WMCA, trying to conform with its pattern of using only the 40 top records in each segment, had to axe the show. A station spokesman put it this way: "There wasn't enough of Bing in the top records to justify a show of his own."

CBS is reshuffling its nighttime skeds as three thriller-dillers get the bullet treatment in a crime-doesn't-pay-on-radio rampage. Axed are the Monday at 8 "Mr. and Mrs. North," Thursday at 8:30 "Night Watch" and Friday at 8 "Crime Photographer." "North" and "Crime" are longrunners and "Watch" is a year old. Replacements are "Mr. Keen" for "North," with the 8:30 Tuesday-through-Friday slot to be taken over by "Disk Derby" starting next week and Arthur Godfrey's "Digest," currently Friday at 8:30 moving into the "Crime" time.

"21st Precinct," Wednesday at 8:30, goes off tonight (20) for a briefie hiatus as Everett Sloane goes to the Coast for a film commitment. He's due back in about six weeks. Tennessee Ernie's 7-7:30 strip latches on to an extra 15 minutes starting Monday (25) in the early hiatus of Longines "Choraliers," with watch outfit slated to return in the fall.

Network meanwhile is on a sales spree. Chevrolet Dealers, with 12 Allan Jackson and Bob Trout capsule newscasts seven days a week, adds six over Saturday-Sunday to total 18. Auto outfit started last July for a cycle and has continued to expand on CBS time.

Another sale brings McKesson & Robbins Drugs into network AM for the first time in a number of years via a buy of the last 10-minute portion of Arthur Godfrey's Friday night "Digest." This makes "Digest" SRO with Bristol-Myers sponsoring the first quarter. Godfrey's daytimer gets Bauer & Black 10:30-45 Mondays and every fourth Friday. General Foods has had a change of heart on Galen Drake's Sunday morning capsule and continues indef. C-7 Lettuce Growers has bought additional participations on "Amos 'n'

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Boston, Philly, Pitt May Sit It Out on 'Monitor'

NBC Radio's ambitious weekend "Monitor" show, which bows in June, faces a major three-big-city hurdle, with possibility that the Westinghouse Broadcasting Co.'s o&o stations may bypass the marathon programming schedule. The blackout would apply to the 50,000-watters in Boston (WBZ); Pittsburgh (KDKA), Philadelphia (KYW) as well as Fort Wayne (WOWO). Westinghouse hasn't definitely made up its mind yet, but it's known that the broadcasting operation is seriously contemplating the "no pickup" edict.

WBC execs are presently evaluating the network's proposed method of compensating the affiliated stations for carrying "Monitor." Also, it's felt that the stations have been doing well programming-wise and sales-wise during the past two years when there has been little or no network biz on weekends. Hence it's felt to accept "Monitor" would cost the stations plenty of out-of-pocket revenue.

Also WBC stations feel at the moment that "Monitor" acceptance in large doses or in entirety might impair the local flavor of the individual stations, as well as personality and community service they have been building locally.

U.S. Rubber Buys In

U. S. Rubber is reported "first in" on a network basis on NBC Radio's June-preeming "Monitor."

Deal being worked on is for 30 spots of varying slices for a $20,000 outlay.

BOB BLAKE TO CBS ON SPECIAL PROJECTS

Bob Blake is returning to CBS to head up the tv side's Special Project Unit in the press sector chieftained by Charles Oppenheim. Unit, in the formative stage for several weeks, will work on special shows in the spec-holiday-big name class as distinct from the regular shows. Tapped as Blake's aide is John Walsh, who's been shifted from network radio press, and two or three others are skedded to man the exploitation guns.

Blake, who will start end of May, is publicity boss of NBC Spot Sales and the owned & operated (WRCA-plus-TV with nearly two years' service there that followed a year at WCBS Radio. Before that he was for 13 years at WOR-plus-tv and a New Yorker mag staffer.

CBS Ain't Buyin' On 'Mardi Gras'

It looks like the ambitious Jackie Gleason-packaged "Mardi Gras" full-hour television show, with its elaborate nitery background won't be getting off the ground. At least not on the basis of a run-off presentation of the projected showcase which was staged for the edification of the CBS brass last week and which, from all accounts, met with a decided thumbsdown reaction.

Show, designed as one of the costliest to ride the video channels had been tentatively slotted for the fall in the Saturday night 10 to 11 periods, which would have given Gleason a virtual monopoly on Saturday night shows, with his own half-hour "Honeymooners" plus the preceding Tommy-Jimmy Dorsey musical.

"Mardi Gras," for which special stage trappings had to be built, boasted a major unit of dancers, singers, stars, orch, etc., for the audition spread. The presentation as put on last week was reported as one of the most pretentious and costly yet ventured.

Yep, It's True

It actually happened. CBS board chairman William S. Paley was among those who showed up last week at the CBS color studios at 81st St. and Broadway, N. Y., for a runoff presentation of the projected "Mardi Gras" hour tv show.

The doorman didn't know Paley from the elevator starter and wouldn't let him in. It took a bit of doing, but the guy who owns the Columbia Broadcasting System was finally admitted.

Diversity of Subjects Spotlighted At 25th Annual Ohio State Institute

By DEAN MYERS

Columbus, April 19.

FCC Chairman George C. McConnaughey speaking in his hometown to the banquet session of Ohio State U.'s 25th Institute for Education by Radio-Television, gave educational broadcasters the most solid assurances he has ever given that they will have all the time they need in which to build television stations on the 250-odd channels allotted to them.

He pointed out that educational broadcasters have staunch friends, among them President Eisenhower and Sen. John W. Bricker (R., Ohio). The chairman also offered the FCC's technical assistance and said his "personal attention can be obtained at any reasonable time on request."

"At the present time," McConnaughey said, "the activities of educational broadcasting are not straining my patience. And within the foreseeable future, I hope that your planning activities will partially evolve into realization."

In emphasizing the importance of education, the chairman said, "our very survival depends on our educational system. Using President Eisenhower's definition, he described security, which is our main concern, as the ability to adapt to changes. To do this, minds must be developed, and education is the best method of mind-development. Finally, tv and radio provide one of the most potent means by which we disseminate information by the visual and aural method which is necessary for mass education.

"The FCC must never lose sight of this goal, and you of the Institute for Education by Radio-Television must bend every effort to hasten its accomplishment," McConnaughey told the group, adding:

"I feel that the minimum amount of regulation in your field will provide you with the maximum of opportunity."

'More Than You Can See'

Davidson Taylor, NBC public affairs v.p., used the banquet session theme, "The Shape of Things to Come," to make a little hay for the commercial broadcasters in the academic fields by saying there now are more good programs on television than it is practical for one viewer to see in the course of almost any given week.

International tv is with us, he said, so is Eurovision and intercontinental tv is not as far off as some might think.

Taylor also neatly underlined the "moral progress in the attitude which broadcasters have toward the instruments at their disposal" between the differences in drafting the radio code and the tv code. "The radio code was drafted by a group of visionaries . . . ," he said, and "the television code was drafted by a practical group which had the whole of the television industry back of it."

If there was any trend discernible in this silver jubilee Institute it was a growing belief in a mod-

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Remington Likes Caesar; RCA Out

There'll be a one-third change in the sponsorship auspices attending the Sid Caesar NBC-TV Monday night show in the fall as result of RCA's decision to bow out. As result, Remington, via Young & Rubicam, has been brought into the picture to share in the tab with American Chicle and Speidel, both of whom are current bankrollers of the comedy stanza.

Remington is switching allegiance from the CBS-TV Sunday night "What's My Line," making the second CBS-to-NBC razor moveover, since Schick, presently sponsoring Jackie Gleason on Columbia, is putting its '55-'56 coin into the Robert Montgomery NBC teledramatics.

RCA defection doesn't mean a budgetary cutback. Parent company of NBC intends underwriting a different time slot and show, but hasn't made up its mind yet.

WRCA's 'Salk Spots'

WRCA and WRCA-TV, N. Y. flagships of NBC, are latching on to the polio vaccine story all this week with a "Salk Supplement" series of public service spots through the operating hours.

Accent is on the local information side—where to apply for the vaccine, etc. — with Dr. Leona Baumgartner, the city's health commissioner, participating in the recorded announcements.

Web Affiliates Lobby On Probe

Washington, April 19.

A group of about a dozen CBS and NBC tele affiliate owners banded here to day for what is understood to be a lobby against the recommended investigation into the networks. They've powwowed so far today (Tues.) with Senate Majority Leader Lyndon B. Johnson, whose wife has a majority interest in an Austin, Tex., video outlet, and with Sen. William Knowland. Tonight they're slated to dine with members of the FCC.

Chairman of the affil group is P. A. Sugg, WKY-TV, Oklahoma City. Also supposed to be part of the group are Walter Damm, WTMJ-TV, Milwaukee; Jack Harris, KPRC-TV, Houston; James D. Shouse, Crosley Broadcasting; L. H. Rogers, WSAV-TV, Huntington, W. Va.; Vic Sholis, WHAS-TV, Louisville; Harold See, KRON-TV, San Francisco, and five others.

COOK'S STAGING REPEAT ON PIC OF 'PATTERNS'

Fielder Cook, who directed the Kraft "Patterns" on NBC-TV (both the original and the repeat) for J. Walter Thompson, which produces the series, checks off the show next week for an extended leave of absence to begin work on the film version of the Rod Serling play, which will be done as an indie. venture by Jed Harris and Michael Myerberg. Fielder will ditto for the pic on the directorial assignment.

Kirk Dougias read the script last week, although there's no decision yet as to whether he'll play the lead in the field version.

'Winky Dink y Yo' A Caracas Bonanza

CBS-TV's "Winky Dink and You" is a Saturday-Sunday sustainer in the U.S.A. but a moneymaker in South America. The Jack Barry-starring kiddeo is being presented in the Spanish language (titled "Winky Dink y Yo") in Caracas, twice weekly over YVLA-TV at 6 p.m. It's sponsored there by Sears, Roebuck (de Venezuela), which also peddles the Winky Dink kits and other merchandise used in sketching features of the show. Fidias Elias is Barry's opposite number in the latino version.

According to CBS, there are 35,000 tv sets in metropolitan Caracas.

Radio Destined For Specialized Audience, Levine Tells Institute

Columbus, April 19.

Radio is "definitely on the way out" as a medium for group listening and as the center for family entertainment, Leon Levine, director of Columbia U.'s officer of Radio-TV, told the 16th annual convention of the Association for Education by Radio-Television. But, he continued, radio is destined to become the medium for specialized audiences, and for those interested in educational broadcasting, this presents a "long hoped-for opportunity."

AERT held its meeting here last week concurrently with the Institute for Education by Radio-TV.

Levine said there is "overwhelming" evidence on a national basis that television is replacing radio as the center of family entertainment, just as radio once replaced the phonograph.

He believes, however, that "the new mass media stimuli to self-education have made large sections of our people hungry for knowledge." Because of this different type of audience, educational broadcasters "have a real opportunity now to serve the public interest and necessity."

Storer Pleads For An All-UHF Miami To Avert Debacle

Washington, April 19.

Probably the boldest argument yet made for deintermixture of channels to eliminate VHF competition to UHF stations was made last week by none other than the Storer Broadcasting Co., only tv operator with seven outlets, including some of the choicest VHF properties in the country.

In a comprehensive, high-documented proposal calling for a reallocation of channels in the Miami-Fort Lauderdale area in Florida to make all commercial stations there UHF, Storer told the FCC that unless deintermixture is put into effect in the Miami area and elsewhere the "death" of UHF "will be a fact within a period of not over 12 months."

Storer owns one of the two UHF stations on the air in the Miami-Fort Lauderdale area. The company also owns a UHF station in Portland, Ore., in addition to VHF stations in Detroit, Cleveland, Toledo, Atlanta and Birmingham.

While Storer's proposal was aimed primarily at the Miami area, it urged adoption of deintermixture there as a "showcase" for UHF operation in many other areas. "Deintermixture on a market-by-market basis," company advised the Commission, "provides the only feasible and practicable solution to the UHF problem."

Deintermixture of all markets would take too long and would be "fatal" to UHF, Storer said, but on a "selective" basis it provides "the only solution to the eventual realization" of a competitive nationwide tv system.

In support of its Miami proposal, Storer presented data showing that when final grants are issued in all VHF hearing cases there will be only 16 UHF-only markets with a total of 29 stations and only 14 markets with one VHF station each.

"If the rate of decline of operat-

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As Prof. Gessner Sees It

Columbus, April 19.

Prof. Robert Gessner, motion picture department chairman at N.Y.U., told the Ohio State Institute here:

"Closed circuit tv is the most exciting innovation since the discovery of the blackboard. It has more potential uses and services and applications than any other teaching method. It is the answer to overcrowded classes, overworked teachers and under-taught students. It is the only feasible solution to the educational bottleneck of more students than seats; it can decentralize the campus into small, neighborhood town halls, wherein lectures and laboratories from the mother university are received and supervised by instructors.

"Closed circuit tv, however, is only a means, not an end, and the human element is needed to be present, both a teacher and fellow students, to make the learning process come to life. I am skeptical of the solitary confinement type of tv courses, conducted in the loneliness of the living room.

From the Production Centres

IN NEW YORK CITY

Waiting for fatherhood: **George Scanlon,** WCBSales service mgr., and **Ken Regan,** director of **Jack Sterling** ayemer . . . **John Henry Faulk** tapped as m.c. of Overseas Press Club's Congress Night April 27 in D. C. . . . **Garth E. Kauffman** to **Wm. Esty** agency on Ballantine account, with **Milburn McCarty** office handling publicity . . . WCBSportscaster **Herman Hickman** romped off with $250 as first prize awarded by **E. P. Dutton** for best wrestling story in a January Satevepost . . . **John H. Thompson** named manager of news and special events of NBC's Pacific Division and **Sam Sharkey,** ex-Timesman (national news desk) becomes editor of NBC News. Latter post part of web's upbeat in the news sector with an eye on upcoming "Monitor" radiothon . . . CBSports chief **John Derr** back after southland trek covering golf and racing . . . CBS Radio's "Make Up Your Mind" cited by Veterans of Foreign Wars this month as "furthering the cause of freedom of speech and thought." Presentation to producer **Art Henley** will be made on the show April 29 by commander Merton B. Tice, who'll be in New York for the annual Loyalty Day parade which it's been sponsoring for 29 years there, with some 75 other processionals slated for various parts of the nation.

Don Wolf joins WMGM as scribe-director. . .WWRL sales chief **Selvin Donneson** to London, Paris and Rome to arrange "program exchange tieups" . .**John H. Tobin** to "commentate" the new Mutual Thursday "Behind the Iron Curtain" stanza being produced and directed by **Wallace H. Lancton**. . .Conductor **Sir Eric Coates** latest foreign musico to guest stint on WQXR-**Alma Dettinger** show this Monday (25). .**Eric Sevareid** set as guest speaker today (Wed.) at the Sidney Hillman Foundation journalism and radio-tv awards luncheon at the Biltmore. WNYC will broadcast the affair. .**Therman Ruth** gets an expanded gospel disk session via WOV, with a full-hour ayem strip. . N. Y. American Women in Radio and Television powwowed Monday (18) on the national convention set for Chi May 5 to 8. .Flacker **Walt Kaner** to Havana and Miami on five-day biz jaunt.

Annual "Spring Showing of Gardens and Penthouse Terraces" (for charity) includes visits to the co-op of **Maurice Dreicer,** a familiar figure of N. Y. radio, to the home of **Mrs. Albert D. Lasker,** widow of the adman and the triplex of **Princess Artchil Gourielli,** behind which facade you may recognize sponsor **Helena Rubinstein** . . . **Betty Ripley** who once was script editor of the chastely academic WHA in Madison, Wis., is now writing soap opera on staff at ABC . . . Oldtimers trying to recall any precedent for **Arthur Godfrey's** press release on firing nine employees. . .Sunday's double-header on radio ran to 8:20, overlapping **Ed Sullivan's** video time, something Sullivan could hardly have anticipated ever happening. Many cities ordinarilly will never allow any baseball play-by-play to run beyond 7 p.m. . . . Novelist **Jerome Weidman** guest panelist on CBS' "Make Up Your Mind" today (Wed.) in place of skedded author **Gore Vidal.**

IN CHICAGO

WLS news director **Bill Small** copped the National Headliners Club kudo for "consistently outstanding news reporting by a radio station." . . . **Betty Johnson** and **Dick Noel** signed as regular vocalists on **Don McNeill's** ABC "Breakfast Club" . . **Mal Bellairs** giving up freelance status to join WBBM's gabber staff . . . ABC commentator **Paul Harvey** guestspoke at the DAR Washington conclave yesterday (Tues.) . . . Daily News radio-tv columnist **Ethel Daccardo** surveying the Manhattan scene this week . . . "Facts Forum" is switching from WGN to WLS with the Fisher Pen Co. bankrolling for 13 weeks . . . **Bob Drews** airing a nightly WEAW remote from the Blue Angel's Opera Club . . . **Rosemary O'Brien** new WBBM femme commentator with a daily quarter-hour . . . WMAQ production director **Dick Reinauer** vacationing . . . First quarter Admiral Corp. sales were off about 12% largely due to 65% drop in defense biz . . **Dick Orr,** for the past several months assistant to Chicago Tribune radio-tv editor **Larry Wolters,** switching back to the sheet's farm dask with **John Fink** slated to take the radio-tv berth . . . **Jay Andres** and his "Music 'Til Dawn" postmidnight stint on WBBM for American Airlines notched second anni last week.

IN WASHINGTON . . .

Edward Ingle, former radio-tv director for Republican National Committee, is now chief of the radio-tv branch, Office of Public Information, Department of Defense . . . Sportscaster **Jimmy Gibbons** moves into the "Kukla, Fran and Ollie" time slot on WMAL-ABC . . . Tv panel sweepstakes which developed over bids for guest stint of **Edward Corsi,** storm center of the State Department firing, copped by CBS' "Face the Nation," on which ex-immigration official appeared Sunday (17) . . . Radio-Electronics Television Manufacturers' Assn. reports sale of 626,613 radio receivers in February of this year, an increase of 90,596 over same month last year . . . National Federation of Music Clubs awarded its "President's Citation" to WTOP-CBS' "Music 'Til Dawn" allnight music show for its "inestimable contribution to furtherance of good music throughout the nation" . . . **Harriet Kogod** named publicity and promotion assistant at radio station WWDC-MBS . . . **Ruth Crane,** WMAL-TV femmecaster, is first radio-tv personality to be chosen guest of honor for the annual Charm Fashion Show sponsored by the national women's magazine . . . WWDC will relay broadcasts of Washington National baseball games to 41 stations in a four-state area.

IN CLEVELAND . .

Chris Gordon of tv made her Play House debut as heroine in "King of Hearts" which also has **Joe Bova,** WNBK, as member of cast . . WGAR's **Hal Morgan** does emcee pitch at North Royalton Ohio Horse Show . . WTAM's **Johnny Andrews** on the air eight hours daily since doing fill-in for vacationing **Bill Mayer** . . . Burglars ransacked home of WGAR disker **Hal Morgan** . . . **Willard L. Dougherty** exiting as WDOK general manager . . . WEWS's General Manager **James Hanrahan** and **John White,** Western Reserve veep, announced plans for first college alumni reception to be televised for 90 minutes . . . WNBK's **Jay Miltner** to emcee 150-minute Saturday afternoon teenage dance party from WNBK's roof terrace . . Plain Dealer radio-tv editor **George Condon** in Columbus trip . . . WEWS pacted two sports shows with **Jim Graner** and **Jackie Davis** doing hour-long Saturday night POC fights and **Paul Wilcox** and **Bob Dale** signed for daily 10-minute Plymouth spot . . . WXYZ's **Soupy Hines** into town for visit.

IN MINNEAPOLIS . . .

In special presentation, **F. Van Konynenburg,** WCCO radio and tv general manager, accepted for his station the Minneapolis Junior Chamber of Commerce Minnesota Development Committee's Award of Merit, given in recognition of WCCO's "substantial contribution to the welfare of the state and its industries." In cooperation with the Jaycees, WCCO-TV presents a weekly Sunday morning film series called "Minnesota, U. S. A." and also cooperates in promoting the use of a "Made in Minnesota" trademark . . . Minnesota Governor **Orville Freeman** now is KSTP-TV weekly "Report to the People"

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TV IS A SUMMERTIME THING

Kraft's Eighth Anni TV Ball

On the night of May 11, following the regular Wednesday night Kraft Television Theatre performance on NBC-TV, the sponsor will again take over the main ballroom of the Waldorf-Astoria in New York for the annual Kraft Ball, celebrating the eighth anni of the longest-running dramatic entry in tv. As in the past, it'll be a costumed affair, with the invited guests consisting of stars and featured players of the 88 NBC and ABC Kraft dramas presented since last May's affair.

Whereas in previous years the ball was thrown open to stars of all Kraft attractions since the show bowed in video, the size of the performing roster has become so unwieldy that this year only the stars and featured talent covering the '54-'55 semester are being invited. As such there will be 88 tables, one for each show, and because "Patterns" was done twice, with the same cast, the second "Patterns" table will be left vacant.

Ball will run Kraft in the neighborhood of about $30,000 (including cost for recostuming the talent). Invited list reads like a "Who's Who on Broadway," since the brace of NBC-ABC shows have used practically all available legit talent with exception of some of the major stars. (Kraft has subsequently bowed out of the ABC show, with Pond's taking over sponsorship.)

The May 11 show will also be a colorcast.

Zenith Chief's Now Got a Mad-On With NARTB for Nix on Pay-TV

Chicago, April 19.

Zenith Radio prexy Cmdr. Eugene F. McDonald, besides masterminding his firm's legal battle with RCA over radio-tv patents and the latest feud with CBS over its rejection of a subscription tv commercial slated for use on "Omnibus" as well as calling the major shots on the overall tollvision offensive, last week took on a new adversary.

This time it's the National Assn. of Radio-television Broadcasters whose tv board of directors last week voted to oppose pay & watch video. Calling the NARTB board network dominated, McDonald is urging an immediate investigation by the Justice Department, the FCC and the Senate's Interstate & Foreign Commerce committee.

He claims the board is dominated by eight "powerful" tv stations affiliated with NBC and CBS and by the veeps of the two webs. "These powerful network interests presumed to speak for the entire broadcasting industry, but the fact is that they are attempting to stifle a new development that can enable independent stations to compete with them on equal terms and that can make possible hundreds of new television stations to compete with them and provide improved television service for the public," Zenith topper stated.

Charging that the webs are opposing subscription tv "out of fear that its public acceptance will de-

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Attlee Cancels on 'Press'

Clement Attlee has left "Meet the Press" in the lurch. The British Labor Party chief and former Prime Minister told Lawrence Spivak on Tuesday (19) that he had to cancel out of the Sunday (23) show on NBC-TV to hurry back to England to stump for the May 26 general elections called by Sir Anthony Eden.

Attlee dropout left "Press" in a void, but Sen. Stuart Symington (D., Mo.) agreed to fill the gap.

Zenith Accepts CBS Toll-TV Bid —But Skeptically

Chicago, April 19.

Zenith today (Tues.) accepted CBS-TV's invitation to participate in a special telecast May 1 discussing subscription tv. Zenith's spokesman will be W. Theodore Pierson, of Pierson & Ball, Zenith's Washington attorneys.

Prexy Eugene F. McDonald's telegram of acceptance indicated plainly his doubts over the treatment of upcoming CBS panel presentation by stating he assumed it would be characterized with the same "balance and fairness" of the March 27 toll-tv exposition on the web's "Omnibus."

"Omnibus" discussion and CBS's subsequent nixing of Zenith subscription tv blurb as controversial touched off a heated wrangle between the firm and the network. In his latest wire, McDonald points out that the CBS show ("You Are There") following "Omnibus" is sponsored by a public utilities group using commercials dealing with the public vs. private power issue.

Meanwhile, it's understood McDonald is awaiting further details before making his decision on NBC's offer of time on its o&o's for a tollvision kickaround.

Pope-Baltin Set Spanish Vidcasts

Fortune Pope, owner of Italo newspaper Il Progresso and N. Y. radio indie WHOM, is getting into the video field with his foreign language setup. Partnered with his WHOM managing factotum Charles Baltin, the publisher-station owner has started Telingual Productions, Inc., and launches his first vidcast on WATV, Newark, May 1.

Pope, who was recently teamed with WOV, N. Y., in applying for a local UHF channel before both parties backed out, offers via WATV an hour weekly in Spanish. Show goes on at 8 p.m. on Sundays. The Pope-Baltin package will feature WHOM gabbers, with the first half of the show being devoted to films reportedly initially shot especially for Central and South American tv consumption.

Forthcoming show, plus a new one launched last Saturday (16), gives WATV four and a half hours a week in Spanish. There are two of the Latinocasts on Sunday, but they have no connection whatsover with Pope's packaging firm.

Incidentally, Ralph Well, boss of WOV (the other station in the N. Y. tv application) only a month or two back tried to get some WATV time for Italo telecasts. Deal fell through.

'What Do You Think?' As Frank Edwards Vidpixers

Frank Edwards, former news commentator for the American Federation of Labor, has signed to moderate a new telefilm series being shot in Washington by Hullinger Productions there. Series will comprise 52 shows, titled "What Do You Think?"

Initial film in the series, being shot this week, takes up the flying saucers question, with Maj. Donald Keyhoe (author of a bestseller on the topic) and pilot Capt. William Nash on the one side and rocket expert Willy Ley and Time mag science editor Jonathan Leonard on the negative.

NBC'S ALREADY JUST ABOUT SRO

Only a hairline separates NBC-TV from a nighttime summer sellout, but with the hot weather sweepstakes still a couple of months away and sponsors biting for the few gaps available, the chances are the web will hang up the SRO shingle ere long.

Open for a taker is the 7:30 "singers" slot cross-the-board that's scrammed by Tony Martin, Eddie Fisher and Dinah Shore come rising mercury time. A musical type of show is being set for the period. The other openings are Friday and Saturday at 8, but Friday is halfway home in Kleenex's alternating excursion on the imported-from-Cincy "Midwestern Hayride." Saturday is wide open on two counts, show and sponsor, as summer successor to the axed Mickey Rooney telepixer. Outside of these, the bases are FOB—full of boodle.

There'll be a dozen or so reruns on the web's summer spectrum, lining up with Sunday's "People Are Funny" and Bob Cummings; Monday's "Medic"; Tuesday's "Four Star Playhouse" (for Kleenex and possibly Toni) and "It's a Great Life"; Wednesday's "Ford Theatre" and "This Is Your Life"; Thursday's "Best of Groucho" (Marx) and "Dragnet"; and Friday's "Life of Riley." The Ford retreader is billed "Request Performance" under Eastman Kodak auspices (with the 8 p.m. slot permanently vacated by General Electric's "I Married Joan").

Half a dozen spots will find the same and supplementary sponsors riding along but with different setups as to talent and format. Reynolds Metals is plotting a new Sunday show at 7:30 with "Peepers" being dumped next season. Hazel Bishop has retained Tuesday at 8 for "Place the Face" (in a summerlong exposure compared to its in-season 8 to 9 hour with Martha Raye's 10 outings). Gillette cards sports film in place of its fightcasts, the plot here being a segue to Red Barber's CBS "Corner" from mid-May to June 24, after which Jan Murray will come over from ABC-TV with his "Dollar a Second" to take the 10:30 stance under Gillette's Toni, timed with the filmcast inaugural. Sid Caesar and George Gobel take over the production fronts for pinch-hitting shows, the former (Shellric Productions) under American Chicle, RCA and Lee (Spray) with Phil Foster heading the layout, and the Saturday night comic's Gomelco outfit supervising a Coast-based variety stanza for Pet Milk and Armour. Loretta Young's Sunday berth is earmarked for an Albert McCleery live "cameo" from the Coast titled "Offbeat," with Procter & Gamble in retention

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Trib Romances TV Aud With Major Mag Project

Most ambitious newspaper venture into the radio-tv coverage field yet attempted will be launched in mid-May by the N. Y. Herald Tribune, in the form of a Reader's Digest-size Sunday supplement, printed on slick paper in color and with a full cover. New enterprise will kick off with an 88-page issue, and will appear weekly as a supplement to the Sunday Trib. Plans are to achieve national distribution on the mag, as yet unnamed, after the manner of other Sunday supplements.

Herald Trib night editor Al Davies will move over to the new supplement as publisher, while the Trib's syndicated columnist, Hy Gardner, will be editor. Regular Tribune staffers like radio-tv columnist John Crosby (who's also syndicated, by the way) and advertising editor Joe Kaselow will be heavy contributors. Project, into which plenty of coin will be funnelled, is under direct supervision of Ogden Reid, who recently took over as publisher o the paper.

CBS-TV Goes on Closed-Circuit To 'Sneak Preview' New 7:30 Lineup

The day-by-day lineup of CBS-TV's plans next season for a switch in the 7:30 to 8 p. m. picture, as result of ABC-TV's overwhelming rating challenge through "Disneyland," was disclosed last week by web brass in a closed-circuit "sneak preview" to affiliates. Description of the components followed a long background "briefing" by research chief Oscar Katz who pointed to the continuing decline of both CBS and NBC "news and music" formats in the period since Disney's advent.

As laid down by program v.p. Hubbell Robinson, the crossboard lineup will read:

Monday and Tuesday—not specifically resolved, but the choice will be from among "Champion," adventures of the Gene Autry horse; "Gill Men," about Navy underwater divers; "Yankee Privateers," sea actioner falling between the Revolution and 1812, and Ed Wynn in "the best material of his career," with gimmicks and all the fixings based on the Rube Goldberg cartoons. (Robinson said such a grouping would not only lure the kids but serve as strong family fare, as would the other adventure strips in the latter part of the week.)

Wednesday—"Cochise the Indian Chief," vidpix series done on location.

Thursday—"Sgt. Preston of the Mounties," another locationer (for Quaker Oats).

Friday — "My Friend Flicka," from the 20th-Fox larder.

Other principals on the closed circuit were tv prexy J. L. Van Volkenburg, who served as "moderator," Glenn Marshall, acting chairman of the Affiliates Advisory Board (he's prexy of WMBR, Jacksonville), as well as Katz. Latter made the "justification" switch pitch, citing in great detail how ABC had cut into the other webs not only during the "Disneyland" 60-minute time but in the fore and aft where there was a definite payoff for the "third web" in maintaining viewer habits. Katz utilized the Nielson nine-city chart in cities with three or more stations to trace the CBS-NBC dip affecting newsmen Douglas Edwards and John Cameron Swayze and vocalists Perry Como, Jo Stafford, Jane Froman, Eddie Fisher, Tony Martin and Dinah Shore. He gave a step by step, day by day picture of the decline, showing also how, comparatively "weak" ABC shows grabbed off ratings while knocking out NBC's "I Married Joan," for instance. He stressed the large adult audience (about 50%) snared by the Disney show as well as the "family viewing" strength shown by "Rin Tin Tin" and "Lone

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Once Over Lightly

They're now calling NBC the "cleanest shaven network." As witness:

Sunbeam pacted as co-sponsor of the Milton Berle-Martha Raye Tuesday night show next season.

Schick to co-sponsor "Robert Montgomery Presents" dramatics next season; Remington as the newest bankroller addition to the Sid Caesar Show next season;

Gillette fights Friday night.

Summer Incentive Plan A $2,000,000 Payoff for 'T-H-T'

NBC-TV already has grabbed over $2,000,000 in a gravy train ride stemming from the Summer Incentive Plan applying to the "THT" threesome of "Today"-"Home"-"Tonight" shows. It's figured that the crossboard trio might have lured about $1,000,000 sans the SIP setup, and thus the web is an identical amount ahead at this point. SIP offers discounts running from 14 to 35% for the time only and these yield bonuses in the form of free spots on a graduating scale. It marks a departure for the web in offering discounts for C time, with participations on one or more of the programs for the period May 30 to Labor Day. Most of the buyers are small outfits more nearly associated with magazine advertising.

As of the end of last week, spots bought amounted to 361, led by the 189 on Steve Allen's "Tonight" in a surprise upsweep over the others. However, theory here is that summer viewership on the late-nighter will rise during the hot weather ("people can't sleep and even if they could, the noise from air conditioners and open windows will keep them up"). The "Tonight" boodle so far is $981,700; next, "Home" with 106 plugs yielding $720,000, and "Today" with 66 shares for $369,000. Three underwriters have bought the threesome, Star Kist with a spread of 38 spots, Del Monte with 14 and Mobile Homes with 26. The others are one-show particants as follows:

"Today": Apex Electric (26), L. L. Bruce Wax (16); "Home": Glass Institute (12), Adolph's (52), Polk Miller's Sargent's Dog Care (20); "Tonight": International Salt (26), Law Blower Fans (13), Helene Curtis (52), Peerless Electric (39), Polaroid (5). The Law Blower business is attributed to the Allen show's Dayton (O.) visitation (the fan company's base).

NBC-TV BREAKS LINK WITH WTVR, RICHMOND

NBC is calling its quits with its longtime Richmond affiliation, notifying Wilbur Havens that it is not renewing its tv contract with WTVR after the June 1 expiration date. Instead the television network is making an affiliation deal with Tom Tinsley's newly granted VHF station in Petersburg, Va., about 12 miles from Richmond.

Move follows in the wake of Havens' WMBG permitting its NBC Radio contract to lapse and failing to renew. WMBG continues to use NBC radio shows but is doing so without a contract. NBC-TV takes the position that, with Richmond ending its one-station tv status and a competitive race in the offing, it can do better affiliating with Tinsley.

Coca-Cola Ankling D'Arcy for Y&R?

Despite denials all around, the talk persists that Coca-Cola will be ankling the D'Arcy agency and shifting over to Young & Rubicam. The D'Arcy-Coke affiliation is one of the oldest extant, approaching its 50th anni.

A variety of reasons are ascribed to the reported shift in the lucrative billings. First off, practically all of the "old guard" at D'Arcy, with roots deeply planted to Bob Woodruff's Coke administration, have passed on. Second, a common bond and interest (centering around President Eisenhower) that's forged a link around Coca-Cola board chairman Woodruff, the new prexy, Bill Robinson and Y & R chieftain Sig Larmon. Third, the increasing talk of disquietude over the Pepsi-Cola inroads.

While a Coke defection would obviously be a blow to D'Arcy, it would be anything but fatal, since the agency has such major entries as Anheuser-Busch and General Tire, among others.

DAMON RUNYON THEATRE
(Pick the Winner)
With Donald Woods, host; Vivian Blaine, Robert Strauss, Bruce Bennett, Diana De Laire
Producer: Michael Kraike
Director: William D. Russell
Writer: Russell H. Hughes
30 Mins., Sat., 10:30 p.m.
ANHEUSER-BUSCH
CBS-TV, from New York (film)
(D'Arcy)

There seems to be a certain quality to the short stories of the late Damon Runyon that defies translation to the spoken word. The one exception to the rule was the legit "Guys and Dolls," which was a sort of omnibus of Runyon's work as compiled by Abe Burrows and Jo Swerling, but most other attempts, notably in the field of film, seem to have failed. Latest to join the roster of unsuccessful entries is Screen Gems' "Damon Runyon Theatre," which bowed last Saturday on CBS-TV in place of "Willy," which moved to a Thursday slotting.

Kickoff show in the series, "Pick the Winner," emerged as a trite, tired entry that couldn't hold interest from the start. Just what the element of Runyon's yarns is that makes dramatization difficult is hard to spot, but in this case it was plainly evident as the teleplay of Russell H. Hughes. His adaptation of "Pick the Winner," not one of Runyon's strongest anyway, lacked pace and spirit, and Hughes' treatment failed to fill in the lags in a not-so-strong plot.

This, combined with dragging direction by William D. Russell and almost mechanical playing by Vivian Blaine, Robert Strauss and Bruce Bennett made the kickoffer a tired affair. The stars can't be blamed too much for this one; nobody could have puffed life into the roles. But it's a bit surprising that Miss Blaine, who was one of the Runyon dolls personified in "Guys and Dolls," wasn't able to deliver more spiritedly; and that Strauss, who couldn't look and sound more like a Runyon character if he came out of one of the pages of the book, was so stilted and unnatural in his role as a gambler and tout. For Bennett, it was an effective piece of casting, but he was so subdued by the story that his influence was all but negligible.

Screen Gems is going to have to revamp its production setup drastically on the series if it's to bail it out and keep it on the air. Not the least of a number of surprises is that the Columbia vidpix subsidiary came out with a show of such poor quality, since up to this series, it hasn't missed yet, having had a perfect track record in "Ford Theatre," "Rin Tin Tin," "Father Knows Best" and "Captain Midnight." It would be too bad if it clunked now, especially with a property with all the potential Runyon has to offer. *Chan.*

UNCOMMON VALOR
With Gen. Holland Smith; Daniel Riss, narrator; others
Producers: Cliff Carling, William Karn
Writer-Director: Karn
26 half-hours
Distributed by General Teleradio

After trying for several weeks to sell "Uncommon Valor" to a national sponsor, General Teleradio has decided to throw the skein built on the exploits of the U. S. Marine Corps into syndication. It's understood the distrib had to make the syndication move in order to meet the original terms with the Marine Corps, which supplied most of the footage out of which the series was produced and which asked that it get on the air before this summer.

The skein covers the Marines in action from World War 1 through the present, with Colonel Paul Davison as technical advisor to GT's Executive Productions. The one in the series that is being reviewed was about the fourth or fifth completed. It was on "Guadalcanal," and, for the most part, contained strong, dramatic realism.

William Karn, who co-produced, directed and wrote the scripts, began slowly with "Guadalcanal." Taking Marine library and captured Japanese footage, and often inserting specially shot scenes to give the story more roundness, the factotum wrote an okay narrative, which was smoothly delivered by Daniel Riss. The voice behind spouted some fine supplementary background to add an important and historical dimension to the immediate story. The landing itself was done in strict minute-by-minute chronological order.

For all this, Karn didn't know how to utilize General Holland (Howlin' Mad) Smith, retired Marine, as host. Smith was inserted (face on camera) too frequently in order to add what was believed authenticity to narration. It's not known whether Karn or Smith himself penned the lines, but the General, plus giving arduously detailed and distracting facts about the strategy of the battle, spouted some of the most obvious platitudes ever made available to a military recruiter. Also, the music could have been used better to convey changing mood.

Despite these shortcomings "Uncommon Valor" shaped, on the basis of the episode viewed, as at least a fair challenge to vidfilm skeins about other branches of the service. *Art.*

LET'S TAKE A TRIP
With Sonny Fox, Ginger MacManus, Brian (Pud) Flanagan
Producer: Ted Sack
Director: Roger Englander
Writers: Bob Allison, Bob Fenwick
30 Mins., Sun., 3:30 p.m.
CBS-TV, from New York

Irving Gitlin, CBS public affairs director, has brought in "Let's Take a Trip," designed for the six to 12 group. But like the circus, it's for kids of all ages if last Sunday's premiere is intended as typical. It was a crackerjack job, with credits all around, and an extra nod for the camerawork, which brought helicoptering and the Brooklyn-Manhattan landcape right up close for what may well have been the finest example of intimate actioner remoting in tv annals. The minimum of film used was remarkably merged.

First chapter in this Sabbath "Trip" was done at the Coast Guard Air Station of Brooklyn's Floyd Bennett Field. Several officers were recruited to take adult guide Sonny Fox and his pair of moppets through the various stages of 'coptering, including a climactic air rescue mission specially staged and auditioning an ocean that was cutting up a bit on a gloomy, overcast Sunday afternoon. It marked a grand finale to an absorbing half-hour encompassing a flight by the permanent kidcast of Ginger MacManus, nine, and Brian (Pud) Flanagan, 10, both of New York. They're cheerful ones, bright and inquisitive, and it's to them that the play is made rather than to the viewers as such. As a result, it came out not as a coldblooded show in there pitching for the unpredictable home audience but as a segment that tried for its interest through the questions posed by onscreen moppets themselves. It made for a click session, aided considerably by the ease with which Fox maneuvered all hands into activity sans waste motion or cuteness. Fox was perfection itself as emcee.

Ginger and Pud donned their Mae Wests, inflated 'em and were taken up for the skyline tour with the sound and closeups near-perfect as they passed over and under bridges, buzzed a passing tugboat, saw other kids waving to them from the streets below, came within an announced 50 feet of the Statue of Liberty and, as they returned to the field, were treated to the crash alarm and the precision with which the rescue was accomplished entirely within the camera's eye. It ended with the breathless "rescued" pilot being interviewed.

Gitlin & Co., consisting of producer Ted Sack, initialer director Roger Englander and scripters Bob Allison and Bob Fenwick (plus those corking cameramen and technicians) have a number of exciting subjects in the hopper, with next week's showcaser on how cartoons are made for tv. As a kid show, this is one of the best, and perhaps the most perceptive when it comes to entertainment mated to information. As a show for any age, it's also tops, considering Sunday's opener as the norm.

(Bill Weinstein (ex-NBC "Biogs in Sound") is co-producer of "Trip," with premiere show reined by Steve Fleishman and Weinstein handling next Sunday's remote.) *Trau.*

SHELDON AT SIX
With Herb Sheldon
Producer: Steve Krantz
Director: Willie Stein
30 Mins.; Tues., Thurs., Fri., 6 p.m.
WRCA-TV, N. Y.

Herb Sheldon has added a trice-weekly evening show over WRCA-TV to his Monday-thru-Saturday morning stint for that station. It's a move that should find favor with the short pants set. Program is good entertainment for the kiddies, with Sheldon displaying a friendly manner without resorting to any patronizing practices.

Half-hour stanza, caught last Friday (15), included cartoon clips and songstering by Sheldon, who also works with a hand-puppet, tagged Eggbert. Show also has educational value for the moppets in a brief newsreel bit that uses film clips to answer various queries sent in by the juves, who receive prizes for their questions. *Jess.*

SHOWER OF STARS
With Ethel Merman, Red Skelton, Peter Lind Hayes & Mary Healy, Harold Lang, Cindy Robbins, Patti Wharton, others; David Rose, musical director
Producers: Jule Styne, Nat Perrin
Directors: Seymour Berns
Writer: George Gilbert
Choreographers: Gene Nelson, James Starbuck
60 Mins.; Thurs., 8:30 p.m.
CHRYSLER
CBS-TV, from Hollywood
(McCann-Erickson)

Having introed "Show Stoppers" in January with Ethel Merman and Red Skelton, the once-a-month "Shower of Stars" took the same route last week, except on this outing it was excessively titled "Ethel Merman's Show Stoppers." The hour had its flashes, but these were not too abundant despite the presence of La Merman, Skelton, Peter Lind Hayes & Mary Healy, and Harold Lang. Some of the numbers were begoffs in their original version, but leagues away for setsiders in this respect. This isn't to say that the Jule Styne-Nat Perrin production failed to score in some innings; it's simply that the whole lacked spirit and failed to generate excitement in charting any new paths, being content to make with the routine variety motif. Black and white version of the tintcast lost values, as per usual, which may account in part for the overall offishness. It's about time the color shows were geared for the monochrome receivers first and for the limited rainbow subscribers second. This is something for Chrysler and the others to ponder.

Miss Merman was in the opening production salvos via her trademarked and updated "I Got Rhythm" and the borrowed (from "Silk Stockings") "All of You," with Skelton interpolating on latter; at the halfway mark with Hayes & Healy in a Kaintuck accented, overprecious "Doin' What Comes Natur'lly; with Skelton in Rodgers & Hart's "Ten Cents a Dance"; and in finale "That's the Kind of Dame I Am," Styne-Milton Pascal tune "based" on the Merman memoirs but without any particular distinction as a song even in its strictly personalized form. Rest of the potpourri consisted of Lang's lively "I Could Write a Book" song and hoofery (with Cindy Robbins assisting), his "Luck Be a Lady" interp from "Guys & Dolls" (with Patti Wharton as pard); Hayes & Healy in okay "Disk Jockey" takeoffs encasing Helen Traubel and Mario Lanza, Fred Waring, Liberace, etc.; Skelton's sole solo, "Going to the Movies," a neat impression; and Hayes & Healy in the vintage "I Still Get Jealous" from "High Button Shoes." *Trau.*

DAILY DOUBLE
With Jack Drees, June Meyers
Director: Jim Holmes
25 Mins.; Mon.-thru-Fri., 5:30 p.m.
TERMINAL MOTORS
WBKB, Chicago

WBKB is making a pitch for the early evening grownup clientele with this chatter-interview crossboarder parlaying sportscaster Jack Drees and looker June Meyers who first captured tele attention as the foil for Tom Duggan on his late-night on the same station. Although it's apparent there's an attempt to throw off some sparks with a no-holds-barred kickaround of any and all subjects, Drees scores more effectively with his dry, low pressure wit rather than by any soapbox pontificating. And he's too much of a nice guy to draw out Miss Meyers in that barbed repartee she and Duggan played to the hilt. So what emerges is a pleasant enough talk show that's cut to a cloth that's wearing a bit thin through overuse on the Windy City scene.

Solo guest on chapter viewed (15) was Gloria Van, new Label X pactee, on hand for the obvious reason. The chinchin was okay but hardly the sort of thing to cause the hausfrau to drop her potato peeler. Best moments were when Drees was discussing the phoned-in sports questions, relayed by Miss Meyers. This is the guy's home bailiwick and it would seem the format could be better patterned along the athletic line. *Dave.*

Dunlap Exits WICC

Bridgeport, April 19.

Wallie Dunlap, v.p. of WICC, director of tv affiliate's operations and conductor of daily deejay radio show, ends more than seven-year association with station to join WTAO and WTAO-TV, Cambridge, Mass., as general manager on May 15.

Philip Merryman, WICC exec, holding up replacement announcement until he returns from nuclear junket to Yucca Flat.

Tele Follow-Up Comment

There are few people around today who can call Edward R. Murrow "Eddie" and get away with it. On previous "Person to Person" outings it's either been a friendly "Ed" or a respectful "Mr. Murrow" but neither seemed adequate enough for Sophie Tucker when she opened up her Park Ave. (N.Y) apartment to CBS-TV's "P to P," cameras Friday (15). She insisted on the informal show biz vernacular sprinkling her gab with plenty of "Eddies" and some "dears" and "darlings" thrown in for good measure. She did it, however, with an assurance and affection that was just right for her although a bit startling to the viewer and even perhaps Murrow, himself.

Show apparently is going in for offbeat pairings. Previous week, the producers (John A. Aaron and Jesse Zousmer) coupled Marilyn Monroe and Sir Thomas Beecham. And for La Tucker's 15-minute pard, they picked Judge Harold R. Medina. The two guests complemented each other, however. While Miss Tucker's visit was flamboyant and sentimental, Judge Medina's session was full of courtroom decorum and pleasant humor.

The camera trip to Medina's N.Y. apartment opened the half-hour. The 67-year old Judge, with pipe in hand for assurance and attractive wife in the room for comfort, was an excellent foil for Murrow. Although some viewers may have been disappointed that more time wasn't spent on queries about the Commie trial, which brought him to Page One, his folksy quality and genial humor gave 'em more of an insight into the man. He spoke of his home and activities in West Hampton, L.I., his reading habits and his career. Highlight of the visit came when he told Murrow that because of the show he was missing his first class reunion in Princeton in 46 years. When Murrow told him he had the Class of '09 on the phone and that they were watching the show, Medina's eyes lit up incredulously. It was an image worth remembering.

Looking like the elder stateswoman of show biz (she's celebrating her Golden Jubilee this year), Miss Tucker dominated her quarter-hour completely. In her big, unsparing voice, she made every statement sound like the introduction to one of her songs. Back in Gotham for a stint at the Latin Quarter, which began two nights later (Sunday), she wasn't at all shy about boasting about her apartment, her souvenirs, her furniture (Chinese teakwood in the bedroom), her linen closet, her profession, her friends and her charities.

Murrow had no trouble winding her up. A brief cue was all she needed to go on a reminiscing bender. She told of youngsters Eddie Cantor, Georgie Jessel, Walter Winchell and Jack Benny. She told of her mother's objection to her going on the stage and then sending her a picture wearing her first diamond and a Gainsborough hat. She told of how she stopped gambling in 1940 to concentrate on charity work by selling her books and records and she told of how she loved to play in England. That's a lot of territory to cover in a short visit. It's just too bad there, though, that there wasn't enough time for at least one song. *Gros.*

"Affairs of State," the Louis Verneuil play which had a successful run on Broadway a couple of years ago with Celeste Holm starring, made for a sparkling "Studio One" stanza on CBS-TV Monday night (18). Everard Meade did a crisp editing job of shoe-horning the story into the one-hour period without the loss of any significant detail or flavor.

Above all, a crackerjack thesping foursome executed the script with a style and wit that gave a high sheen to the frothy marital intrigue which underlay the story. The Washington, D.C., setting gave some political coloration to the yarn, but this was superficial and few topical lines were attempted. The play was designed and smartly carried off as a clever romantic comedy.

Betty Furness, who has been doing the commercials for the Westinghouse bankrollers of "Studio One" for the past six years, made another one of her rare appearances as a dramatic actress and carried off her assignment neatly. She played the school teacher who makes good via a marriage of convenience to an ambitious senator with an appropriately methodical air. As the handsome and somewhat bungling senator, Jeff Morrow was excellent. Walter Hampden, as the elder statesman who sets the plot gears in motion, played with his usual professional polish. Also outstanding was Rita Vale, as the latter's wife who yens for a divorce to marry the younger senator. *Herm.*

Arnold Toynbee, the British historian whose 10-volume "A Study of History" is considered one of the ranking intellectual achievements of our times, turned up Sunday (17) on the NBC-TV "elder wise men" series via a filmed transcript from England. It was not among the more successful shows of this series, due primarily to some mechanical questioning by Christopher Wright, of Harvard U. Although Toynbee showed a willingness to unbend, Wright maintained a dry, academic air that was particularly unfitting for the introductory comments about Toynbee's family background.

Flashes of Toynbee's mind came through in the show's latter half when the discussion focussed on his theory of history. With a few lucid phrases, Toynbee succeeded in outlining his general ideas about the growth, clash and decay of civilizations. There was, unfortunately, little time to explore his provocative thoughts on the role of religion. Toynbee also specifically emphasized the point that he was not pessimistic about the passing of our own civilization, but again there was no real opportunity for him to grapple with what specifically has to be done.

A half hour, of course, isn't much time to permit Toynbee much scope, but the show, despite its shortcomings, did manage to raise some fundamental questions. *Herm.*

U. S. Steel Hour on ABC-TV last week (12) borrowed from the headlines in presenting Rod Serling's "The Rack," a drama about an American officer who, as a prisoner-of-war of the Reds, cracked and collaborated with the enemy, signing leaflets and making propaganda speeches.

It was, on the whole, a convincing and thought-provoking show. Revolving for the most part around the actual court-martial of the officer, played by Marshall Thompson, it had drama and impact. Yet in many ways it was disappointing as a play and the reasons were inherent in Serling's curiously analytical — almost detached — treatment.

Since going on the Steel Hour, "The Rack" has been sold to Hollywood (Metro) and it may very well be that, in an expanded form, it will probe deeper and more fully into the people involved. On tv, Serling used his hour's time to examine the outward arguments for and against the man who stood up in the military court, accused of treason and collaborating with the enemy.

Since the writer has a great facility with words, and the subject has plenty of controversial angles, "The Rack" emerged as an absorbing, often fascinating study of a problem. Yet its characters never came alive. The audience was treated to what might best be called an "animated argument," with each person standing for a certain point-of-view without any explanations for the whys and wherefores of their position or the experiences that conditioned it.

Story had Thompson coming back from a Korean (or Chinese Red) prisoner-of-war camp. He was welcomed by his father, an old army man, who soon learns that his son is to be tried for treason. The trial itself was staged well with prosecutor and defense attorney offering their respective sides; Thompson was found guilty on all charges.

Wendell Corey as the prosecutor, determined to bring Thompson to justice, yet personally loathing the job; Keenan Wynn as the defense attorney; Nicholas Joy as the father and Mitchell Agruss as a witness all did very well, with Wynn perhaps the best in a juicy role that contributed a degree of understanding of the man himself. Thompson, still confused by his experiences and bitter over his treatment, did a very fine and sensitive job within the confines of the script.

A major point of the drama was the reason for just why Thompson, as Maj. Hall, cracked under the Red treatment when others, undergoing the same threats, did not. Serling contented himself with the plain answer that he just did, and took it from there. But the question still remained: What was it in Maj. Hall that softened him to the Communists' blows?

At one point, Thompson ad-

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GOTTA GET BETTER, ZIV WARNS

Majors Put Squeeze on the Minors

Used to be that the motion picture industry viewed television as a threat. Time for turnabout. Many video packagers and telefilm producers are beginning to look upon the major studios as a threat to their own existence, and with good reason. In line with the current swing of the studios into television, the major studios are latching onto a lion's share of tv time, freezing the indies out of time for which they'd normally compete.

Walt Disney has an hour a week nighttime on ABC-TV, with five hours weekly daytime upcoming in the fall; Warners takes an hour a week on ABC in the fall. 20th-Fox gets an alternate-week hour on CBS-TV, plus a weekly half-hour with its "My Friend Flicka." Paramount looks to be in with an hour a week on the "Colgate Comedy Hour" time on NBC-TV comes the fall. Total: Three and one-half hours a week, plus an hour alternate weeks, in nighttime; five hours a week daytime. This doesn't include the activities of Screen Gems, Columbia's long-established telefilm subsid, which for the fall so far has four nighttime half-hours in "Rin Tin Tin," "Ford Theatre," "Damon Runyon Theatre" and "Father Knows Best" and a half-hour daytime with "Captain Midnight."

The Fight Behind the Fights

Congress to Probe Threat to Keep Boxers Off Televised Bouts in Cleveland

Cleveland, April 19.

A threat to keep fighters off the hour-long Saturday night WEWS televised fights failed to materialize when Jossie Rodriguez kept his scheduled (2) match with Eddie Crawford on the suds sponsored show.

The threat, viewed as part of the feud between Ohio fight managers and New York managers, will now be investigated by Congress with Rep. William Minshall reportedly also asking the FCC to probe the threat.

The issue broke into the open (16) in a front page story by Regis McAuley of the Cleveland News who disclosed that Jack Laken, promoter and fight manager with headquarters in Detroit, telegrammed Jack Carpenter, manager of Rodriguez, "my advice please don't let Rodriguez on outlaw studio show tonight. Just received long distance call from Los Angeles that Rodriguez will not box there the 14th if he boxes on outlaw show. Take my advice and protect Rodriguez who has a wife and two children to support as a future fighter."

Carpenter disregarded the wire and Rodriguez fought in the WEWS scheduled bout. Incidently, Herman Spero, producer of the

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WGA Gangs Up On Agent Malpractice

Hollywood, April 19.

Some east coast talent agents have writers coming and going. As packagers they hire them to pen tv scripts, yet they still collect the 10% agent fee. The first joint meeting of Writers Guild of America resulted in a decision to take action against such malpractices.

The joint get-together here of WGA East and West also ended with F. Hugh Herbert being elected the first national chairman of the scribbler guild. He's seated for a two-year term.

Beefs against agency two-way malpractices were said to come chiefly from eastern writers, since WGAW has a successful format for working with Coast talent agencies. And it's understood WGAE will model future action after the WGAW in order to curb abuses.

A Guild spokesman made it clear that Hollywood agencies are not guilty of such practices. He specifically said that William Morris and MCA rate a clean bill of health. WGAW veepee Paul Franklin complained: "We must stop the practice of agents who, while representing writers, also act as their employers in tv package deals, but still insist on collecting commissions for such representations. What this really means is that the employer is collecting commissions from his employee."

Set 'Mark Trail' Vidpix

Clarkson First Features, the radio transcription outfit headed by Robert Clarkson, is making the telepix plunge with a series based on the "Mark Trail" comic strip. Clarkson's bought the rights to the character from its creator, Ed Dodd, and is planning to shoot a pilot on the series, which stresses nature and woodcraft, within four weeks at Dodd's Georgia game preserve.

Drex Hines is exec producer on the series, which will be put up for national sale.

TV Networks To Film Programs In Own Studios

Two of the major tv networks will produce their own filmed programs in their own studios by early fall, thus ending the longest jurisdictional fight between unions since video turned up the residual windfall for actors and other participants. Moving swiftly on the heels of NABET's acceptance of network (NBC, ABC) contracts, both webs announced immediate preparations and filming their own, rather than the current practice of "farming out" to indie producers because of union restrictions. However, not yet settled the matter of jurisdiction with its cameramen's union, so that Columbia still faces the prospect of farming out filmed shows to independent producers or studios.

Both NBC and ABC are so anxious to start filming in their own studios that engineers are be-

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Henny Youngman, Rocky Team for Post-Pabst Musical-Variety Stanza

Henny Youngman and Rocky Graziano are teaming for their own television show, the post-Pabst and Mennen bouts segment on ABC-TV. Series, titled "Henny and Rocky," will be a musical-variety show, with Marion Colby as vocalist, and will run from the termination of the Wednesday night fights until 11 p.m.

Series, which starts June 1 when the fights switch to ABC from CBS, will be sold on a co-op basis by the network. Web is tacking a 30% cut off the local station's time & talent price as its fee when and if the station sells the show. Stations can sell the package either in a straight sale or on a participating basis, but products competitive to Pabst and its other beverages and to the Mennen products are tabu.

'TV BECOMING TOO MEDIOCRE'

In one of his rare "for publication" statements, Frederic W. Ziv, board chairman of Ziv Television Programs and head of Ziv and World transcription outfits, this week blasted television's "tendency to mediocrity" and warned that the medium is "entering a critical period" which will determine whether it can continue "to command a growing enthusiasm from its millions of viewers and the respect of major advertisers."

Attacking mediocrity and "complacency" among both the networks and syndicators, among live and film packagers, Ziv declared that "too many segments of our industry are complacent about the quality of the product and the service we are delivering to the home viewer. To be sure," he continued, "there are many exciting and informative programs and entertainment ideas reaching our audience. But they are too few compared with the total volume of telecasting being presented today. This failure of the industry to maintain a continuously high level of quality, ingenuity and inventiveness in its programs results in a loss of audience, a loss of impact and finally a greater cost per thousand to the advertiser who is paying the bills."

Ziv took an indirect swipe at some of the spectaculars, remarking that "what was good theatre on the Broadway stage in the 1930's is not necessarily powerful television drama today. The patterns of success in the many fields of entertainment of the past should not be our guideposts in building this infant entertainment industry which has the greatest impact and the greatest potentialities of any we have known."

Need More Mature Thinking

In this connection, Ziv called on the industry to develop new talent, in terms of writers, directors and actors. Television "must face up realistically to maturity in our thinking and planning and our execution. We must dedicate ourselves to find and develop, encourage and nourish great new writers—men and women who can approach this vast new medium in the spirit of courageous explorers without being shackled by the formulas, formats and inhibitions associated with the earlier forms of stagecraft," he said. "We must search out the eager and able young minds of directors who will give voice and photographic genius to the fine writing which can be produced. We must encourage our production and technical staffs to find new and more dramatic ways of storytelling, entertaining and informing our audiences and help-

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So Go Do Something!

One of those obvious little ironies to the industry is WCBS (N. Y.) deejay Bob Haymes' current predicament. Of probably all the men in the radio biz, he's the strangest anti-rhythm & blues voice—even to the degree where his protests got indie WINS (which plays lots of r&b via the Alan Freed show) to virtually ban Haymescleffed songs.

Now Haymes gets his r&b through the backdoor, so to speak, and his hands are tied against it. The Ford Dealers, who've bought spots in his show, have etched Frankie Laine into one of the few spot commercials ever made in r&b. It's a very obvious incongruity, and it's drawn much smiling trade comment. As for Haymes, he doesn't feel that he has any right to dictate to WCBS sales like he might concerning regular musical pieces. Besides, he said, the Ford commercial isn't vulgar like most other r&b, it's just "corny."

Sinatra Says SAG Should Clamp Down on Those Cuffo TV Shots

Hollywood, April 19.

A stand against Hollywood performers making cuffo appearances on commercial tv shows to ballyhoo films has been taken by Frank Sinatra, who said that actors should call a halt and the Screen Actors Guild should clamp down on the practice.

As a result of his refusal last week of producer Sam Goldwyn's request to join others in the "Guys and Dolls" cast on Ed Sullivan's "Toast of the Town" plug for the picture, Sinatra said, Goldwyn has withdrawn John Silver and Stubby Kaye of the pic cast from Sinatra's 16-minute stint on Max Liebman's NBC-TV spectacular this Sunday (24).

"I told Goldwyn I'd work on the Sullivan show if Sullivan paid and gave the money to charity; then I suggested that his sponsor, Lincoln-Mercury, pay something like $100,000 to an actors fund. But he said "That's not the point" and ignored my suggestions. Now, after having originally given me permission to use Silver and Kaye in a sketch on 'Guys and Dolls,' he's withdrawn it. I don't know how he can stop them—they have their rights," Sinatra said.

The singer added that he's eliminating the "Guys" sketch from the Liebman show and won't mention the picture on the program. "I think a stand has to be made against these free appearances, and I think it's not fair that I do a show for Sullivan with no pay and then in the same breath ask Liebman and others to pay me. I cannot set a precedent.

"I'm a businessman, and get paid when I'm on tv. I'm one of the few in pictures who earns a living in television. I turned Sullivan down for a similar free show in connection with 'Not as a Stranger.' They can use film clips but when you make a special appearance you're entitled to compensation. My contract states I'll do stills and trailers for the picture, not tv. If it were a tv trailer for Goldwyn who would then buy air time, I'd do it. I told Goldwyn that if my schedule allows, I'd be glad to do personal appearances to promote the picture when it's released," Sinatra stated.

'Who Said That?' Stays Even If Clients Scram

Sheaffer Pen and Admiral haven't made up their minds yet on whether to keep "Who Said That?" on ABC-TV, but the show itself is definitely committed to a 26-week ride on the network, it's been learned. Still in its first 13-week cycle in the Wednesday-at-9:30 spot on the network, show has caused some unhappiness to the bankrollers, who are considering installing "Penny to a Million," a new Ed Wolfe quizzer, as a replacement.

If Sheaffer and Admiral do decide to drop "Who Said That?" the John Daly-moderated paneller will move into a sustaining slot for the balance of its 13-week cycle and an additional 13-week ride. Network bought the show from packager Ann Gillis, who produces it for the network.

No Free Time For Politicos—Fellows To Senate Group

Washington, April 19.

NARTB prexy Harold E. Fellows came out strongly today (Tues.) against giving political candidates free time on radio and tv during election campaigns. Testifying before Senate elections subcommittee, which is considering new ceilings on campaign expenditures, Fellows said that "any suggestion that the industry should underwrite certain political campaign costs is not only discriminatory but unrealistic and unworkable."

If candidates got free time during campaigns, Fellows said, "there would be nothing else on the air for a couple of months."

Three senators agreed with Fellows' position. Sen. Thomas C. Hennings (D.-Mo.), whose bill to raise campaign ceilings to take account of tv costs is before the subcommittee, told Fellows "Your point of view appeals to me." Sen Francis Case (R.-S.D.) commented that free time would encourage marginal candidates for

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Glickman-Wilson-Lee WATV Sports Gab Nixed; WMGM Says No Can Do

Latest "outside" trouble to face WATV, Newark, was radio indie WMGM's stepping in and cancelling plans for a nightly tele sportscast to feature Marty Glickman, Ward Wilson and Bertram Lebhar (now WATV sales chief who formerly teamed with other two on a similar WMGM show.) WMGM reports that Glickman and Wilson were both restrained by contract from doing similar shows elsewhere.

Slated as a crackerbarrel session and modelled after the longtime WMGM show, it was to start last week. Embarrassing to WATV was that it publicly announced show start before the plans fell through.

In the past two weeks, the tele station lost two other shows, one through the same abortive route as the Glickman-Wilson-Lee (bar stanza. First a newspaper reporter complained that a new trotting race telecast provided living room comfort to the bookmaking trade. Then an unassociated criminal indictment against a home freezer advertiser, forced would-be sponsor, Gimbel's Food Plan, to back out of a Barry Gray news commentary for fear of provoking the public.

123 Autry, Rogers Pix Bought By GT

General Teleradio latched on to 123 Gene Autry-Roy Rogers pix from MCA-TV yesterday (Tues.) in a joint deal for four of its o&o stations in N. Y., Memphis, Boston and Los Angeles. It's one of the first station buys of he Republic hoss operas since they were turned over to he vidpix distrib.

GT stations included in the buy were WOR, N. Y.; KHJ, L. A.; WNAC, Boston, and WHBQ, Memphis. It's felt this is the first of many buys for o&o programming that will come out of the GT headquarters. Buy seems to fit under Herb Rice's duties since he moved over from Mutual.

NIDORF RESIGNS AS O.F. BOARD CHAIRMAN

Mike Nidorf resigned yesterday (Tues.) as board chairman of Official Films. Press of his duties in managing Jo Stafford was the reason, with Official prexy Hal Hackett stating that "increasing demands" made on Nidorf's time by Miss Stafford's affairs "was and would continue to interfere with his duties at Official." Nidorf volunteered the resignation, Hackett said, and it was accepted with "quite some regret."

He'll be replaced on the board of directors by Seymour Reed, treasurer of the company. No replacement as board chairman has been set yet.

Webb Wants Out on 'Dragnet'; Desi Looks to Post-'Lucy' Era in TV

By DAVE KAUFMAN

Hollywood, April 19.

It's time for a change. That's the feeling of Jack Webb, who seeks out as lead of his "Dragnet" vidseries.

Not ready for the change now, but planning one as soon as their commitments with CBS are up on the toprated "I Love Lucy" are Desi Arnaz and Lucille Ball. Team is planning a new series when the CBS pact winds, probably in two years.

Webb said he is having discussions with his sponsor, asking Chesterfield's okay for another actor to be cast in the lead in "Dragnet," and added: "They are interested, but have reached no decision as yet." Webb, currently the producer-director-star of "Pete Kelly's Blues" at Warner Bros., said he would continue supervision of "Dragnet," but feels interest in a star in one series declines with the years, and that as a result he thinks the show would have a fresher look with another topliner.

Arnaz has a different motive for a change in scenery as he plans to launch a dramatic anthology series, Desilu Playhouse, hour-long telefilms which would be co-hosted by the comedy team, with the pair starring in some of the segments. He explained he and his wife want to broaden their scope of activity, and added he feels the trend is increasingly toward the hour-long program, saying he feels it will be in full swing by the time they begin their new show.

Still a Year To Go

"Lucy" pact has one more year to go, with an option for another. Reruns will take it far beyond the first-run series expiration. CBS-TV launched reruns of "Lucy" last Sunday (17).

Arnaz said Desilu will have 160 vidpix canned by the end of five years and added, "I wouldn't sell those pictures for $5,000,000," which he said he considered a conservative estimate of their value. Desilu has outright ownership of the telepictures, although company has cut its writers and a few others in for participation on the reruns. In addition, "We hardly

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NAME GARY STEVENS TO WARNERS' TV JOB

Hollywood, April 19.

Gary Stevens is general manager of the Warner Bros. tv division which will produce studio's hour-long series for ABC-TV, it's disclosed by Jack L. Warner.

Warner further said Art Silver will be in charge of behind-the-scenes subjects in tv. Solly Biano, former casting director for WB, is casting chief for its tv operation and is already interviewing actors for the various series.

ABC Names Smith

ABC-TV has pulled J. English Smith out of his post as television program service manager and named him network coordinator on "Warner Bros. Presents," the new Tuesday hour-long show the film company will make for ABC. Smith will move from New York to the Coast, where he'll headquarter at the Warner's lot, but will report through program chief Bob Lewine in N.Y. to ABC Television veep John Mitchell and programs talent v.p. Bob Weitman.

Post parallels that held by Sandy Cummings, network's coordinate on "Disneyland" who works out of the Disney studios in Burbank.

Brodkin to Audition Col Talent for 'Elgin'

Implementation of ABC-TV's deal with Columbia Pictures to spotlight the studio's younger contract players on the network's dramatic shows gets underway this week with the visit of "Elgin Hour" producer Herb Brodkin to the Coast. Brodkin will audition Col's young stars for roles on "Elgin" and other ABC-TV showcases. Brodkin planed out today (Wed.) for a three-day tour.

He'll also take a gander at Universal's stable of picture talent for the same purpose. Columbia deal was set between ABC-TV program & talent veep Bob Weitman and Col exec producer Jerry Wald a couple of months back. Universal deal was set informally since that time.

NEW MBS BIZ

Mutual this week picked up its share of shorttime network radio billings via a buy by Scholl Manufacturing.

The footpad firm inked for 11 "multi-message" spots in the 8:30 to 9 p.m. strip, Starts April 28.

Elgin Marks Time

Decision by Elgin as to whether it will continue with its Tuesday night dramatics on ABC-TV through the summer and into the fall should be forthcoming this week. Watch company is huddling with its agency, Young & Rubicam, on whether it wants to stay with the show after U. S. Steel pulls out of the alternate week slot and transfers its dramatics to CBS-TV.

Elgin is said to be downbeat about continuing, feeling that the Steel switch has robbed the time slot of stature and of the continuity that's necessary for an alternate sponsor to keep his audience. ABC-TV meanwhile is pitching a dramatic hour with Alex Segal as producer-director as the Steel sub, and if Elgin pulls out, it's likely the net will pitch the Segal package for another time slot.

Alternate Director Setup On 'Big Story' So Boys Can Go Out on Location

David Rich, who's been handling the directing chores on Bernard Prockter's "Big Story" on NBC-TV for the past two years, moves to an alternate-week status this Friday (22) when Allan Cooke picks up the first of his new directorial assignments. Purpose of the switch from every-week to alternate-week directors is to enable the director of each show to go on location with the film crews in advance of the live production. In the past, Rich never handled the filmmaking portion of the show, confining his direction to the live production and integration of the film footage. Both Rich and Cooke will go out on location in the future, thus controlling the show from beginning to end.

Decision was made by Robert Lewis Shayon, who took over the producer's slot on the show a few weeks back when Everett Rosenthal left the Prockter stable to go into business for himself. Rich's new deal includes an extended vacation, to start seven weeks before "Big Story's" eight-week summer hiatus. Rich will continue as director of Arthur Godfrey's "Talent Scouts" on CBS-TV during the summer. He's held down the Godfrey post for six years.

MILT GORDON TO COAST

Television Programs of America prexy Milton Gordon planed to the Coast over the weekend to finalize production details on four new TPA series. He'll discuss casting, timing and releasing details with TPA board chairman Edward Small and western division veep Bruce Eells.

New properties, couple of which have been in the works for a year or more, are "Count of Monte Christo," "Leather Stocking Tales," "Tugboat Annie" and an untitled animal series.

OSU's 'Men (& Women) of Distinction'

Columbus, April 19.

Twentysix persons, five women and 21 men, were presented special "Anniversary Awards" here last week by the Institute for Education by Radio-Tv.

The awards, one for each year of the Institute's life "and one to grow on," were presented for "outstanding contributions to the development of educational broadcasting during the last quarter century."

In addition to the above awards, a special "25th Anniversary Citation" went to Frieda B. Hennock, only woman FCC member and staunch fighter for educational tv channels. Citation was for "outstanding contributions to the development of educational broadcasting since appointment to the FCC."

Also, special Anniversary Recognition Certificates were awarded five foundations for "continuous assistance to educational broadcasting over an extended period during the last quarter century." Foundations cited are: Fund for Adult Education, Ford Foundation, W. K. Kellog Foundation, Alfred P. Sloan Fund and the Payne Fund. The Rockefeller Foundation also was mentioned but not formally granted a certificate because it does not, as a matter of policy, accept awards.

The 26 individuals receiving awards are:

Kenneth Bartlett, v.p. and dean of public relations, Syracuse U.; Lyman Bryson, professor of education, Columbia U. and CBS counsellor on public affairs; Franklin Dunham, chief of radio-television, U.S. Office of Education; Dorothy Gordon, originator and moderator, New York Times Youth Forums; Robert B. Hudson, program coordinator, Educational Television and Radio Center, Ann Arbor; Richard B. Hull, director of radio-television, Iowa State College; George Jennings, director of radio and television, Chicago Public Schools;

R. S. Lambert, supervisor of school broadcasts, Canadian Broadcasting Corp.; Kathleen N. Lardie, manager of WDTR, Detroit, and director of radio-television, Detroit Public Schools; William B. Levenson, deputy superintendent of Cleveland Public Schools and director of WBOE; Leon Levine, director of the office of Radio-Television, Columbia U.; Harold B. McCarty, professor and director of the division of radio-television education, U. of Wisconsin; Eleanor McClatchy, owner and president of McClatchy Broadcasting Co., and McClatchy Newspapers, Sacramento;

Adrian F. Michaelis, head of the radio division, public relations department, Standard Oil Co. of California; Allen Miller, director of information services and general manager, KWSC, State College of Washington; Edward R. Murrow, CBS reporter and news analyst; M. S. Novik, radio and tv consultant; William S. Paley, chairman of the board of CBS; Robert Saudek, director of TV-Radio Workshop of the Ford Foundation; Frank E. Schooley, director of university broadcasting and manager of WILL-AM-FM-TV, U. of Illinois and president of the National Assn. of Educational Broadcasters;

Seymour N. Siegel, director of communications, City of New York; Charles A. Siepmann, professor of education and chairman of the department of communications, New York U.; Mary Somerville, comptroller of talks, BBC, London; I. Keith Tyler, professor of education, Ohio State U. and director of the Institute for Education by Radio-Television; Paul A. Walker, attorney and former chairman of the FCC; Judith Waller, director of public affairs and education, NBC, Chicago.

Ohio State Institute

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est entry to educational telecasting. The bright, glittering picture some educators had held of running their own stations which could send its uplifting signal into homes in 40 counties, is definitely fading. In its place comes the vision of the closed circuit television operation, which received some tremendous support from several speakers.

College administrators facing doubled enrollments in the next 10 years may find a solution to some of their problems in closed circuit tv, suggested the Very Rev. Celestin J. Steiner, U. of Detroit president.

"I believe," said Fr. Steiner, "that television has not yet been given a chance to prove its worth in this field of closed circuit campus classroom broadcasting."

He foresaw an educational revolution in which the extraordinarily competent teacher will come into his own, reaching hundreds and thousands of students on his own campuses and (by networking) on others, where now his listeners are confined to a few scores. This classroom tool, said Fr. Steiner, "we can't afford to overlook."

Gene King Speaks

In another session on some international aspects of broadcasting, Eugene King, Voice of America program manager, said Russia is spending more money to jam radio programs than it costs the Voice to operate. In 1953, he said, the Russians poured $3,000,000,000 into the fight; VOA's budget last year was a little more than $16,000,000.

King said there is conclusive evidence the Voice gets through the Iron Curtain. Three-fourths of its programs, he revealed, are beamed to Communist nations at a cost of $10,000,000 (75 programs a day broadcast in 38 languages).

During the same session, Burton Paulu, KUOM manager at the U. of Minnesota, exploded the myth off the British Broadcasting's ability to sow culture among its listeners.

"There is no evidence," reported Paulu, a former Fulbright research scholar with the BBC, "that the BBC, after 30 years of conscious effort, has been able to develop any consistently higher standards of discrimination among British listeners and viewers than has been attained in the United States with a competitive system of broadcasting."

He said the British are providing a larger proportion of programs to minority and intellectual groups than the U. S. system, and yet it is not overlooking the majority audience. Paulu also reported the trend is away from the serious toward the light program in Britain. In 1946, for instance, the intellectual Third Programme accounted for 4% of British radio listening but it is now struggling to maintain a 1% share of audience.

Florida Citrus Options ABC-TV's 'Wyatt Earp'; May Sub '20 Questions'

ABC-TV has withdrawn its new "Wyatt Earp" western series from sale, pending a decision by Florida Citrus Commission on whether it wants the show for next fall as a replacement for "20 Questions." Citrus association is holding onto the Tuesday-at-8:30 time currently occupied by "Questions" but doesn't want to continue the quizzer. It's taken an option on "Earp" and is exploring the budgetary problem, since the "Earp" vidpixer costs at least three times as much as "Questions."

A factor in the final decision of the citrus growers and J. Walter Thompson is the sudden strength of the time slot, since it's adjacent to the incoming "Warner Bros. Presents" hour-long segment. "Earp" is being produced by Lou Edelman, who turns out the Danny Thomas vidpixers for ABC-TV. He's currently working on the pilot for another series, "It's a Great Country," which the network is prepping for sale.

Hamm Brewery's Sports On CBS Regional Web

Chicago, April 19.

Hamm Brewery has turned to the CBS radio network to give it a 38-station regional hot weather spread with 11 five-minute weekly sports capsules over a 22-week span starting next Monday (25). Scoreboards will air from here with Joe Foss, WBBM miker, at the helm. They'll run cross the board at 7 and 10 p. m. (EDT) and at 6:55 p. m. Saturdays.

Sudsmaker is bypassing WBBM, the originating station, because of its heavy Windy City exposure on WGN-TV's baseball telecasts. Agency is Campbell-Mithun.

'Disneyland' Repeats Getting Bigger Audiences Than 1st Time Around

Most decisive argument for summer repeats since the practice began was struck last week by Walt Disney's ABC-TV "Disneyland," which went into a repeat cycle on this year's output on March 16. Nielsen advance reports on the first two shows reveal that the repeat versions drew ratings in one case nearly 10% higher and in the other more than 25% over the original ratings of the winter firstruns. Additional Trendex material disputes the Nielsens to some extent on the degree of increased audience, but the more recent Trendex research gives the repeat last week of the "Davy Crockett" episode a 25% audience boost, pointing up the fact that public realization that "Disneyland" is in a repeat cycle hasn't affected the show's rating an iota.

Trendex nine-city report (ABC is using nine-city data on the repeats even though the research outfit has gone to 15 cities because the originals were taken on a nine-city basis) for last Wednesday's "Disneyland," the "Davy Crockett" episode, shows a 35.4 rating with a 59.8% share of audience, compared with the Dec. 15 firstrun Trendex of 28.1 with a 51.0% share, an increase rating of over 25%. Trendex reports on the other four repeats telecast thus far show mixed results, with ratings increased and share lowered in some cases and ratings up and share down in others.

Trendex results thus far show: "Operation Undersea," repeat version March 16, 26.0 rating, 44.8% share; original firstrun Dec. 8, 31.0 rating, 55.0% share. "Seal Island," repeat March 23, 29.7 rating, 51.4% share; original showing Nov. 10, 26.1 rating, 48.3% share. "Monsters of the Deep," repeat March 31, 30.9 rating, 56.9% share; original Jan. 19, 34.1 rating; 54.0% share. "Alice in Wonderland," repeat April 6, 29.4 rating, 52.3% share; original Nov. 3, 30.3 rating, 49.2% share.

But it's the Nielsen's for the second half of March, just in, that provide the topper. Nielsen data gives "Operation Undersea" a 47.4 rating and a 56.8% share, compared with the original's 43.4 rating and 52.6% share. And on "Seal Island," the increase is over 25%, with the repeat garnering a 51.9 rating and a 64.3% share, compared with the firstrun's 40.2 rating and 47.2% share.

'Mark Twain Theatre Of Air' for Filmcraft; Refute MCA Clearance

Filmcraft Productions, Coast telefilm outfit which does the physical production on the Groucho Marx show, is readying a series based on Mark Twain's works, titled "Mark Twain Theatre of the Air." Filmcraft has cleared rights to the show and to certain of Twain's material with the writer's estate, and has shot a pilot which is being peddled to prospective sponsors by the William Morris office, repping both Filmcraft and the estate.

Meanwhile, MCA's Revue Productions is proceeding on its "New Adventures of Huck and Tom," supposedly based on the Samuel L. Clemens (Twain) stories, but Chamberlain, Clark, Buchner & Willi, attorneys representing trustees of the estate, inform that the trustees "have never granted any rights whatever to MCA, Revue Productions, or any of MCA's affiliates for a tv, or any other series based on any of Mark Twain's works or material. It is therefore false and wholly misleading to state that MCA has cleared the rights with the estate of Samuel Clemens."

VARIETY calls WBC

"Perhaps the most aggressive among the top independent station groups"

Last week *Variety* gave to Westinghouse Broadcasting Company one of its Showmanagement Awards for achievement during the past year. The citation was expressed in these words . . .

"You Can be Sure . . ."

"Led by prexy Chris J. Witting (ex-DuMont) and with Richard Pack (ex-NBC) as recently-designated program chief, the radio and TV stations of Westinghouse Broadcasting Company, Inc. are scoring a record for group operation that will be hard to surpass—and chances are if it is, WBC will do it. In the past year, WBC has awakened from its lethargy, rebuilt its reputation in the industry, latched on strongly to showmanship and talent, revitalized program components and behind-the-scenes-personnel, and went on to amass bigger sales as a normal consequence of its drive toward leadership.

"With expansion of its holdings from east to west, WBC reinforced its properties with power-laden public relations, aggressive local management, top talent from the respective communities, and drafted sales incentive plans and contests to make the pay-off.

"In addition to Pack, the new blood includes David E. Partridge (ex- WLW Cincinnati) assigned to advertising and promotion. They made, and are making a 'Three Musketeers'* whoopee, emblazoned with the WBC heraldry. They have succeeded in making WBC a 'going' and 'keep going' concern, perhaps the most zealous and aggressive among the top independent station groups in the whole broadcasting expanse, with some $75,000,000 riding on its success year-round, with a heavy accent on the so-called summer slump, which WBC refuses to recognize as other than myth. (The chain beat the hot weather rap last year, with sales up 51% over 1953.)

"While thus expanding, WBC managed to find the time (and the money) to annex a brace of members to the roster, TV station KPIX in San Francisco and KDKA-TV (ex-WDTV) in Pittsburgh, with more expected to come in a join-up with WBC's hard-hitting family."

*All 875 of the WBC "Musketeers" from all the nine television and radio stations proudly acknowledge Variety's recognition of their work.

Is the sale of your product or service being pushed by WBC's power and imagination? Phone Eldon Campbell, WBC National Sales Manager, at PLaza 1-2700. Because . . .

Your Selling Campaign is not complete without the WBC Stations

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + WBZA • WBZ-TV, *Boston;* KYW • WPTZ, *Philadelphia;* KDKA • KDKA-TV, *Pittsburgh;* WOWO, *Fort Wayne;* KEX, *Portland;* KPIX, *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.

All other WBC stations represented by FREE & PETERS, INC.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

CHICAGO — *Approx. Set Count*—2,050,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	25.6	91	28.1	City Desk	WNBQ	1.2
							American Forum	WNBQ	1.6
2. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	25.3	61	41.2	Omnibus	WBBM	8.6
3. Mayor the Town (Dr)	WNBQ	MCA	Sat. 10:00-10:30	23.7	47	50.7	Wrestling	WGN	9.6
Wild Bill Hickok (W)	WNBQ	Flamingo	Sun. 1:30-2:00	23.7	85	27.9	Sunday Showtime	WGN	2.6
5. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	22.4	74	30.2	Mr. Wizard	WNBQ	3.1
6. Gene Autry Time (W)	WBBM	CBS	Mon.-Fri. 5:30-6:00	*21.2	68	*31.3	Close-Up	WNBQ	5.4
7. Janet Dean, R.N. (Dr)	WNBQ	UM&M	Sat. 10:30-11:00	20.4	44	46.0	Wrestling	WGN	11.6
8. All Star Theatre (Dr)	WNBQ	Screen Gems	Mon. 9:30-10:00	18.8	34	54.9	Studio One	WBBM	25.5
9. Hans Christian Andersen (Ch)	WBKB	Interstate	Sun. 2:30-3:00	18.6	48	29.1	Adventure	WBBM	6.5
10. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	18.0	26	68.2	Red Skelton	WBBM	20.4

* Average Weekly Rating

DETROIT — *Approx. Set Count*—1,470,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Little Rascals (Ch)	WXYZ	Interstate	Mon.-Fri. 6:00-6:30	*30.9	80	*38.4	Various		
2. Wild Bill Hickok (W)	WXYZ	Flamingo	Mon. 6:30-7:00	29.2	83	35.3	Norby	WWJ	3.7
3. Superman (Adv)	WXYZ	Flamingo	Wed. 6:30-7:00	28.7	77	37.1	Play of the Week	CKLW	3.2
4. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	28.4	53	53.2	You Asked for It	WXYZ	20.6
5. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	28.1	69	40.8	Liberace	WWJ	9.7
6. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	23.1	48	47.9	Files of Jeffrey Jones	WJBK	10.4
7. Waterfront (Adv)	WXYZ	MCA	Sat. 7:00-7:30	21.0	41	51.0	Lassie	WJBK	23.3
8. Annie Oakley (W)	WXYZ	CBS	Sun. 4:30-5:00	20.5	59	34.6	Zoo Parade	WWJ	8.8
9. Ramar of the Jungle (Adv)	WXYZ	TPA	Tues. 6:30-7:00	18.0	38	47.2	Traffic Court	WWJ	26.5
10. Boston Blackie (Myst)	CKLW	Ziv	Fri. 7:00-7:30	17.8	48	37.2	All Star Playhouse	WWJ	12.9

* Average Weekly Rating

SAN FRANCISCO — *Approx. Set Count*—1,035,000 — *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13) Stockton

1. Eddie Cantor (Com)	KRON	Ziv	Sat. 7:00-7:30	26.5	51	51.9	Search for Adventure	KGO	14.2
2. Mr. District Attorney (Adv)	KRON	Ziv	Fri. 10:30-11:00	24.5	83	29.6	Falstaff News	KPIX	3.2
3. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	23.5	38	61.4	Kraft TV Theatre	KRON	20.6
4. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	23.0	61	37.9	CBS News—D. Edwards	KPIX	7.5
							Jo Stafford	KPIX	7.2
5. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	22.1	60	37.0	CBS News—D. Edwards	KPIX	11.9
							Perry Como	KPIX	13.7
6. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	21.7	40	54.0	Television Playhouse	KRON	25.3
7. Cisco Kid (W)	KRON	Ziv	Thurs. 6:30-7:00	21.7	57	36.5	Pond's Theatre	KGO	7.7
8. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	21.2	43	48.9	Favorite Story	KRON	14.9
9. Star and the Story (Dr)	KRON	Official	Thurs. 7:00-7:30	19.6	48	40.9	This Is Your Music	KPIX	12.5
10. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	19.4	34	57.2	Topper	KPIX	23.2

BUFFALO — *Approx. Set Count*—430,000 — *Stations*—WGR (2), WBEN (4), WBUF (17)

1. Superman (Adv)	WBEN	Flamingo	Wed. 7:00-7:30	35.0	79	44.0	Norby	WGR	8.8
2. I Led Three Lives (Dr)	WBEN	Ziv	Mon. 9:30-10:00	34.8	52	66.8	Robt. Montgomery Presents	WGR	30.8
3. Colonel March (Myst)	WGR	Official	Wed. 10:30-11:00	31.4	76	41.2	Red Barber's Corner	WBEN	10.0
							Beat the Experts	WBEN	5.6
4. Ramar of the Jungle (Adv)	WGR	TPA	Mon. 6:30-7:00	28.4	83	34.4	News	WBEN	7.6
							Sports Spotlight	WBEN	4.4
5. Liberace (Mus)	WGR	Guild	Sun. 6:30-7:00	28.2	72	39.4	You Are There	WBEN	11.2
6. City Detective (Myst)	WBEN	MCA	Fri. 9:00-9:30	27.4	49	55.6	Big Story	WGR	28.2
7. Mr. District Attorney (Myst)	WGR	Ziv	Fri. 7:00-7:30	27.2	86	31.6	Let's Look at Congress	WBEN	3.2
							Art Linkletter	WBEN	4.8
8. Waterfront (Adv)	WGR	MCA	Mon. 7:00-7:30	27.0	60	45.2	Ozzie and Harriet	WBEN	17.4
9. Little Rascals (Ch)	WBEN	Interstate	Tues. 5:15-5:45	24.4	68	35.8	Pinky Lee	WGR	11.2
							Howdy Doody	WGR	11.6
10. Florian Za Bach (Mus)	WGR	Guild	Sun. 6:00-6:30	24.0	77	31.2	Omnibus	WBEN	7.2

LOUISVILLE — *Approx. Set Count*—415,000 — *Stations*—WAVE (3), WHAS (11)

1. Badge 714 (Myst)	WHAS	NBC	Fri. 9:30-10:00	44.7	80	55.9	Pantomime Quiz	WAVE	11.3
2. Mr. District Attorney (Myst)	WHAS	Ziv	Fri. 10:00-10:30	40.2	89	45.2	Do You Know Why; News	WAVE	5.0
							Starlight Theatre	WAVE	5.0
3. Kit Carson (W)	WAVE	MCA	Sun. 5:00-5:30	33.9	71	48.0	Omnibus	WHAS	14.1
4. Passport to Danger (Adv)	WAVE	ABC	Thurs. 7:30-8:00	32.1	52	62.1	Climax	WHAS	30.0
5. Liberace (Mus)	WAVE	Guild	Wed. 9:30-10:00	31.8	70	45.5	Red Barber's Corner	WHAS	18.2
							Film Short	WHAS	9.3
6. City Detective (Myst)	WAVE	MCA	Tues. 9:30-10:00	29.1	63	45.7	See It Now	WHAS	16.6
7. Superman (Adv)	WHAS	Flamingo	Sun. 6:00-6:30	28.8	62	46.5	Hopalong Cassidy	WAVE	17.7
8. Cisco Kid (W)	WAVE	Ziv	Sun. 5:30-6:00	26.6	54	49.3	Ramar of the Jungle	WHAS	22.7
9. Eddie Cantor (Com)	WHAS	Ziv	Mon. 7:30-8:00	26.4	46	57.5	Caesar's Hour	WAVE	31.1
10. Waterfront (Adv)	WAVE	MCA	Sat. 9:30-10:00	26.3	46	57.5	Hollywood Theatre	WHAS	31.3
I Am the Law (Myst)	WHAS	MCA	Thurs. 8:30-9:00	26.3	43	61.8	Ford Theatre	WAVE	35.6

HARTFORD — *Approx. Set Count*—250,000 — *Stations*—WGTH (18), WKNB (30) New Britain; WNHC (8) New Haven

1. Wild Bill Hickok (W)	WNHC	Flamingo	Tues. 7:00-7:30	26.5	54	49.2	Early Show	WKNB	18.8
							Early Show; Weathervane	WKNB	21.2
2. Mr. District Attorney (Myst)	WNHC	Ziv	Mon. 7:00-7:30	25.6	57	45.0	Early Show	WKNB	14.7
							Early Show; Weathervane	WKNB	14.7
3. Range Rider (W)	WKNB	CBS	Sat. 7:00-7:30	21.2	41	51.2	This Is Your Life	WNHC	28.5
4. Waterfront (Adv)	WNHC	MCA	Tues. 10:30-11:00	20.9	63	33.0	See It Now	WKNB	6.2
5. Death Valley Days (W)	WNHC	McCann-Erickson	Thurs. 7:00-7:30	19.4	44	44.5	Early Show	WKNB	23.5
							Early Show; Weathervane	WKNB	22.4
6. Meet Corliss Archer (Com)	WNHC	Ziv	Sat. 5:30-6:00	16.8	60	28.0	Western Playhouse	WGTH	9.7
7. Star and the Story (Dr)	WNHC	Official	Sat. 11:00-11:30	15.3	67	22.7	Chronoscope	WKNB	2.9
							Late Show	WKNB	5.9
8. Liberace (Mus)	WKNB	Guild	Mon. 8:00-8:30	15.0	25	59.5	Caesar's Hour	WNHC	35.0
9. Dangerous Assignment (Adv)	WKNB	NBC	Fri. 8:00-8:30	14.1	21	68.3	Mama	WNHC	51.5
10. Stories of the Century (W)	WNHC	HTS	Sun. 1:30-2:00	13.5	56	24.1	Sunday Matinee	WKNB	9.4

Inside Stuff—Radio-TV

"Top TV Shows Of the Year," edited by Irving Settel, currently with CBS and with a varied career in tv (while abroad he was VARIETY's Iron Curtain mugg), is off the Hastings House presses this week ($5.50). It's the first comprehensive anthology of current television programs, representing the best the medium has to offer in the multiple categories (drama, quiz, news, comedy, etc.). A couple of essays, by Tom McAvity, NBC-TV chieftain, and Bob Weitman, ABC-TV program head, pinpointing developments and trends during the past year, are thrown in for good measure.

Volume contains complete texts of "Toys and Science" (John Hopkins Science Review) in the children's category; a Jackie Gleason "Honeymooners" installment in the comedy area; "See It Now's" report on Joe McCarthy (commentary show); March of Medicine's "Arthritis and Rheumatism" (documentary show); Kraft Television Theatre's "Elisha and the Long Knives" (dramatic show); David Shaw's "Native Dancer" on Goodyear Television Playhouse (dramatic show); George Faulkner's "Thinking Heart" on Kraft (dramatic show); Camel News Caravan (news category); "What's My Line" (quiz); "Meet the Press" interview with Gov. Herman Talmadge (political panel show); Johns Hopkins "Conquest of Pain" (science show); NBC-TV's Home show (for the femme-slanted entries).

Following the lead of Dennis James, who's come to a parting of the ways with Old Gold because he doesn't want to continue as a straight announcer, Jean Alexander is exiting New York's Savarin Coffee camp this week. She's the "Savarin Girl" on WRCA-TV's "Saturday Night News," a stint of several years' duration. No more commercials, says she, prefers dramatic roles (she's an actress, inclusive of picture credits), and these don't come too frequently to the plugging sorority (ditto the stag side).

Douglas Edwards, CBS-TV newscaster, got an unexpected "extra added" on his show last Tuesday (12) night, when announcement of the click of the Salk vaccine went around the world in the biggest medical story since penicillin. Day before, Edwards ran into a friend in Weston, Conn., where he resides, saying he'd give his eyetooth to be at Ann Arbor, Mich., with Edwards to talk to Dr. Jonas Salk, et al. Since the friend, Dr. Harry Di Blanda, is public health officer of Weston, Edwards arranged with CBS Transportation to make with another plane ticket. As a result, Dr. Di Blanda participated in Edwards' newscast from Ann Arbor Tuesday night and came back to Weston with "eye witness" data to help him in carrying out the vaccine work in the community.

Jim Colligan, producer-director for Procter & Gamble Productions on the "Welcome Travelers" CBS-TV daytime, hasn't definitely committed himself to continuing with the show when it moves out of Chi to New York either May 9 or 16. Jack Smith is all but signed as emcee of the revamped format, vice Tommy Bartlett and Bob Cunningham. Colligan, meanwhile, is mulling a nighttime network tv assignment out of N. Y.

Standard Oil (New Jersey) has finished the third 12½-minute vidfilm in the "Journey" series and shortly beings work on the next two. Like the others, the latest one, "Mano-1," was built out of some 400,000 to 500,000 feet of documentary celluloid lensed originally for the commercials on "Your Esso Reporter."

"Mano" is about oil drilling in France. Next two concern life in Lapland and a towboat voyage up the Mississippi. Three others are set after that. First pic last August was distributed gratis (with permanent print thrown in) to 58 eastern video outlets. Three different producers—Telenews Productions, Information Productions and Morton McConnachie Productions—have each handled one of the series so far.

MCA-TV, 7-Up and United Airlines seem to have taken the latest prize in the video publicity sweepstakes. To promote a new MCA skein, "Soldiers of Fortune," which is spot booked by 7-Up, the distrib and the sponsor teamed with United to take about 30 reporters and ad agency personnel on a "flight to nowhere."

What it was was a junket by a United plane to Boston (without landing) and back to N. Y., with dinner thrown in by the airline. Of course, MCA and 7-Up had a captive audience when they projected one of the "Soldiers" vidfilms in the air. It was probably the first time a telefilm was shown in the air instead of on the air.

UM&M, the telepix syndication outfit, along with Motion Picture Advertising Service, one of its associated companies, flew a junket of 15 New York tradepaper reps and columnists to New Orleans yesterday (Tues.) in the first major press junket in the field of syndicated telefilms. Occasion was the premiere on WDSU-TV of "Official Files, N.O.P.D." (New Orleans Police Dept.).

Series was filmed in New Orleans by MPAS, which headquarters its theatrical commercials business there, and is being distribbed by UM&M. Reception committee will be headed by Mayor Shep Morrison and Stacey Harris, star of the series. Newsmen return tomorrow (Thurs.).

Answer to a TV Problem...

A film program that appeals to young and old . . . ride the crest of the "do-it-yourself" craze . . . Already in its 34th market.

WALT'S WORKSHOP

The Original "How-To-Do-It" TV Show

Reid H. Ray

FILM INDUSTRIES, INC.

2269 FORD PKWY. ST. PAUL, MINN.

America's oldest commercial motion picture company

Established 1910

BOB MAXWELL PREPS 'GAVEL' CRIME SERIES

Coast telefilm producer Robert Maxwell, currently turning out the "Lassie" series for Campbell Soups, has a new property up his sleeve, a crime case history documentary series delving into the reasons for crime. Series, which hasn't yet reached the script stage, would be based on case histories from the 75-year-old New York Society for the Prevention of Crime.

Maxwell, in New York last week to survey facilties and to talk with writers for the series, would like to do it in Gotham but is discouraged by the limited studio choice. He's been talking to such scripters as Paddy Chayefsky, however, and will probably sign several of that stature. Pilot on the series, bearing the working title of "Gavel," will roll on the Coast in a few weeks, with several leading penologists and criminology experts acting as technical advisors. Television Programs of America, which distributes the "Lassie" series, will get first crack at "Gavel."

CBS 'Sunday Afternoon' In N. Y.-to-L. A. Shift

CBS Radio's "On a Sunday Afternoon" will shift to the Coast at the end of May. The 4:05-5:55 show has originated in New York for the past year with Mike Wallace as emcee, Alfredo Antonini, the maestro, and Stuart Foster and Mary Mayo, the singers, plus John Derr's sports segment.

Talent for the Coast version is not yet set with exception of Lud Gluskin's music. Web is talking a deal with Jack Smith to m.c. Not known whether the shift is related to NBC's upcoming 40-hour weekend "Monitor" layout.

Pix Get Second TV Chance

Continued from page 27

operation windup as a counterpart of Screen Gems, whose "Ford Theatre," while perhaps profitable, can hardly be termed a credit to the parent Columbia Pictures.

Both Warners and Par are committed to 60-minute films in their ABC and NBC (Colgate) deals, respectively. But aside from the revelation that there will be 10-minute studio exploitation inserts, there is still no inkling as to the qualitative components, if any, for the remaining 50 minutes. WB, for example, has some titles, based on former product, but the tipoff as to how seriously they're taking tv will come in the writers and other creative elements.

If they muff their "second chance" the damage this time could be irreparable.

Des Moines—Dick Covey has been named program director of KRNT-TV and Joe Hudgens as assistant program director, with main duties in radio. Announcement of the appointment has been made by Robert Dillon, general manager of KRNT radio and KRNT-TV.

WJAR AM-TV

PROVIDENCE

is highly honored to receive the

VARIETY

HONOR ROLL OF RADIO-TV STATIONS

PLAQUE AWARD 1954-55

as the

OUTSTANDING NEWS STATION

We acknowledge with pride this honor on behalf of our radio and television staffs who covered the "Hurricane Carol" story and who recently won the coveted

GEORGE FOSTER PEABODY AWARD

in special recognition of their public service during and after the catastrophe.

Powerful 10
Providence, Rhode Island

WJAR-TV

SPECTACULAR

out of the NBC-TV Spectacular comes

COLOR

RESERVE THESE IMPORTANT SELLING DATES

September 11	Premiere
October 9	Fall Season
November 6	Pre-Thanksgiving
December 4	Pre-Christmas
January 1	New Year's Day Winter Travel
January 29	Cold Weather Items
February 26	Pre-Spring, Lent
March 25	Pre-Easter
April 15	Spring Items
May 6	Pre-Mother's Day
June 10	Pre-Father's Day and Graduation
July 8	Summer Season
August 5	Summer Travel
September 2	Back to School

CULAR

Now for the first time the excitement and power of the Spectaculars is within the budget of any national advertiser!

COLOR SPREAD, a new series of 90-minute color extravaganzas, will be introduced this fall and will be sold on a participation basis. It will be seen in the primest of prime evening time, 7:30-9:00 PM, NYT, approximately every fourth Sunday.

Spectacular Schedule: On COLOR SPREAD you will be able to place a full 90-second commercial immediately before every major merchandising event throughout the year. Note the key dates at the left, buy as many participations as you need – on the dates you need them most.

Spectacular Audience: Based on the performance of the NBC Spectaculars this past season, an audience of over 30,000,000 viewers is expected for every COLOR SPREAD commercial.

Spectacular Sales Impact: The Sunbeam Corporation reports that more than a million Sunbeam Fryers have been sold, at $25 each, following its commercials on NBC-TV's Spectaculars. COLOR SPREAD is something that your salesmen can crow about. Its gigantic nation-wide promotion and publicity can be merchandised to the hilt.

Call your NBC representative while choice selling dates are still available.

exciting things are happening on NBC

SPREAD

TELEVISION

WARM UP TIME
With Gussie Moran, Ward Wilson, Marty Glickman
Producer: Nat Asch
25 Mins. before each game
Participating
WMGM, New York

WMGM, N.Y., programmers were touched by humor and good sense both when they teamed a femme noted for her panties and her tennis playing with two veteran and candid sports commentators on the fore and aft Dodger-game radio stanzas. Gussie Moran was as aggressive, if not quite as well-informed as her confreres, when caught in her second day's broadcasts (13), the same day of the Dodger opener. She was pleasant and glib too.

The pre game "Warm Up Time," and the post-fray "Sports Extra" have built a reputation for plain talk and lots of info over the years. Miss Moran's presence didn't seem to diminish those customs. Actually, it was Ward Wilson's tongue-in-cheek irrascibility that constantly sparked conversation. He and Glickman were full of half-biting exchanges, and although Miss Moran wasn't very hep at starting off a conversation, she was fully capable of handling herself once drawn out. On one occasion she made the queries (but they were from paper) and Wilson made the answers.

Her presence was a nifty angle and should remain so even after the largest share of novelty dissipates itself. She got in a couple of exchanges about tennis, and the one time she seemed to do any real adlib manuevering (to get the gab back on tennis) she made an abrupt swingover from baseball talk. Her diamond chatter itself was okay—the few times the subject came her direction, though she was feeling her way about diamond matters as a result of relative inexperience.

The gal's speaking voice was high but not unpleasant. She was a busy talker as well, but her pronunciation needed brushing; her A's were erratic as she squeezed them together either as a nasal midwesterner might or she stretched them out after fashion of an improper Bostonian. It's a shame that Miss Moran is limited to the hear-only medium. Were it possible for Bertram (Bert Lee) Lebhar, who now belongs to Newark tele station WATV where he recently planned to do (it fell through) a sight-and-sound show of this genre with Glickman and Wilson, to return to his old post at WMGM just for the two Dodger shows, then perhaps Miss Moran could have exchanged with him on tv. He may be a more experienced provocateur but she is prettier. *Art.*

VIEWS OF THE NEWS
With Jim Little; Carlos Romulo, guest
Producer-writer: Little
10 Mins.; Mon.-thru-Fri., 1:10 p.m.
WTAG, Worcester, Mass.

Informal commentary or interview takes up the three time daily 10-minute "Views of the News." The Jim Little package runs at 1:10, at 6:10 and again at 11:10 p.m. A recent edition which featured a vis-a-vis with General Carlos P. Romulo, chairman of the Philippine UN Delegation demonstrated Little's ability to line up important Worcester guests as interviewees, but it also demonstrated the commentator's verbal weaknesses — and demonstrated them most clearly.

First off, the Romulo (who was in town for a dinner appearance) session offered no surprises. At best, the Little written and delivered queries were stock, and perhaps because of that they were offered in the most tasty manner. Little's delivery was dull and wordy. At one point he reiterated a Romulo statement as if he weren't fully sure of its meaning. The impression, upon reflection, seemed due almost entirely to his hesitant, ponderous speech. *Art.*

AFTRA CONVENTION TO SEATTLE IN JULY

Seattle, April 19.

National convention of American Federation of Television and Radio Artists will be held here July 7-10, reports George Peckham, executive secretary for Seattle AFTRA local. Headquarters will be in the Benjamin Franklin hotel.

Robert Ackerley, announcer at KOMO, is general convention chairman, and Gay Evans of Kathleen Peck agency has been named hostess for women's program. Don Courtney, announcer at KIRO, and president of Seattle local, said other committee chairmen and complete program will be announced in next few weeks.

THE JEWS IN GERMANY TODAY
Writer: Helmut Blume
30 Mins.; Thur., (14), 9 p.m.
CBC, from Montreal

This broadcast, consisting largely of material specially tape-recorded in Germany a few weeks ago, was heard over Canadian Broadcasting Corp.'s Dominion Network, carried by private stations across Canada, on its weekly "Feature Story."

After brief backgrounding—in which he said the 25,000 Jews now in Germany were only about 4% of the pre-Nazi number—Helmut Blume of CBC's Montreal staff played a recorded interview with three German Jews living in Berlin. One of them had become British but had returned to see what it was like in Germany. A professional writer and former theatre man, he said he'd received with open arms, and mentioned Fritz Kortner, Elisabeth Bergner and Erwin Piscator as among those "who believe they can find normal cooperation again."

A second, an electrical engineer who had worked in South America then returned, was about to leave for Australia. Though well treated in Germany, he said, "I feel uncomfortable, and so do the Germans I meet.' A third, returned from managing a transport company in Israel because the climate there disagreed with him, said he'd found the restitution office very helpful, and through part of its payment had been able to get started again. He had found the Germans going out of their way to help, and believed "they are badly ashamed of what happened, and strongly wish to reestablish a friendly relationship.".

Dr. Heinz Galinski, a leader in the Jewish community of Berlin, was disappointed with the slowness of restitution, and said, "The government has not taken the necessary steps against anti-Semitism. Former Nazis are again permitted to hold high positions, while the Jewish people have to fight for their existence. Still, the democratic organizations are on our side . . . We are filled with disappointment, yet filled with hope."

Dr. Adolph Reifferscheidt, new German consul in New York, in a talk recorded in Montreal while he was still consul there, said delays in restitution "are due to the tremendous amount of work, not to lack of goodwill . . . The misery brought on by the Nazis has immunized the German people against dictatorship of any sort."

Sol Hayes, director of the Canadian Jewish Congress, asked, "Do German Jews in Canada want to return in the hope of finding a changed Germany? I don't know of any. The closer their connection with Germany the greater their bitterness, and financial restitution does nothing to temper it . . . We can't ignore Germany, though—but the fear is that its moral strength today lies mainly in Chancellor Adenauer, and that, if he should leave, the anti- democratic forces like those of Otto Strasser might gain power."

Blume, summing up, said no Jew could be completely objective, now or in 100 years, "but at least two things are evident: Germans and Jews are now living peacefully side by side; and every Jew in Germany today is a living symbol that Hitler and Hitlerism are dead."

Blume was very calm, and not one of the speakers was impassioned. This was a well-prepared, well-presented public-service program. *Gard.*

John Henry Faulk To Exit N. Y., Back to Texas In Public Affairs Role

After a 10-year hitch in New York, radio-tv humorist John Henry Faulk is turning back to his native Texas to become a veepee of Texas Broadcasting Corp. operating out of Austin, his hometown. Faulk will be public affairs chieftain of KTBC and KTBC-TV, Austin, and KANG-TV, Waco, and will start next month. His public affairs role will not exclude him from on-the-air chores.

Faulk's eastern career in which he made something of a splash for himself has latterly been with WCBS, the Gotham radio key of CBS, and he's been identified with a number of radio-tv network shows, including "Walk a Mile," "Leave It to the Girls," "It's News to Me" and his own program on ABC-TV. He's a grad of the U. of Texas, where he later taught English.

KANSAS CITY ATHLETICS
With Larry Ray, Merl Harmon
SCHLITZ BREWING CO.
KMBC-KFRM, Kansas City

Advent of the major league baseball to Kansas City in the form of the Athletics has meant a hypo for radio all over the area where 40 stations have joined the network originating through KMBC and KFRM. Net covers stations in Missouri, Kansas, Iowa, Nebraska, Arkansas, South Dakota, Oklahoma and Colorado, indicating the extent of the baseball fever that has gripped the midwest.

Doing the play-by-play is the same team of Larry Ray and Merle Harmon which did the origination last year for the K. C. Blues American Association games. Ray is a veteran of a decade or more of play-by-play and is established as a sports "name" in this neck of the woods, while Harmon joined him last season. They split the work all along the line, and are travelling with the team for all-live coverage.

No doubt about Ray's knowledge of the game and players, and it comes over the mike much as if it is a part of him. Harmon, too, is hep enough and capable at the mike, albeit given to excitability unnecessarily at times. Actually there is a considerable contrast in the mike-work of the two men that gives the listener a change of pace.

Behind the broadcast phase of this new sport here is the Schlitz Brewing Co. which paid $1,000,000 for the baseball rights for five years and is in addition buying time on a flock of stations, making a shot in the arm for radio in general out this way.

With the play-by-play as the basis, a new world of "adjacencies" has opened up to radio in the eight-state area, from the peanut whistles to the 50,000 watters. KMBC and KFRM have jumped on that opportunity with a pair of programs by Sam Molen, station's veteran sports director, who has a 10-minute pre-game dope session and a "Major League Baseball Wrapup" for 10 minutes after the game.

All in all there is likely to be radio listening across the midwest the likes of which haven't been seen since the advent of the video sister, with a credit line for Schlitz and the Athletics. *Quin.*

Our thanks.

To the George Foster Peabody Awards Committee, for bestowing on the weekly TV film series,

"INDUSTRY ON PARADE"

The Award for Television National Public Service

And our congratulations . . .

To the National Association of Manufacturers, for whom we have been privileged to produce this program during the past four and a half years. We have yet to find a more congenial, cooperative and understanding group of people for whom to work.

Arthur J. Lodge, Jr.

ARTHUR LODGE PRODUCTIONS, INC.
550 FIFTH AVENUE, NEW YORK
"FILMS FOR TELEVISION AND INDUSTRY"

It's barely possible

we might be

prejudiced, but we think

the VARIETY

Showmanagement Award

demonstrates

again that

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and the Difference is

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Television Chatter

New York

NBC exec veepee **Robert W. Sarnoff** being honored with first annual "Mark of Distinction" citation by Assn. of Advertising Men and Women at Biltmore hotel, N. Y., tomorrow (21) . . . WCBS-TV's **George Skinner** to m.c. Larchmont-Mamaroneck Student Club show April 23 as benefit for teenage centre in Larchmont and on 30th he'll be in Philly's Convention Hall for Nephrosis Foundation show . . . **Ilka Chase** of ABC-TV's "Masquerade Party" to address students of Oklahoma A&M May 12 in Stillwater . . . **Marvin L. Shapiro** named account exec in Chi office of CBS-TV spot sales . . . **Muriel Kirkpatrick's** engagement to **John MacPherson**, a Government lawyer, announced over three days last week on the "Today" show as running gag. She's weather gal and **Dave Garroway's** girl Friday.

Joan Cottingham, formerly with WOR, joined ABC's advertising-promotion department as a writer . . . **Philip Barry Jr.**, son of the playwright, upped to associate producer status under **Herb Brodkin** on the ABC-TV "Elgin Hour" . . . Singer **Dori Brooks** set for a week's booking on WABC-TV's "Entertainment" daytimer, starting Monday (18) . . . **William Kozlenko** doing his second adaptation for "Climax," this time of "The First and the Last" from a short story by John Galsworthy for the April 28 show.

Parke Levy had to delay his vacation-business trip to Europe when a strep throat caught hold last week . . . ABC-TV cited by the National Headliners Club with their annual Headliner Medal for the web's complete coverage of the Army-McCarthy hearings . . . Guild Films adding an office in Minneapolis, with **Marv Lowe** in charge . . . **Bob Block**, publicist with the Dine & Kalmus office, went and got himself engaged—to **Deb Garfunkel**, a research assistant with the Ed Kletter agency . . . **Florence Anglin** and **Jimmy Yoham** slotted into the mast of tonight's (Wed.) "Mr. Citizen" preem on ABC-TV . . . RKO Pathe signed by the Gold Filled Manufacturers Assn. to do a public relations film for the jewelry group . . . **Tom Whitesell**, formerly with MPT Productions, and **Louis deRochemont**, joined Transfilm as production supervisor . . . **Jean Alexander** ankling her commercial-spieling spot for Savarin Coffee (primarily on the Saturday night **Bob Wilson** news show on WRCA-TV) as of April 23, to concentrate on teledramatic chores . . . **Oliver Unger**, exec v.p. of National Telefilm Associates, returned last week from the Coast where he set final details regarding production of the "New Adventures of China Smith" series for NTA syndication . . . **Dorothy Hart**, of the "Pantomime Quiz" panel, set for the lead in the kick-off show in Guild Films' "I Spy" series, which went before the cameras at Parsonnet Studios last week . . . Marion Parsonnet planed for Munich to start directing Guild's "Brother Mark" **Richard Kiley** starrer, which starts rolling April 23 at the Carlton studios in Munich.

"The Strongbox," new **Howard Swiggett** novel (his last year's best-seller), was "The Power & the Prize," sold to CBS-TV for next season's "Studio One" . . . **Red Buttons** among names attending dinner honoring **Dr. Jonas E. Salk** next Tuesday (26) at 94th St. Armory preceding "Polo for Polio" matches . . . Cinematographer **Harold E. Brackett** donning producer's robes to turn out three quarter-hour color films for American Airlines as the first of a series of 13 for free tv distributions . . . **Clair McCullough**, prez of WGAL-TV in Lancaster, off Friday (22) for Europe with his wife for a tour through England, France, etc., a long postponed trip for them . . . **Norman Land**, vet Ziv account exec, upped to account exec for Ziv's International Division. He'll headquarter in New York but spend several months of the year abroad . . . Tele actor **Kenneth Dobbs** joins **Ben Gazarra** and **Mildred Dunnock** of the "Cat on a Hot Tin Roof" cast in a special reading of "Death of a Salesman," with author **Arthur Miller** directing, Sunday (24) at the 92d St. "Y" . . . **Jim** and **Marion Jordan** (Fibber & Molly) due in New York in June on their way to Europe for a vacation . . . **Hal Holbrook** set for the lead in tonight's (Wed.) preem of "Mr. Citizen" on ABC-TV.

Jay A. Whalen into Petry station reps tv promotion department . . . **Duncan MacDonald**, femme producer, patted her sex on the back Monday (18) in a Philly speech before the Electrical Women's Round Table with "the woman commentator on television is the greatest sales personality in the U. S. today" . . . After the DuMont "electronicam" demonstration was over last Thursday (14) ex-NBC'ers **Ted Cott** and **Bill Fineshriber** were a conspicuous duo conversing in the otherwise empty bleachers . . . **Bill Deming** ankled Filmcraft as v.p. to produce a "Calamity Clinic," vidfilm participation show for distaffers . . . Adam Young reps signed on **Charles (Chuck) Christianson** as boss of the San Francisco office . . . **Jane Pickens**, at Sabbath cocktailery for her, made an honorary member of sorority Zeta Tau Alpha . . . **Allen (Duke) Ducovny**, radio-tv factotum at D'Arcy, to Coast on biz . . . **Alex Gottlieb**, "Dear Phoebe" producer, in today (Wed.) for huddles.

Chicago

Jack Danielson added to Atlas Film veep **Norm Lindquist's** tv sales staff . . . **Mary Kay** and **Johnny Stearns** in over the weekend on a U. S. Steel mission . . . Singer-pianist **Buddy Charles** signed on with **Tom Duggan's** WBKB daytimer . . . Lyon & Healy bought into **Ron Terry's** Tuesday and Wednesday night deejay spreads on WGN-TV . . . WNBQ film supervisor **Isabelle Cooney** vacationing in Florida and Chi NBC-TV casting chief **Helen Carey** dittoing in Arizona . . . General Foods taking a 10-week ride on **Len O'Connor's** WNBQ news squibs in the morning "Today" strip . . . **Pat Scot** and **Len Dresslar**, featured vocalists on WBBM-TV's "In Town Tonight," inked new term pacts with CBS o&o . . . **Angel Casey** subbing for **Art Hern** on his WBKB "Pied Piper" show while he and family head south for a couple of weeks . . . **Kenny Bowers** being groomed to take over as host of WNBQ's "Close Up" when **Howard Miller's** pact runs out in June.

Webb

Continued from page 32

touched the foreign market, reruns having been sold only in Canada thus far," the producer-star said.

"Lucy" has been on tv four years, was the situation comedy which started an entire industry-wide trend because of its success. It's held the top spot since going on tv. Arnaz said when "Lucy" began there were many less tv sets in the U. S., and that consequently many of the vidpix will be first-run to quite a number of viewers.

As for Webb, he pointed out "Dragnet" has been on radio six years, that when the tv pact ends in two years, there will be 195 vidpix canned, and said "we have covered every phase of police work several times, and after you have done a property for so long a time you have exhausted it. But I think the series would benefit if we had Sgt. Friday promoted, say, to lieutenant, and attention then focused on another actor partnered with Ben Alexander.

"You are limited by format. Still you are morally obligated to the viewer to provide good entertainment. But you must be careful you also don't provide boredom and dullness after a time. I am grateful for the support our show has been given, but I feel the series would be better with another actor in the lead.

"I've made a few bad ones. It's like a writer writing the same book over and over again. If it affects me this way, it's bound to affect the viewer. Our mail recently has been increasingly critical, and they tell us to put in more excitement, put in more sex, and so on. In the first years they were rarely critical. Now they write in and are critical and picayune.

"I feel a new face in the lead would freshen it up. I would come back in from time to time, but attention should be centered on another actor," Webb said.

Producer-director-star said he has 55 more "Dragnets" to go on his pact. If the sponsor okays his exiting the series, he would begin the televersion of "Kelly" probably in June of 1956.

From The Production Centres

Continued from page 28

program . . . **Bob DeHaven**, one of WCCO's top personalities, and the wife vacationing in the South . . . Skelly Oil bankrolling "City Detective" and Italian Swiss Colony Wine and Self Storing Window Co. doing same, alternately, for "Follow That Man" on KSTP-TV, both being new shows for the station. Italian Swiss alternately with Nacchi Sewing Machine Co. also inked for sponsorship of "Racket Squad" on KSTP-TV . . . Morning Tribune tv-radio columnist **Will Jones** confined to his home by illness and his usual column missing most of week . . . FCC has approved Hills Broadcasting Co.'s application to establish Watertown, S. D., tv station to serve Watertown-Huron-Aberdeen territory. Company is a subsidiary of Mid Continent Broadcasting Co. which operates KELO-TV at Sioux Falls, S. D. . . . With time change, April 25, KSTP-TV will be able to carry only one-half of the NBC midnight **Steve Allen** show, "Tonight," three nights a week. Late evening movies will fill the void.

IN PITTSBURGH . . .

Peter Thornton has resigned as publicity director of WENS . . . **Raymond Ruff**, of Oklahoma City, where he was with KOMA for 16 years and more recently with KTQV as sales manager, is KDKA's new time salesman . . . **Roger McGovern**, formerly of Channel 16, has joined the WMCK announcing staff . . . **Michael A. Marlow**, one-time WWSW announcer, is now producing the "Capitol Cloakroom" series in Washington for CBS-Radio . . . **Aneurin Bodycombe**, long-time KDKA organist, and his wife celebrated their silver wedding anni . . . **Edward J. Young** is leaving director's berth at KDKA-TV to become veep of Advertising Syndicate of America, where he'll be in charge of production for the Wilkens Jewelry Co.'s tv shows, daily EZC Ranch Gals program and weekly "Amateur Hour." Young replaces **Pete Barker**, who's going overseas for U.S. Information Service . . . **Hank Stohl** has given up the presidency of the KDKA-TV Club because of pressure of duties.

IN DETROIT . . .

A "Send Salk a Dime" campaign was launched last week by Ann Arbor station WPAG-TV to express thanks to Dr. Jonas E. Salk, polio vaccine developer . . . Increased percentage in radio billings for first quarter of '55 in national and local sales was 69.9% over the same quarter a year ago. National spots were up 24.8% and local billings were up 77.6% . . . **Kathleen N. Lardie**, director of radio education for Detroit public schools and manager of WDTR, received an award from Ohio State U. of contributions in developing educational broadcasting . . . WWJ-TV will inaugurate April 25 "After Allen," a midnight variety show featuring **Sammy Dibert**, Detroit raconteur and musician; songstress **Janie Palmer**; **Earl Stuart** and the WWJ-TV orch and guest stars . . . WXYZ-TV will begin Sunday (24) a new series of "Little Rascals" films with youngsters invited to studio for on-camera lunch between scenes in movie.

IN BOSTON . . .

WBZ-TV has been chosen for the coveted National Headliners Club Award for its coverage of the 1954 "twin hurricanes," Carol and Edna, and for the stations "comprehensive and general excellence in photography and editing of the story of the year's two worst hurricanes." . . . **Jerry Howard**, formerly of Jerry & Sky team, returned to his previous deejay trick at WBZ Monday (18) broadcasting from midnight to 5:15 a.m. daily as WBZ-WBZA renewed all night 'live' radio operations. . .Since "Damn Yankees" opened at the Shubert, deejays have been hard pressed to avoid using "damn" over the airwaves. They've improvised "durn," "darn," "eternal" and "infernal". . .Pilgrim Theatre, Boston, will televise on closed circuit theatre network the Marciano-Cockell heavyweight championship fight May 16. . **Ken Malden**, ex-WDA Boston deejay, started Monday (18) at WABI, Bangor, Me. . . . Consternation struck **Marie Houlihan's** office at WEEI, CBS outlet, when the p.r. femme found there were no photos of the Mariners available when the **Arthur Godfrey** firing hassle broke.

IN PHILADELPHIA . . .

Donald W. Thornburgh, president and general manager of WCAU taking week's vacation at Hot Springs, Virginia (15-22). . **Dave Taylor**, KYW producer will have historical novel, "Farewell to Valley Forge" published by Lippincott, in August. . **Joseph L. Tinney**, executive v.p. of WCAU, acting as radio and tv chairman for ARMED Forces Week and the National Resources Council. . **Frank Trombetta** marks up 25 years with WDAS' Italian program. . **Maurice Finkel** returns to WFIL-TV in the newsreel dep't, after two year hitch in Army. . **Jinx Falkenburg** and **Tex McCrary** in (16) for Wanamaker fashion show. . **Betty Ann Grove**, chirper on "Big Payoff," made the rounds of diskers. . . Lee Stewart and his WDEL-TV (Wilmington) "Dance Party, booked for the Brookline Ballroom Tuesdays.

Chi Educational TV Closer to Reality As CBS Gifts Equipment

Chicago, April 19.

Chi's educational station, WTTW, moved a big step nearer to getting on the air when CBS last week turned over a batch of equipment to the non-commercial station. CBS last fall shelled out $575,000 to Zenith Radio for the tele gear as part of the settlement of the manufacturing firm's claims on Channel 2 which the network earlier had bought from the Balaban & Katz theatre chain as a byproduct of the ABC-United Paramount Theatres merger.

Equipment, which Zenith had used for experimental purposes and which CBS used as standby gear, includes the transmitter and antenna atop the Field Bldg., as well as the lease on the site.

Station, under the exec directorship of John W. Taylor, is shooting for a fall preem. CETA, comprised of the major Chi-area educational and cultural institutions, is conducting a continuing fund raising campaign with a total of $815,000 raised to date. Next goal is another $365,000 which is calculated as WTTW's operating costs for 1956.

Troy—Leo McDevitt is a new WTRY announcer, having joined the staff from WPTR in Albany.

"Dr. I.Q."

Just As It Did In Radio . . . .

DR. I. Q. (now available for t.v.)

Can Become One of

TELEVISION'S GREATEST QUIZ SHOWS!

Represented by M.C.A.

LEE SEGALL
Shadywood Lane
Dallas, Texas

LOOKING FOR ACTION?

SIGN UP WITH "MR. ACTION" HIMSELF!

"DOUGLAS FAIRBANKS JR. PRESENTS"

YOU'LL GET ACTION ON THE TV SCREEN... ACTION IN YOUR SALES!

A NEW HIT FROM ABC FILM SYNDICATION, INC.

The hottest *new* TV film show you can buy! There are 78 films all told, with Fairbanks himself as your host-producer for every show...*and* star of one out of every four. And does he do things for *sales?* Just ask his satisfied sponsors . . . they're not hard to find!

OTHER TOP TV FROM ABC FILM SYNDICATION, INC.

RACKET SQUAD
PASSPORT TO DANGER
THE PLAYHOUSE
KIERAN'S KALEIDOSCOPE

RHEINGOLD SPONSORS FAIRBANKS 3rd YEAR IN ROW

Rheingold Beer is currently in its third successive year of regional sponsorship of "Douglas Fairbanks Jr. Presents." And if that sounds like a success story... it is!

VARIETY SHOWS FAIRBANKS TOP-RATED AGAIN

Variety's ARB Film Chart of February 9, 1955, shows "Douglas Fairbanks Jr. Presents" on top again in New York with a hefty 20.0 rating, 43% share-of-audience. *Average ARB rating for 1954: 18.5.*

FAIRBANKS FILMS WIN BILLBOARD AWARD

Billboard's Second Annual TV Award goes to "Douglas Fairbanks Jr. Presents" as the best non-network dramatic film show of the year.

ABC FILM SYNDICATION, INC.

7 West 66th Street, New York, N.Y.
SUsquehanna 7-5000

CHICAGO—*ANdover 3-0800* • ATLANTA—*ATwood 3885* • HOLLYWOOD—*HOllywood 2-3141* • DALLAS—*RAndolph 6302*

Matty Fox Unloads Catalog Of 700 Feature Pix to Walter Mack

Matty Fox cut loose still another chunk of his telepix holdings over the weekend by selling his ownership and leaseholds on all his feature films outright to another w.k. financial whiz kid, Walter S. Mack. Under the deal, Mack's C & C Super Corp. (Cantrell & Cochran, makers of the canned soft drinks) bought Fox's Western Television Inc., the Motion Pictures for Television subsidiary company that holds the 700-odd features which MPTV has sold to television since 1951.

Mack, the former Pepsi-Cola topper, brought up all the Western stock outright, and along with it some $8-$10,000,000 worth of spot announcement time on stations all over the country which Fox had accumulated under "barter" deals with stations. C & C will use the time over a period of "several years" to plug its canned drinks, with the spots probably enough to carry C & C's television ad campaign by themselves. However, C & C may in turn sell a portion of the spots to other non-competitive companies. Deal marks a sort of "diversification in reverse," with a straight industrial firm entering the show biz field at a time when entertainment companies have been acquiring straight industrial holdings.

Deal in no way affects Guild Films, which is handling distribution on all the features under an arrangement made last fall with Fox, except to increase Guild's liquid assets by nearly $1,000,000 over the next few years. Under the distribution arrangement, made with both MPTV and Western, Guild controls sales rights to the spots, and therefore gets its regular distribution fee as C & C takes them up. With over $8,000,000 worth of spot time available, Guild will get nearly $1,000,000, since the C & C takeover is still tantamount to a sale under the legalities of the Guild-MPTV arrangement. Otherwise, Guild's position is undisturbed as distributor, since its contracts call for distribution of the pix for western, regardless of who owns it.

For Fox, the sale of Western means a still greater lessening of his television holdings. He broke up his syndicated distribution setup early last fall by handing all his product over to UM&M, then disposed of the last vestiges of his once-huge distribution setup by transferring the features and his bookers, salesmen and accountants to Guild. He held onto distribution of the Walter Lantz cartoons and continued as a "releasing" company for new product, financing and owning them and handing them out for distribution. He'll continue on with Western as head of the Western Television division of C & C and additionally will be active in management of the soft drink company as well. He'll continue on with Western as head of the Western Television division of C & C and additionally will be active in management to the soft drink company as well. He'll continue with his other holdings also, which include a directorship in United Artists and sole owner of the world rights to Skiatron.

CBS 7:30 Lineup

Continued from page 29

Ranger." He declared that Arthur Godfrey was way off on his Wednesday show, in both half-hour segments even though "Disneyland" is through at 8:30 and Godfrey is then going into his last half.

Marshall urged stations to latch on to Douglas Edwards' newscasts in the switch to 7:15, that outlets adjust local skeds accordingly, while reasoning that some stations would prefer to slot Edwards at 6:45, as many have expressed a wish to do.

Van Volkenburg said that affiliates would have opportunity to have their say at the station managers' meeting May 19-20 and that current Edwards sponsors have expressed a willingness to "go along" with the new time provided there were satisfactory station clearances, urging affils to make such clearances.

Crime Doesn't Pay

Continued from page 27

Andy Music Hall" and "Wendy Warren & the News."

Hamm Brewing underwrites 10 five-minute sportscasts weekly on midwest and mountain zone pickup. It's "Hamm's Scoreboard," with Joe Foss handling the bulletins out of Chicago. Series will be serviced to the whole network and be sold on stations not bought by regional Hamm to clients under the web's special facilities plan. Corn Products takes a third segment cross-the-board of "Wendy Warren." Procter & Gamble has the other portions.

Live Animation

Continued from page 27

abstractions. Mobilux, for shooting of animated commercials, is far cheaper than the ordinary animation processes, since the painstaking and cost-consuming frame-by-frame photography is eliminated. Equally a cost factor is its use in live television, where the need for film for animation is eliminated. Hoppes, who developed the process while in England (they did several animated live ballets for the BBC there), hope also to extend its use into the tele dramatic field via a show employing a cast of the animated figures. They're talking to Burr Tillstrom about such a project.

TV Webs To Film

Continued from page 31

ing dispatched from N. Y. last week to survey the plants and facilities to make ready for the fall start. In return for NABET's waiver of its filming rights in the network studios, both NBC and ABC are said to have made certain concessions on the wage level, pension funds and other union advantages. Heretofore, only NABET cameramen could operate in the studios, which barred IA motion picture lensers from entering that jurisdiction. Under terms of the contract signed last week, NABET relinquished its control over film and will now be concerned only with live production.

First move by ABC will bring Danny Thomas and "Ozzie and Harriet" into the net's Television Center for filming in the fall. Others will be added as programs are developed and sold. A network spokesman said that a tremendous saving will be achieved by filming their own shows instead of subletting them to indie producers on rental lots. ABC has had a tieup with Hal Roach Jr. for facilities and NBC has used various rental lots. CBS has cast its lot mainly with Desilu Productions.

While Hollywood will do most of the filming, N. Y. is making a determined effort to cut in on the growing trend to spooled production by building up its own facilities. Due to union restrictions, CBS was forced to use the DuMont studio in Manhattan for the filming of the Phil Silvers series, having completed 13 episodes.

Fight Behind Fights

Continued from page 31

stanza, says Rodriguez will be slated for a return match soon.

Although Rodriguez' April 14 battle was canceled, Carpenter wrote to the California State Athletic Commission, and his fighter now has a May 12 Los Angeles bout.

When the show was first announced, it was indicated to the International Boxing Guild of Ohio, composed of many trainers in this area, that the New York headquarters of the guild did not approve of studio fights, but many fight managers here view it as one of the steady means of income to their battlers. Attempts were made by Spero, producer of the stanzas, and local Guild officers, to reach an agreement, but without results.

WEWS, meanwhile, is continuing to schedule the bouts with full approval of the sponsor, POC.

BOB MONROE NAMED VICE HAUSER AT MBS

A surprise move by Mutual's exec v.p. Jack Poor gave ex-independent radio-tv packager Robert Monroe the network program vicepresidency. The new program chief, taking over at once, replaces Burt Hauser, who's held the job for about two months.

Monroe will also handle programming of WOR, the General Teleradio station in N. Y. which feeds the network. It's believed the first time a network program chief also bossed local program operations. Incidentally, since Larry Menkin left WOR, a program head has not been used.

Hauser before his program job was veep in charge of co-op programming until it slipped in network importance. Last July, while still heading the co-op department, he was also given the job of handling the network "development department." He reassumes as boss of the latter post, which, essentially, is expected to concern subsidiary rights on merchandising, including the "Baseball Almanac."

Boston — Boston U. and radio indie WEEI have teamed on $1,000 scholarship for a four-year course in broadcasting. The station is giving the coin for a highschooler with a "high academic standing and a record of participation in speech and dramatics."

TV Is a Summertime Thing

Continued from page 29

plus probably Kleenex money sharing the burden in latter company's uptrend during the warm months. Imogene Coca is relieved by "Musical Chairs" for the three underwriters.

Night-By-Night Scorecard

Holding fast are: Sunday—"Meet the Press," Roy Rogers and Philco-Goodyear "TV Playhouse." Colgate "Comedy Hour" goes Paramount-York (Productions (Martin & Lewis) pix as of June 12 and through next season (see separate story).

Monday—John C. Swayze cross-the-7:45-board; Robert Montgomery dramatics in summer dress for Johnson's Wax and with Schick in for an alternating pitch with plays, but not necessarily mated to the Montgomery format.

Tuesday — "Truth or Consequences" stet for Lorillard (Old Gold); Wednesday — "My Little Margie" for Scott Paper and "TV Theatre" for Kraft; Thursday—Borden's "Justice," "Ford Theatre" and "Lux Video"; Friday — "Big Story" winds July 8, then in goes a film replacement for same sponsors; Saturday — Jimmy Durante and Donald O'Connor cellulold for Texaco and "So This Is Hollywood" vidpix probably sticking it out for Toni. Latter will probably also join Associated Products (Five Day Pads) on the Tuesday at 8:30 "Arthur Murray Party"; same night (9:30), General Electric has contracted for the time but no program set as yet. "Hit Parade" gives way to an unnamed show under American Tobacco and Hudnut auspices (Ann Sothern's "Private Secretary" has been the hiatus grabber the last couple of years). "Captain Gallant" continues for Heinz on Sundays at 5:30, and up ahead, "Out on the Farm" does summer duty for Hallmark's "Hall of Fame."

CBS Sked

In comparison, CBS-TV's summer blueprint on the commercial side is nebulous at this point. The "Sunday Lucy Show" already has been launched with Lehn & Fink backing as has "Appointment With Adventure" for Kent Cigs. Other known Sabbath components: "Toast of Town" stays, as usual; General Electric, reruns; Bristol-Myers, an Alfred Hitchcock series in the "Stage 7" slot; "Lassie" will probably ride through for Campbell, with "Private Secretary" reprises for the Jack Benny-Ann Sothern rotator; no word on "You Are There," but "What's My Line" holds.

New on Monday (and daily) are Julius LaRosa at 7:45 as a sustainer (so far) for the Como-Stafford-Froman rotation; "Those Whiting Girls" in the "Lucy" berth and "Ethel & Albert" for "December Bride" and "Studio One" going into its usual strawhat edition. Tuesday's fresh items are "The $64,000 Question" in the "Danger" zone and "The Search" sustaining it for "See It Now." On Wednesday, GE moves in at 10 o'clock with dramatics starting June 1 and U. S. Steel will join up in July and ride through the '55-'56 semester. Thursday, "Four Star Playhouse" will front old and new film product; Friday, "Pantomime Quiz" for "Mama" under General Foods, and Stan Kenton's "Music 1955" sustainer batting for "Person to Person"; Saturday, Jackie Gleason masterminding the 8 to 9 time with name orchs as the lure; "Two for the Money" stays for Old Gold but Herb Shriner takes a rest; and "Damon Runyon Theatre" was launched last week with the Anheuser-Busch Budweiser imprint.

At ABC-TV, the summertime picture hasn't even begun to materialize. Sponsor picture hasn't cleared up to the point where the program department can plan summer replacements, and until the web knows exactly which bankrollers are staying and which will hiatus, it's not making any moves. Earliest estimate on completion of summertime plans is sometime towards the end of next week.

Ziv

Continued from page 31

ing our advertisers to use our medium with greater effectiveness."

Ziv lashed out at the industry at the same time that he revealed that Ziv Television's first quarter sales for 1955 have jumped 32% over those for the same period last year. The improvement he said, stands as a "challenge as well as an achievement." Ziv said that his company is planning several steps to improve its telefilm quality. One was the purchase of the American National studios on the Coast. Ziv is planning the organization of an editorial staff, as a means of driving for new scripts and program ideas, is building its technical department and is taking steps to encourage writers and directors as a means of upping the quality of its shows, he said.

No Free Time

Continued from page 31

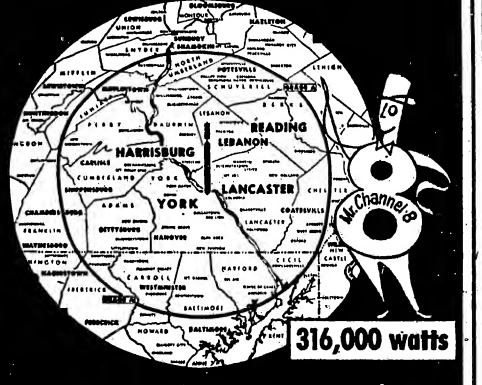
office. Sen. Carl T. Curtis (R.-Neb.) remarked, "I share your feelings about free time."

Democratic National Committee chairman Paul Butler recently asked the subcommittee to consider giving "reasonable and equal" amounts of radio and tv time free to each party in a Presidential election. FCCommissioner Frieda Hennock has urged adoption of a Senate resolution calling on the FCC to require free time during camaigns.

Alexander Heard, professor of political science at North Carolina U., urged the subcommittee to provide "responsible political competitors" with "balanced and limited access to radio and tv time, either at reduced cost or at no cost to themselves." Under questioning, he suggested that stations might be subsidized for the time allotted.

Neil Staebler, chairman of the Michigan Democratic State Committee, advocated that ceilings be imposed only on expenditures for radio, tv and newspaper media.

GILT-EDGED!



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28th consecutive month

during which more people

watched WTOP-TV than

any other television station

in Washington.*

WTOP-TV
at Broadcast House
Washington, D. C.

Represented Nationally by CBS-TV Spot Sales

*Telepulse, December, 1952—March, 1955

Tele Followup Comment

Continued from page 30

mitted to his father that he had been brought to the point where he would have done anything for a blanket and three hours of sleep. His father, in turn, put the agonized question: "Why didn't you die an honorable death in action?" Said Thompson: "What's cowardice in one man is collapse in another." The prosecutor argued that, despite any alleviating factors, acquitting Thompson would limit the courage of others in the future. The defense urged the court to judge the defendant in terms of camp values, not those of the courtroom.

All of which jelled into a good pro-and-con conversation piece. It could have been more than that. Alex Segal directed with a view to simplicity and authenticity. Best argument of 'em all was that of the Army chaplain's. "The guilt of Maj. Hall," he said, "is really the guilt of men who allow such prison camps to exist in the first place."

Hift.

The gimmick of using a two-headed moderator, in the persons of Bob (Elliott) & Ray (Goulding) on the ABC-TV quizzer, "The Name's The Same," isn't giving this show much of a hypo. In their own spot, Bob & Ray can be very smart humorists, but a quiz show of this type is not their metier. On their preem show, their awkwardness was definitely felt and their scope for satire was severely constricted by the overall format.

This major burden of this show falls on the panel which is required to guess the names of guests whose monickers are identical with noted persons. This variation of "20 Questions" rarely produced anything sparkling even though the panel was composed of such slick gabbers as Audrey Meadows, Roger Price, Walter Slezak and Laraine Day who'll be a regular for the next month.

The first guest Monday night was Jack Benny's daughter and the panelists waited to guess her name until they gotten in some very fancy plugs for Benny. Another guest was Rhonda Fleming and the panel was supposed to guess that she wanted to give Bob Ray a "big kiss" on their debut. The line of questioning produced some obvious double entendres which caused some obvious embarrassment on the part of Bob & Ray. Another guest's name was I. Tickle and what the panel could do with that was not surprising. The final guest was an eight-year-old named Laraine Day. The plugs for the Ralston product, incidentally, were handled with a neat light touch by Lee Goodman.

Herm.

Talent was abundant and movement spirited on Sunday's (17) Colgate Comedy Hour but there seemed to be a lack of spark to keep the show consistently ignited. Some of the acts and sketches failed to measure up with other elements that kept the entertainment level from sagging. Laughs were in good supply and the music tuneful, but slow routines at times snagged the pace.

Edgar Bergen dropped in with Charlie McCarthy and Mortimer Snerd to account for much of the merriment but a long airline sketch was burdened with too much dialog to make it palatable. Charlie's love scene with Leigh Snowden didn't come up to its potential although the femme guestar did well with her lines—without the wiggly walk. The exposure, however, should revive fresh tv interest in the ventriloquist.

Sue Carson, in her videbut, proved an excellent mimic and her impressions of singers delightfully humorous. She's definitely a new threat to the growing crop of comediennes. The Trenier Twins rocked and rolled with vigorous rhythm and their dancing gave the stage a hotfoot. Ronnie Graham failed to get many laughs with his skin-diving bit. Both he and his material need sharpening. Gordon MacRae, the singing host, scored with his vocals and kept the show moving with his integration of the acts.

UI got a film plug for "Ain't Misbehavin'" for sending over Miss Snowden, who doesn't appear in the picture. The usual winning parlay of Joe Santley, producer, and Mannie Manheim, scripter, provided the show with the basic ingredients in capable manner.

Helm.

Deejay's 4G

Continued from page 26

the New York NBC brass but nothing materialized.

For the past couple of years, Miller has had his sights set on a network exposure and his new CBS deal assures him of at least an AM national ride. CBS veep H. Leslie Atlass has already lined up the P. K. Wrigley gum firm as a sponsor for either a weekly half-hour or a daily strip on CBS radio web. Also in the offing is a network tv audition with a kine to be cut within the next couple of weeks.

Meanwhile, his Friday night WBBM-TV disk-interview show will continue as is with a second night promised. One of the hardest working deejays on the local scene, the sheer scope of Miller's local radio-tv exposure has made him a top Windy City personality, especially with the disk-buying teenagers. Besides his daily and weekly tv shows, he works a 90-minute morning show starting at 6:30 on WIND and a nightly half-hour at 10 on WMAQ.

Zenith

Continued from page 29

stroy their present domination and control," McDonald called for the various governmental agencies to ascertain whether this action is illegal and contrary to the public interest.

Levey's Blast

National Assn. of Radio & TV Broadcasters' thumbs down on toll-tv was denounced in sharp terms last week by Arthur Levey, prez of Skiatron, who said it showed "a deplorable lack of courage and foresight."

With programs' cost up, and loud demands for better shows, "the action of the NARTB television board violates not only the dictates of good sense and good economics but ignores a basic American principle—free enterprise and free competition."

Levey suggested that a public referendum may eventually have to be taken to establish the audience's feeling on the toll-tv issue. "Subscription tv will come, whether NARTB likes it or not, because it represents a vital and fundamental solution to the pressing economic problems currently besetting the tv industry.

"In taking a stand against toll-tv, the NARTB has shirked one of its primary responsibilities, that is to serve the public by bringing it the best entertainment to be had. Only by gaining its own boxoffice in the living room of the nation can television ever hope to fulfill its total responsibilities," Levey maintained.

DuMont

Continued from page 26

time charges) for the first time, as added clearance inducement.

DuMont said a key clearance problem, until the official formulation of "down with the old" planning, was poor quality kines. (Even the popular Bishop Sheen show was rejected in spots due to poor kine quality.) In this regard, Bergmann said that two-thirds of the web's affil time was via kinescope, and, since kines were a chief block to time clearance, asked why not just go film and improve quality. It can be done for just as little, it was declared.

When affils still hold out prime time, the film program deal will further allow DuMont to take fringe time. Thus, it'll almost be a national spot sales org, in reality, competing directly with vidfilm syndicators.

300 Witness Unveiling

A great deal has been discussed about the "electronicam" machinery per se. A highly-placed tv film (and live) producer-director wanted camera for his shows. At the time approached by the press, he had made no direct overtures to DuMont, but he was convinced that the live and film camera was more rapid and money-saving than any standard production operation. There were several agency execs out of the crowd of over 300 people watching the "electronicam" unveiling who were inclined to agree with the producer.

The DuMont camera is not revolutionary. Several weeks ago, McCadden Corp. (the Burns & Allen outfit) announced a "dual-purpose camera which will simultaneously photograph a show for live television and record it on film" by use of a common lense for both operations. Since Dr. Allen DuMont said he definitely will make his advance available to other producers, McCadden will become his competitor — either in rentals or through sale of machines. But as far as the network operation, DuMont is believed to have a decided advantage over producers who rent or buy either his camera or McCadden's, since the producer will additionally have to rent space and other facilities which DuMont already possesses.

Dr. DuMont says that there is strong potential for sale or rental of the "electronicam" to other fields, chief among them is the tv film commercial field. The invention allows for continuous filming, unlike conventional film cameras, by using live television monitoring and shooting techniques. It also is supposed to eliminate the need for focusing before each film shot. There are editing and cutting advantages said to be extant too. And, among other things, the camera will shoot in color as well as b&w. This could save no end of time and coin over present film commercial production. The same advantages might apply to other fields; educational (DuMont mentioned this to leave the way open for a publicized series, conceived by scribe Max Wylie and using college profs) and industrial filmization; possibly even feature picture making, or any other area that uses film.

DuMont intends setting up a separate corporate subdivision to handle the "electronicam," it has been reported. And understood to be first in line for consideration as division head is Jim Caddigan, currently network program chief.

There's a possibility a decision on the new structure will be made in a DuMont board meeting slated for today (Wed.). In event of establishment, the "electronicam" division will be operated for sale or rental of the machine, just as does the tube or transmitter divisions.

Jefferson City—Donald Hugh Fleming, who just completed his 12th year with the Fred Waring Glee Club, will join the staff of KRCG-TV here later this month. He will have special talent programs on KRCG, according to station owner and general manager, Mrs. Betty Handy.

Storer Analyzes UHF

Washington, April 19.

Here's Storer Broadcasting Co.'s analysis of the UHF problem: "Actual operating experience throughout the country demonstrates conclusively that the fundamental and basic UHF problem is to achieve advertiser acceptance of the UHF service as a satisfactory advertising medium. The other principal UHF problems—insufficient revenues, lack of network programs, need for receiver conversions—all contribute to, and result from, the fundamental problem—lack of advertiser acceptance of the service.

"The UHF service is doomed to failure unless a means is found immediately to grant UHF stations on the air a sufficient opportunity and time, on a fairly widespread scale, to prove-out the worth of UHF as an advertising medium. Immediate area deintermixture is the only feasible solution to the basic UHF problem. UHF stations must operate in UHF-only cities or areas to be given a fair opportunity to demonstrate the worth of the UHF service. Competition from even one VHF station located in the same market wil make it virtually impossible for the UHF stations to demonstrate to the advertisers and agencies that the UHF service can provide an advertising service which is comparable to that provided by the VHF service.

"In summary, the basic UHF problem—selling the advertiser on the UHF service as a satisfactory advertising medium—can be solved only by immediate adoption by the Commission of the policy of area deintermixture. The purpose of this policy should be to establish strong UHF-only centers in a number of major markets, markets which are important to the advertiser and in which the success of UHF as a selling medium will convert the thinking of advertisers generally to accept the UHF service.

"If about 100 UHF stations are enabled to operate for a period of years in a number of important markets, without VHF competition, these UHF stations will have the opportunity to establish the fact that UHF can be a successful and effective advertising medium. The prejudice against UHF will be broken down. Thereafter, as the need for additional stations develops in other markets, more UHF stations will be able to commence operations, filling out the Commission's table of tv assignments throughout the country, without the insuperable obstacles of advertiser non-acceptance."

Storer

Continued from page 28

ing UHF stations," the petition asserted, "is merely continued, an additional net decline of 30 operating stations will occur in the balance of the year, leaving only 80 UHF stations in operation at the yearend. If, however, the Commission continues to grant VHF stations in areas where UHF stations are now in operation, it is clear that the UHF stations will lose network affiliations and be forced to discontinue operation at an accelerated rate, resulting in practically 100% extinction of UHF stations in intermixed markets within the next 12 months."

Storer's Miami proposal was the most sweeping deintermixture plan yet submitted, going far beyond any of the all-UHF or all-VHF schemes filed with the Commission since it called for comments three weeks ago on reallocation of channels in Hartford, Conn., Evansville, Ind., Madison, Wis., and Peoria, Ill.

The plan would require the only VHF station in Miami, WTVJ (owned by Wometco theatres), to accept a UHF instead of its VHF channel. It would also require that proceedings on the two VHF channels in contest be stayed and that one UHF channel be assigned in place of the two V's. Additional U's could be made available if wanted, but the area, said Storer, cannot support more than four stations, VHF or UHF.

The expense to WTVJ in changing to UHF, Storer estimated, would be only $80,000 (after tax deductions and sale of VHF equipment) and "should be weighed against the benefit to the public generally in Miami, and on a nationwide basis." The cost would be less than what WTVJ is understood to be currently earning in two months, petition declared.

Storer recognized that a shift of WTVJ to UHF would require nearly half of the set owners in the area to convert. But this investment, company argued, "will be no greater than that which would be lost by the 51.5% who have purchased sets that can receive UHF, a loss which will immediately occur if WITV (in Fort Lauderdale) and WGBS-TV (Storer's station) shut down, which they will be forced to do if this petition is not granted."

Another UHF'er Folds

Des Moines, April 19.

Television station KGTV ceased operations on April 15. UHF station operated on Channel 17.

In making the announcement from Eau Claire, Wis., where he manages another television station, manager Leo Howard said the "public supported us" in bringing a UHF station to Des Moines, but the station was never able to get a "full complement" of network shows. Last month it canceled the network shows it had.

MARTIN STONE, TPA IN MERCHANDISE TIE

Martin Stone, head of the Kagran Corp. ("Howdy Doody") until NBC bought the company and its assets outright, is expanding his new indie merchandising operation with the addition of seven Television Programs of America telefilm shows. Stone, who already has tied Jackie Gleason to a merchandising pact, will handle the merchandising activities for TPA's "Lassie," "Captain Gallant," "Ellery Queen" and the upcoming "Count of Monte Cristo," "Leather Stockings Tales," "Tugboat Annie" and a still untitled animal series.

TPA apparently will continue to handle merchandising on its most widely exploited show, "Ramar of the Jungle," but the Stone deal gives the latter exclusive merchandising on all other TPA present and upcoming properties. Stone will also handle all endorsements, personal appearances and promotions on the shows and their stars. He was given the booking assignment for p.a.'s for "Lassie" a week ago.

Storm Kayoes WALA-TV

Mobile, April 19.

That old adage about lightning never striking twice in the same place did a brody during the 14-inch rainfall and windstorm that swept the Deep South.

Private power plant which supplies WALA-TV, Mobile, was struck by lightning three days in a row knocking the tv station off the air for periods averaging close to six hours each.

I would like to thank all the artists who voted me the covefed

MOJO

for the third consecutive time, thereby awarding me permanent possessi

I am deeply touched,

CY HARRICE

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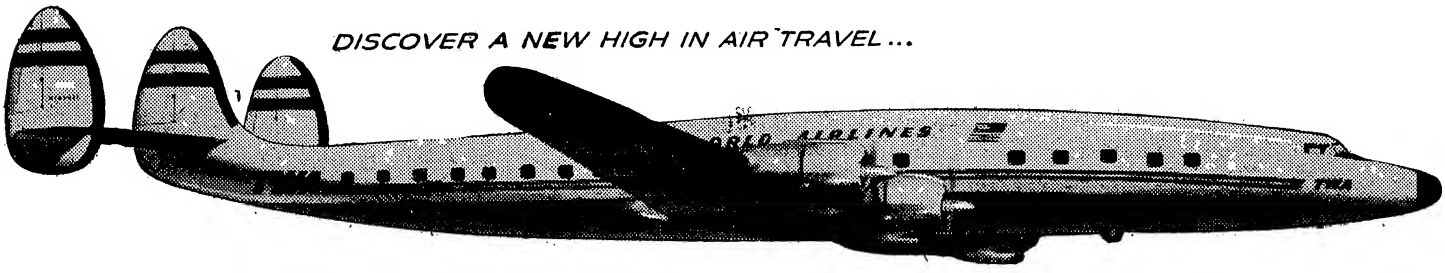

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Meet fellow passengers in the smartly decorated "Starlight Lounge." Relax in the deep-cushioned sofas and order your favorite drink. Choose champagne, bourbon, scotch, cocktails—with TWA's compliments, naturally.

- *Created by Lockheed especially for TWA!*
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- *Interior by Henry Dreyfuss, world-famous designer!*

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabins . . . three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks, the widest and roomiest lounge chairs in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

Plan to enjoy it all *at no extra fare* on your next trip between New York and California. Make your reservations today.

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TRANS WORLD AIRLINES
U.S.A.-EUROPE-AFRICA-ASIA

Sleep away the miles in a wide, full-length berth that's even roomier than rail berths! In the morning, awaken to a piping-hot breakfast served right in bed. It's the only air sleeper service between New York and California.

Finest food in flight! Mealtime finds you lingering over each tempting course of a complete de luxe dinner. And any time enjoy your favorite drink, delicious snacks or tempting canapés from TWA's galley—all at no extra cost.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Norman Brooks: "Heart"-"Too Many Heartaches" (Label X). This singer, who catapulted to the top a couple of years ago because he sounded exactly like the late Al Jolson and then faded quickly because of the same reason, may be put on the comeback route with "Heart," the inspirational tune from the legit musical, "Damn Yankees." It's material that just right for Jolie's oldfashioned belting style and Brooks may pick up most of the marbles on this widely covered tune. He sticks to the same format on the oldie on the flip. Excellent backing is supplied by orch and chorus under Harold Mooney's baton.

Susan Hunter: "Not Yet"-"Was That The Right Thing To Do" (Decca). Decca's new songstress got an unusually strong launching with a tv shot on the Milton Berle tv show yesterday (Tues.). The plugs plus the strength of the tune, "Not Yet," should be enough to put this side over the top. It's an excellent ballad with a perhaps questionable lyric intro, but it has a sustained impact and Miss Hunter delivers it with savvy. Reverse is an okay entry in a conventional groove.

Eydie Gorme-Steve Lawrence: "Close Your Eyes" - "Besame Mucho" (Coral). Mixed duets have not been in vogue recently on wax, but this one could bring them back. Eydie Gorme, who shows her strongest potential to date on this coupling, teams solidly with crooner Steve Lawrence on a slow ballad, "Close Your Eyes," that shows some definite rhythm & blues influence. It's an expertly produced platter with a payoff impact. Flip is a neat interpretation of the oft-sliced standard.

Les Paul-Mary Ford: "No Letter Today"-"Genuine Love" (Capitol). The Paul-Ford team may not be clicking with the same stride that marked their output a couple of years ago, but this duo is still putting out firstrate wax. "No Letter Today" is a folk-type ballad with a bluesy feel and Miss Ford handles it simply and sincerely via the multiple-dubbing technique. Flip is an okay entry in the current rhythmic idiom and Miss Ford makes like the current flock of femme singing combos.

Billy Eckstine: "Only You"-"Love Me Or Leave Me" (MGM). Billy Eckstine comes up with a fine ballad in "Only You," which also illustrates how influential the r&b cycle has become in determining current pop music styling. Eckstine gives it a good workout with a vocal combo backing. He also does well on "Love Me Or Leave Me," which has been piling up a stack of wax versions, notably Lena Horne's RCA Victor slice, prior to the upcoming pic of the same title.

Tony Bennett: "Punch And Judy Love"-"What Will I Tell My Heart" (Columbia). "Punch and Judy Love" is an offbeat ballad idea that makes okay material for Tony Bennett. He belts it with his familiar sentimental style. Bennett handles the flip with an easy beat that sells.

Carol Woodward: "Sweet Georgia Brown"-"Mary Had A Lover Man" (Dot). If those Crazy Otto disks are hot, maybe this deliberately corny slice of "Sweet Georgia Brown" can make it too. Carol Woodward delivers it with the flavor of the 1920s and a dixieland backing helps to establish the "jazz age" atmospheric quality. It could be a freak hit. Reverse is a mediocre takeoff on the nursery rhyme.

Teresa Brewer: "Silver Dollar"-"I Don't Want To Be Lonely Tonight" (Coral). "Silver Dollar" is a rousing rhythm number which Teresa Brewer handles in swinging manner with some appropriate gut-bucket inflections. Flip is a change-of-pace ballad with only fair prospects.

Sammy Kaye Orch: "Impossible"-"Jim, Johnny and Jonas" (Columbia). "Impossible," from the score of the current Ringling Bros., Barnum & Bailey circus, is a pretty ballad which Sammy Kaye has given a reedy and highly listenable arrangement. Jeffrey Clay handles the lyric in good style with choral backing. Flip, the Hawaiian-styled number that came back to the U.S. via a version by a German hula combo, also gets a nice workout.

Andy Sheppard: "I'm Crying Alone"-"What Is Paris" (Cadillac). If the teenage disk crowd is ready for a new romantic crooner, Andy Sheppard should be its boy. He's got plenty of romance in his pipes and he croons a ballad with a knowhow that's appealing. He'll need stronger material, though, to make a dent now. "I'm Crying Alone" is a good intro. "What Is Paris" is a theme that's been worked over too many times to make this side stand out.

Bob Jaxon: "Why Does A Woman Cry?"-"Ali Baba" (Cadence). Bob Jaxon should attract attention with his first effort. Crooner has a shellac savvy and knows how to sell a song. "He'll get exposure via "Why Does A Woman Cry?," a neat ballad tailored along folk song lines. "Ali Baba," on the reverse, also in the folk genre, is a livelier piece and rates plays.

Best Bets

NORMAN BROOKS ..... **HEART**
(*Label X*) ..... *Too Many Heartaches*
SUSAN HUNTER ..... **NOT YET**
(*Decca*) ..... *Was That the Right Thing to Do*
EYDIE GORME-STEVE LAWRENCE ..... **CLOSE YOUR EYES**
(*Coral*) ..... *Besame Mucho*
LES PAUL-MARY FORD ..... **NO LETTER TODAY**
(*Capitol*) ..... *Genuine Love*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
188th Consecutive Week, Aragon Ballroom, Santa Monica, Calif
•
Exclusively on Coral Records
ELEPHANT TANGO
•
LAZY GONDOLIER

Genie Records to Plug Disk By Son of Owner

A new indie label, Genie Records, is hitting the market this week. Firm, which is headed up by Jimmy Jimae, will headquarter in New York. Jimae, who also a&r's the operation, currently is prowling pop talent.

Initial Genie release was cut by Gene Jimae, 11-year-old harmonica player. He's the son of the Genie topper. The juve coupled "Song of India" and "I'll Dust the Stars." Chuck Darwin, who was named diskery's sales rep, already is on a trek to the midwest plugging the biscuit.

Album Reviews

Matt Dennis: "She Dances Overhead" (Victor). Matt Dennis, Coast cleffer - arranger - pianist - singer who currently playing in New York's Chi-Chi club, makes a highly agreeable impression in his initial set for Victor. Dennis doesn't have standout pipes, but he has a relaxed crooning style that's very easy to take, especially when, as in this album, it's on a repertoire of Rodgers & Hart songs. Harry Geller supplies a swinging orch background on such tunes as "Mimi," "Isn't It Romantic," "Have You Met Miss Jones" and "This Funny World," amongst a dozen great standards. The cover illustration, incidentally, has a sexy legs-and-girdle selling angle.

Clifford Brown Ensemble (Pacific Jazz). This indie label has been making a successful career out of showcasing modern jazz ensembles on the Coast where many of the current top combos have originated recently. In this set, an easterner, Clifford Brown, joins his trumpet with a Coast aggregation including Zoot Sims, Russ Freeman, Shelley Manne and others for an ultra-cool session. This album comes to life only in a couple of spots where the combo gets off the tired progressive riffs.

Jesse Crawford: "Modes In Mood" (Decca). Organ instrumentals are one of the staples of the disk biz and in this set, Jesse Crawford, has cut a pleasant package of his own compositions. Numbers range from novelties like "Pixie Parade" and "The Swiss Doll," through ballads like "Blue Twilight" and "Forgotten Melody" to "Vienna Violins" and "Hawaiian Honeymoon."

Stuart Hamblen: "It is No Secret" (RCA Victor). Stuart Hamblen is the versatile western revivalist preacher who was the 1952 candidate for President on the Prohibition ticket and is the most prolific writer of hits in the folk-western genre since the late Hank Williams. Like the latter, Hamblen's pipes have an unpolished, but authentic ring. This set is comprised of his own compositions, including the title song, "This Ole House" and "The Lord Is Counting On You," his three biggest hits in the pop-religioso field. Hamblen gets choral backing in this collection.

George Feyer: Echoes of Hollywood (Vox). To his many fragrant "Echoes" albums, pianist George Feyer has added another choice one. This platter wisely doesn't crowd too many numbers in, allowing for fuller treatment, interesting variations and tricky arrangements. The 14 tunes culled from Hollywood prize pix include such faves as "Easter Parade," "Lili," "Cheek to Cheek," "American in Paris," "Carioca," "Third Man Theme" and "Donkey Serenade." Rhythm accomp on many adds to the appeal. Soothing cocktail-time tunes, with nostalgic overtones.

Jazz Label Into Field With Background Tune

A new jazz label, Ad Lib Records, has been set up in N. Y. by Charlie Mack. Initial release, a 10-inch LP platter, is a background music waxing for home tooters to use for accompaniment. Set is tagged, "Let's Have a Session." A similar-styled album recently was released by Signal Records.

Ad Lib plans to spread into the jazz field with the pacting of new combos.

VARIETY 10 Best Sellers on Coin-Machines

1.	BALLAD OF DAVY CROCKETT (7)	*Bill Hayes* ..... *Cadence* *Tennessee Ernie Ford* .. *Capitol* *Fess Parker* ..... *Columbia*
2.	CRAZY OTTO MEDLEY (11)	*Johnny Maddox* ..... *Dot* *Crazy Otto* ..... *Decca*
3.	DANCE WITH ME, HENRY (3)	*Georgia Gibbs* ..... *Mercury*
4.	MELODY OF LOVE (15)	*Billy Vaughn* ..... *Dot* *David Carroll* ..... *Mercury* *Four Aces* ..... *Decca* *Ink Spots* ..... *King*
5.	CHERRY PINK AND APPLE BLOSSOM WHITE (4)	*Perez Prado* ..... *Victor*
6.	HOW IMPORTANT CAN IT BE (8)	*Joni James* ..... *MGM* *Sarah Vaughan* ..... *Mercury*
7.	UNCHAINED MELODY (1)	*Les Baxter* ..... *Capitol* *Al Hibbler* ..... *Decca* *Roy Hamilton* ..... *Epic*
8.	SINCERELY (15)	*McGuire Sisters* ..... *Coral*
9.	PLAY ME HEARTS AND FLOWERS (2)	*Johnny Desmond* ..... *Coral*
10.	TWEEDLE DEE (10)	*Georgia Gibbs* ..... *Mercury* *Lancers* ..... *Coral* *Lavern Baker* ..... *Atlantic*

Second Group

DANGER! HEARTBREAK AHEAD	*Jaye P. Morgan* .... *Victor*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole* ..... *Capitol*
IT'S A SIN TO TELL A LIE	*Somethin' Smith* ..... *Epic*
PLEDGING MY LOVE	*Johnny Ace* ..... *Duke* *Teresa Brewer* .. *Coral*
THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan* ..... *Victor*
EARTH ANGEL	*Crew-Cuts* ..... *Mercury* *Penguins* ..... *Dootone* *Gloria Mann* ..... *Sound*
IT MAY SOUND SILLY	*McGuire Sisters* .... *Coral*
KO KO MO	*Perry Como* ..... *Victor* *Crew-Cuts* ..... *Mercury*
TWO HEARTS, TWO KISSES	*Pat Boone* ..... *Dot* *Frank Sinatra* ..... *Capitol*
SMILES	*Crazy Otto* ..... *Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of April 8-14, 1955

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Berry Tree—†"Many Rivers to Cross"	Miller
Blue Mirage	Wood
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Dreamboat	Leeds
Foolishly Yours	Shapiro-B
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
Is This The End Of The Line	Broadcast
It May Sound Silly	Progressive
Jim, Johnny And Jonas	Red River
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Let's Stay Home Tonight	Peer
Love Me Or Leave Me	BVC
Melody Of Love	Shapiro-B
Play Me Hearts And Flowers	Advanced
Sincerely	Arc-R
Stowaway	Melrose
Strange Lady In Town—†"Strange Lady In Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
That's All I Want From You	W & B
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Be Kind To Your Parents—*"Fanny"	Chappell
Berry Tree—†"Many Rivers To Cross"	Miller
Beyond The Stars—†"Many Rivers To Cross"	Miller
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Church Twice On Sunday	Harms
Count Your Blessings—†"White Christmas"	Berlin
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Do Do Do (What Your Heart Says)	Raphael
How Important Can It Be	Aspen
It May Sound Silly	Progressive
Just One More Time	Paxton
Ko Ko Mo	Meridian
Love Me Or Leave Me	BVC
Mambo Italiano	Rylan
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Oh Yeah	Jungnickel
Play Me Hearts And Flowers	Advanced
Sand And The Sea	Winneton
Silk Stockings—*"Silk Stockings"	Chappell
Sincerely	Arc-R
That's All I Want From You	W & B
This Ole House	Hamblen
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Where Will The Dimple Be	Rogers
Young And Foolish—*"Plain and Fancy"	Chappell

DISKS' 'AGE OF AUTOMATION'

Only Way for Publishers to Regain Music Reins Is Via Own Diskery: Mills

The only way for the top publishers to get back control of the music biz is to open their own disk companies. That's the viewpoint and the action plan of Irving Mills, viceprexy of Mills Music, which is expanding its disk operation.

Formerly called American Recording Artists, the name of Mills' diskery has been changed to Marquee Records, due to a prior claim on "American" by Columbia Records. Mills actually has been in the disk biz for the past couple of years, making masters for sale to other companies. At the present time, however, Mills is setting up his own distribution on those disks which are not bought by other labels.

Mills asserted that the Marquee label will be a key adjunct to the publishing company's exploitation system. "With our own disk company," Mills said, "we won't have to depend upon the release calendars of the other labels. A great wealth of song material is going down the drain because of the dateline and the deadline on records, but our operation won't be affected by such considerations."

Marquee will cut only Mills Music tunes and will lay on these tunes as long as the impact justi-

(Continued on page 54)

Hot Disk Item

A Columbia Records album has become a collector's item before its release. Package is "A Visit to New York," which features Arthur Godfrey & All the Little Godfreys. Included in the set are Marion Marlowe, The Mariners and Haleloke, who became ex-"Little Godfreys" in the radio-tv's star latest purge.

Album is set for release within the next couple of weeks.

Appeals Court Nixes Disk Coin On Pre-1909 Tune

Record companies won another important round in the battle as to whether pre-1909 copyrights are subject to mechanical royalties when the New York Federal Appeals Court last week upheld an earlier ruling by a Federal Court in the E. B. Marks vs. Remington Records action.

The suit involved the standard, "In the Good Old Summertime," first published by Marks in 1902, with renewals taken out on the copyrights of the lyrics and musics in 1929, and 1930, respectively. Marks instituted the case against Remington when diskery refused to pay royalties on "Summertime." Marks claimed that the renewal of the copyright entitled him to the mechanical royalties. The Songwriters Protective Assn. and the Music Publishers Protective Assn. intervened in the suit as "friends of the court" on Marks' side.

Heretofore, most diskeries have balked at paying royalties on pre-1909 copyrights, but in several cases paid at half the regular rate if publishers squawked. All tunes not in the public domain, but written before 1909, fall under the decision.

Cap Wins New Ruling Vs. Mercury in Distrib Of Telefunken Platters

In a two-to-one decision, the U. S. Court of Appeals last week affirmed a lower court ruling that Capitol Records is entitled to manufacture and distribute in the U.S. certain recordings cut abroad and that Mercury Records was not entitled to manufacture and distribute the same performances. Judge Harold R. Medina and Edward Dimmock ruled in favor of Cap, while Judge Learned Hand dissented.

Cap had obtained title to the recordings from Telefunken, a German company. Merc, on the other hand, obtained its title via the Alien Property Custodian from Czechoslovakia. In affirming Federal Judge Vincent L. Leibell's original decision, the higher court held that Cap must succeed on the strength of its own title rather than on the weakness of Mercury's and added, "We then conclude the plaintiff has not lost the exclusive rights to make and sell records in the U. S."

Merc complained to the higher court that it had been enjoined from selling eight out of 34 records involved without the presentation of the appropriate contract between the artist and Telefunken. Court agreed with Judge Leibell's ruling that it could not be disputed that the recordings were made for Telefunken by the artists.

Merc also argued that the decree is void because of the absence of the necessary parties, Telefunken and defendants' predecessors in title in Czechoslovakia. The Court of Appeals held, "It is true they cannot be bound by a decree obtained in their absence—and that some of the issues here may have to be re-litigated between them and the defendant and with possible divergent results. Nevertheless, that does not make it impossible to determine the controversy here between the plaintiff and defendant in the absence. Hence, they are not necessary parties."

Ballroom Keys Sat. Mats To Boston Names on TV

Newton, Mass., April 19.

A gimmick to get youngsters dancing at early ages, creating future customers and profiting right from the start, has been introduced by manager Roy Gill at Norumebga Park's Totem Pole Ballroom. Weekly Saturday afternoon one-hour telecasts, direct from the ballroom via WBZ-TV, Boston, with recording stars giving out with their hit records and also performing live with Freddy Guerra's house band, are pulling as many as 2,200 at 50c. a head. Stan Richards, WCOP deejay, doubles as m.c. of the show, which is sponsored by Howard Johnson restaurants. Ages range from 7-8 to 18-19.

Chirpers booked as added attractions to the dancing every Friday and Saturday, also perform on the tv show. Last weekend it was the Fontane Sisters.

Skedded are Johnny Maddox, April 22-23; Frankie Lester, April 29-30; Chordettes, May 6-7; Julius LaRosa, 13-14; Georgia Gibbs, 20-21.

Kids dance to records and enjoy mugging on camera as action is telecast. Invites are given to high school and college classes to sit on panels judging new disks.

MGM'S HERTH PLATTER

Milt Herth has peddled a couple of his masters to MGM Records. Sides are "Echo Tango" and "Boog Da Woog."

The Herth platter will hit the market within the next two weeks.

ROBERT Q. LEWIS JOINS DECCA FOR JUVE SLICES

Robert Q. Lewis, CBS-TV personality, has inked a deal with Decca Records under which he'll slice a children's album titled "Noisy Norbert."

Set will be written by Robert Cone, one of the writers on Lewis' television show. Lewis formerly made platters for MGM Records.

RIAA EYES NEW OPERATING PLAN

A revolution in disk merchandising techniques is now in the works. Proposal, now under study by some of the major companies, would bring into play all the modern resources of automation, electronic calculators and other forms of mechanical substitutions for human labor. It is due to come before the Record Industry Assn. of America shortly.

Plan, which has come from the retail end of the industry, would involve standard catalog merchandise only. With each LP or EP set sold to retailers, the major companies would send along a coded IBM or Remington Rand index card, indicating store, label, album stock number, etc. Once the retailer sold the album, he would pull out the punched card. At the end of each week the retailer would send all the cards from sold albums to a central industry clearing house where IBM machines could break down exactly what each retailer sold.

The cards would then be sent to

(Continued on page 54)

Decca Latches On To 'Heaven' Album

Decca Records has latched on to its third original cast album of the season with "Seventh Heaven." Victor Young and Stella Unger wrote the score for the musical, which is currently on its pre-Broadway tryout tour.

Other original cast sets picked up by the diskery during the 1954-55 season have been the revival of "On Your Toes" and "Ankles Aweigh." Latter tuner bowed on Broadway Monday (18) and Decca will cut the album within the next couple of weeks.

"Heaven," produced by William A. Bacher and Gant Gaither, features Gloria DeHaven, Ricardo Montalban, Paul Hartman, Robert Clary and Fifi D'Orsay. It's slated for a May 26 preem on Broadway.

NBC, ABC WEBS ALSO BAN LENA HORNE SIDE

Hollywood, April 19.

NBC and ABC webs have followed CBS in banning Lena Horne's RCA Victor disk of "I Love to Love," her first recording in five years, on both tv and radio. Neither web gave any reason for the banning, although CBS claimed that the lyric, "Inflame me, go out and maim me," was "too offensive."

"Love" is backed by "Love Me and Leave Me."

Bleyer Buys Indie's 1st Masters for Own Release

Archie Bleyer, prez and artists & repertoire head of Cadence Records, apparently operates under the theory that "if you can't lick 'em, join 'em." Last week when the new indie diskery, Barclay Records, began to make some noise in Boston with Bob Jaxon's waxing of "Why Does a Woman Cry," Bleyer stepped in and bought the first four masters cut by Barclay for Cadence release. "Cry" is backed by "Ali Baba."

The Barclay label was formed a few weeks ago by Roy and Al Kohn to launch crooner Bob Jaxon.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

H'wood, Music Biz Romance Sizzles; Vogue for Drama Pix Title Tunes

'Buried' on Page 2

"Which department do you read?" has been a timehonored VARIETY readership query. The gag about a story being "buried" on P. 1 or P. 2 is too often kidding-on-the-square. The broadcasters turn to Radio-TV first; the music bunch to Music first; ditto the legit, vaude and even the picture business readers sometimes skim over the first two pages and start looking on P. 3.

In recent weeks, and for the rest of the year, a somewhat informal and certainly al fresco approach to the history of the paper, since Sime Silverman founded it 50 years ago, has appeared serially on P. 2. This is part of VARIETY's Golden Jubilee self-trailerizing. In radio-tv they call it a "commercial." We call it a departure, to talk about ourselves thisaway. But once started we've been told it's "very interesting" and, for the younger generation in all branches of show biz, and certainly for those in the newer mediums—broadcasting, the diskeries, etc.—it's a refresher course on what makes VARIETY tick. Anyway, that's the main idea.

So start looking on P. 2. This is the whyfore of this supplementary box in every department of the paper.

The romance between Hollywood and the music biz is getting hotter. Having become increasingly aware of a tune's plug values for a pic, the film execs are dressing up most of their new product with theme music for a breakthrough on the disk level.

Songs from pic musical scores have taken a back seat to the title song vogue that's embellishing most of new big dramatic pix. The title tune splurge from non-musical pix started rolling in high gear last year with "The High and the Mighty" and "Three Coins In The Fountain." It's developed to such an extent in the past couple of months that there's hardly a dramatic film around today that doesn't have a song to go with it.

Last year Hollywood stressed the title song binge via soundtrackings of the tune by a popular disk artist. Twentieth-Fox used Frank Sinatra and The Four Aces for "Three Coins In The Fountain" and "Woman's World," respectively, and Walter Wanger used Nat (King) Cole for "Hajji Baba."

This season, however, the emphasis is on a melodic theme strong enough to attract diskery attention on its own. The soundtrack season isn't over though. Cole recently was snapped up by United Artists to sing "The Blues From Kiss Me Deadly" in its upcoming pic version of Mickey Spillane's "Kiss Me Deadly."

Stickout tune in the dramatic pic theme sweepstakes so far this season is "Unchained Melody," which is rolling for a hit via Les Baxter's slice on Capitol and Al Hibbler's cut on Decca. Tune was written by Alex North and Hy Zaret for Warner Bros' "Unchained." Other songs tied in with non-musical pic titles are "Theme From The Strategic Air Command" and "Run For Cover" (both Paramount releases), "Land of the Pharaohs" and "Strange Lady in Town" (from Warners), "Theme From I Am A Camera" (Distributors Corp. of America) and "Prize of Gold," an upcoming Columbia pic. Par also is prepping a big title song push for its forthcoming product, "To

(Continued on page 54)

Weather Gets Hot and Cools Off R&B Tunes

The fade of the rhythm & blues tunes from the pop lists is happening faster than originally expected. In the last couple of weeks, the r&b numbers have been falling off at such an accelerated pace that most of the major companies are no longer interested in covering this type of tune with pop artists.

The hit lists are now becoming crowded with such tunes as the oldie "Melody of Love," the folk-type number, "The Ballad of Davy Crockett"; a straight pop, "How Important Can It Be"; the tv-inspired ballad, "Play Me Hearts and Flowers," and "Darling, Je Vous Aime Beaucoup."

The last r&b hit to make the grade in the pop market was "Dance With Me Henry," via Georgia Gibbs' etching for Mercury. Miss Gibbs also has been riding high with another r&b tune, "Tweedle Dee," with the result that the demand for her bookings has considerably increased. All the other r&b numbers are falling off, a few of them, like the McGuire Sisters' "Sincerely" having been up there since the start of this year.

A few of the top artists & repertoire execs predicted at the height of the r&b cycle that these tunes would fall off as soon as the weather became warmer. The temperature hit a high 78 degrees a few days ago.

Martha Wright on Road With Romberg Song Fest

Martha Wright took to the road yesterday (Mon.) as star of the "Romberg Festival of Song," sent out by the National Concert Bureau. Tour kicked off at Camp Lejeune, North Carolina Marine base, with followup bookings in several southern cities. Charles Peterson is producing the offering, which employs a cast of 50.

Show will do a quickie run through the south and then return to N. Y. prior to continuing the remainder of the tour.

Glenn Miller Band Has Lots More Sides to Go; New Tapes Discovered

The late Glenn Miller's band, which has turned into a postmortem gold mine for RCA Victor via numerous album releases, including two deluxe $25 limited editions has still not exhausted its wax repertory. RCA execs have recently huddled with Mrs. Helen Miller and the lawyer for the bandleader's estate, David Mackay, over the possibility of issuing additional Miller albums. It's understood that new tapes of Miller broadcasts were recently uncovered and these may provide the material for several more albums.

In the past couple of years, the Miller band has been far and away the bestselling orch on disks. The first $25 limited edition sold around 100,000 copies and the second reportedly exceeded this total. The Miller estate has received around $500,000 in royalties from Victor since the Miller boom began. It was helped by the Universal Picture biog, "The Glenn Miller Story."

PATTI PAGE TO ORIENT ON FIRST O'SEAS TREK

Mercury's top songstress, Patti Page, will make her first overseas trek next month when she takes off for a swing around the Orient. When she completes her current four-week booking at the Desert Inn in Las Vegas, Miss Page will take off May 11 for Tokyo, Osaka, Hong Kong, Singapore, Manila and then swing back to the States via the Hawaiian Islands.

She will be accompanied by her manager, Jack Rael, and three musicians.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Ed Reilly—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Howie Leonard—WPOR—Portland	Tony Donald—WITH—Baltimore	Tal Hood—WFGM—Fitchburg	Johnny Towne—WESX—Salem	Bob Weems—WFPG—Atlantic City	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Lou Barile—WKAL—Rome	Mac McGuire—KYW—Philadelphia	Joe Deane—KQV—Pittsburgh	SOUTH: Frank Tucker—WCOV—Montgomery	Bob Watson—WQXI—Atlanta	Paul Cowley—WKLO—Louisville	Jerry Kay—WTIX—New Orleans	Bill Dawson—WAKE—Greenville	Jim Lowe—WRR—Dallas	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Art Hellyer—WCFL—Chicago	Don Bell—KRNT—Des Moines	Charlie Trussell—KXEL—Waterloo	Carl Shook—WJIM—Lansing	Jack Thayer—WTCN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	George Dunlevy—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WVKO—Columbus	Lou Emm—WHIO—Dayton	Rudy Erlis—WTOL—Toledo	Paul Bartell—WISN—Milwaukee	FAR WEST: Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	John MacShane—KMPC—Los Angeles	Allin Slate—KIEV—Glendale	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Jim Fitzgerald—KORE—Eugene	TOTAL POINTS
1	1	9	Bill Hayes	Cadence	†Davy Crockett	2	1	1	..	3	..	7	2	3	1	..	3	10	..	4	1	..	..	3	..	1	2	..	1	1	6	2	..	9	1	1	2	1	..	3	1	..	..	..	2	223
2	4	9	Perez Prado	Victor	*Cherry Pink Mambo	4	2	2	..	..	..	..	5	..	..	..	..	..	..	3	..	7	..	..	3	..	1	4	2	5	1	3	5	3	..	4	2	..	..	4	..	6	..	1	153
3	2	12	Joni James	MGM	*How Important Can It Be	3	..	8	2	1	..	..	..	..	3	..	2	..	2	9	..	..	..	10	..	9	..	5	..	2	1	..	2	..	..	2	..	7	..	1	3	..	1	7	..	140
4	8	5	Johnny Desmond	Coral	*Hearts and Flowers	..	..	5	1	..	..	..	1	10	7	6	..	..	10	7	..	3	1	7	5	4	4	..	..	4	..	3	..	..	..	..	..	5	5	2	..	..	10	..	..	120
5	3	6	Georgia Gibbs	Mercury	†Dance With Me, Henry	..	3	3	3	..	..	9	..	4	8	1	..	7	..	..	9	8	..	..	1	..	..	8	..	..	..	4	4	2	9	..	3	10	..	6	..	..	9	..	..	110
6	14	6	Les Baxter	Capitol	*Unchained Melody	..	..	4	..	7	..	..	..	1	..	2	..	3	..	1	3	..	4	2	..	..	..	..	..	..	..	6	5	..	..	..	9	..	5	..	..	..	1	..	101
7	6	9	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	8	..	7	..	2	..	..	..	..	..	..	..	9	..	6	..	..	2	..	6	8	6	..	..	6	7	7	9	6	5	..	..	..	..	7	..	..	..	3	83
8	10	4	Al Hibbler	Decca	*Unchained Melody	5	..	..	8	..	..	1	..	..	6	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	4	2	4	1	..	..	..	..	..	8	..	8	74
9	21	2	Caterina Valente	Decca	†Breeze and I	9	..	..	..	9	3	..	6	..	4	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	3	..	..	6	3	..	8	..	64
10	7	13	Johnny Maddox	Dot	*Crazy Otto Medley	..	8	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9	..	3	..	2	3	..	4	..	..	..	..	..	..	4	..	..	..	..	..	..	..	71
11	11	7	McGuire Sisters	Coral	†It May Sound Silly	..	10	..	..	..	..	..	..	..	2	4	..	..	..	..	..	6	..	5	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	44
12	..	1	Don Cornell	Coral	†Most of All	1	6	..	..	..	1	..	..	..	5	5	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	40
13	20	2	Sarah Vaughan	Mercury	*Whatever Lola Wants	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	2	..	..	3	..	39
14	36	4	Tennessee Ernie Ford	Capitol	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	1	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	38
15	18	10	Ralph Marterie	Mercury	*Blue Mirage	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	5	..	33
16	5	17	McGuire Sisters	Coral	†Sincerely	..	..	..	..	8	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	7	3	..	..	32
17	9	15	Georgia Gibbs	Mercury	†Tweedle Dee	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	4	3	..	..	..	..	..	..	..	..	..	31
18	26	6	Fess Parker	Columbia	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	30
19A	..	1	Roy Hamilton	Epic	*Unchained Melody	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
19B	..	2	Perry Como	Victor	*Door of Dreams	..	..	..	..	..	2	5	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
21	16	4	DeJohn Sisters	Epic	†A Present for Bob	..	..	..	4	..	..	..	..	6	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	23
22A	26	3	Pat Boone	Dot	†Two Hearts, Two Kisses	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	1	..	10	7	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	22
22B	..	5	Bill Haley's Comets	Decca	†Mambo Rock	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	..	..	..	..	22
22C	12	17	Billy Vaughn	Dot	*Melody of Love	..	..	..	..	5	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	22
25A	..	1	Eddie Fisher	Victor	*Take My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	7	..	..	2	..	..	..	..	..	..	21
25B	25	2	Art Mooney	MGM	*Honey Babe	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	21
27	33	2	Perry Como	Victor	†Nobody	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	1	..	..	..	..	..	..	..	19
28A	..	4	Richard Maltby	Label X	*Begin the Beguine March	..	..	..	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	18
28B	22	3	Alan Dale	Coral	*Cherry Pink Mambo	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
30A	36	4	Joe Barrett	Decca	*I'm Sincere	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30B	..	1	Betty Johnson	Label X	†Be a Lover	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	17
32A	22	8	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	4	..	..	..	..	7	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	16
32B	19	2	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	5	..	..	10	..	..	..	..	..	..	..	..	..	..	16
34A	42	2	Patti Page	Mercury	*Keep Me in Mind	..	..	..	..	..	..	6	..	..	10	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	15
34B	..	1	Dinah Shore	Victor	*Whatever Lola Wants	..	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34C	29	13	Caterina Valente	Decca	†Malaguena	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	..	..	..	15
34D	..	14	Four Aces	Decca	*Melody of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	15
38A	..	3	Peggy King	Columbia	*Any Questions	..	..	..	..	..	..	..	10	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	5	14
38B	..	4	Lancers	Coral	†Tweedle Dee	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	14
40	36	2	Lenny Dee	Decca	†Plantation Boogie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	..	..	13
41	24	3	Frankie Laine	Columbia	*Strange Lady in Town	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	9	..	11
42	17	18	Johnny Ace	Duke	†Pledging My Love	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43	43	13	Perry Como	Victor	†Ko Ko Mo	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	..	9
44	..	1	Bill Hayes	Cadence	*Berry Tree	..	..	..	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45	..	1	Crew-Cuts	Mercury	†Don't Be Angry	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6

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Coast Bandleaders Join Together (For Real This Time) to Hypo Terp Biz

Hollywood, April 19.

With the slogan of "Get On the Bandwagon," the formation of the Dance Orchestra Leaders of America took place today (Tues.) at an informal press luncheon at the Hollywood Palladium. Coast bandleaders, in an effort to stimulate biz, have joined together, with Les Brown as president, to revitalize the art of ballroom dancing which, of course, has been on the downgrade since the record-breaking "big band" era of 1935-45.

According to Brown, the basic aims of DOLA are to revitalize ballroom attendance; provide a forum for cooperation among bandleaders, promote new and better dance bands, and more and better dance music throughout the nation; and in general, to do a public relations job for the industry.

Actually, this is the third time the baton-swingers have attempted such an institutional campaign in the past decade, after the bloom went off the ballroom boxoffice. The band heads decided something had to be done and this time on a permanent basis. Thus the formation of DOLA, with James C. Petrillo, president of the American Federation of Musicians, acting as honorary president. Other officers include Harry James, veepee; Lawrence Welk, treasurer, and Freddy Martin, secretary.

Current membership totals 65 bandleaders with associate memberships open to anyone interested in promoting the success of the newly-founded org. No initiation fee is involved, although dues will be $40 a year.

Col Music Into ASCAP

Hollywood, April 19.

Columbia Pictures Music Corp., recently formed to publish tunes from Col films, has been accepted into ASCAP membership, according to Jonie Taps, veepee of the pubbery.

Ready for release are title tunes from "A Prize of Gold" and "The Man from Laramie" pix, written by Ned Washington and Lester Lee, and the Jule Styne-Leo Robin songs from "My Sister Eileen," musical remake.

Best British Sheet Sellers

(Week ending April 9)

London, April 12.

Softly.....Cavendish
Give Me Word.....Connelly
Blossom Fell.....Fields
Let Me Go .....Aberbach
Under Bridges .....Southern
If Anyone Finds This...Reine
Prize of Gold .....Victoria
Mobile .....Leeds
Stranger P'dise..Frank Music
Naughty Lady.....Sterling
Cherry Pink .....Maddox
Mambo Italiano .....Connelly

Second 12

Happy Days .....Wright
Open Your Heart....Duchess
Tomorrow .....Cavendish
Ready Willing Able....Berry
Mister Sandman.....Morris
Tweedle Dee .....Robbins
Majorca .....Mills
No One But You....Robbins
Unsuspecting H'rt..Berry Music
Wedding Bells .....Mellin
Finger of Suspicion..Pickwick
Paper Kisses .....Fields

Epic to Push Clary

Robert Clary is being prepped for a wax push by Epic Records. Label pacted the crooner-comedian last week. He'll be released primarily as an album artist.

Clary has been appearing in niteries and was featured in the legit revue, "New Faces."

Schirmer Wins Important Renewal Rights' Test Involving the Shuberts' Original Control of Romberg 'Maytime'

A civil contract, involving the assignment of rights to a musical publication, is subject to the limitations of the U. S. Copyright Law, according to a split decision handed down by the N. Y. Court of Appeals in favor of G. Schirmer Inc. and against April Productions, a subsidiary of the Shubert Theatrical Co.

Suit was initiated a couple of years ago by the Shuberts, who claimed that Schirmer breached a contract when, after the first copyright term, the music publishers failed to pay stipulated royalties on the score of "Maytime," originally a German musical which was adapted into English in 1917 by Sigmund Romberg (music) and Rida Johnson Young (lyrics). At that time, Shubert had full control of the score and assigned the publication rights to Schirmer on the basis that the latter would pay the Shuberts 5c per copy and 50% of all mechanicals.

In 1945, after Romberg and Mrs. Johnson's estate executed a copyright renewal contract with Schirmer, the latter stopped paying royalties to the Shuberts. Shuberts sued, charging that the original 1917 contract was for an "indefinite and indefinable" period, not expressly limited in time.

Although the Shuberts won in the lower courts, the Court of Appeals, New York's highest tribunal, reversed the decisions. In a ruling by Judge Fuld, the court stated that "Shubert's grant of the right to publish was in general terms, and, therefore, did not convey any rights beyond the original term." "Original terms" refers to the first 28-year term of copyright under the Federal statutes.

The ruling said of the original contract that "the agreement cannot . . in the absence of express language, not here present, be construed to require payments of royalties after the expiration of the underlying copyrights." Accordingly, Judge Fuld ruled, "When those rights terminated, with the expiration of the initial term of copyright, Schirmer's obligation to pay royalties came to an end."

Judge Desmond was the sole member of the four-man court to dissent, contending that the court should "concern itself with what the parties intended, but only to the extent that they evidenced what they intended by what they wrote." He stated that the original contract between Schirmer and the Shuberts contained no word about "a copyright" and hence the pact should not be subject to the Copyright Act.

A couple of weeks ago, April Productions lost a suit in N. Y. Federal Court against the now-defunct Harem night club, N. Y. In that suit, the Shuberts claimed that there was an infringement on their rights to "The Student Prince," also a Romberg operetta, in a musical sketch presented at the nitery by the Ben Yost troupe. The court ruled that the nitery's right to use the music was covered by its license from the American Society of Composers, Authors & Publishers.

Arthur F. Driscoll (O'Brien, Driscoll & Raftery) successfully represented Schirmer's.

7/6 Vs. the Shuberts

Justice Louis A. Valente originally decided against Schirmer in April Productions (Shuberts) suit over the "Maytime" rights, in the lower court, but the Appellate Division ruled 3-2 for Schirmer, and the highest State tribunal, the Court of Appeals, ruled 4/3 for the music publisher. Thus it added up to a 7/6 boxscore on the judges, indicating how close is this moot issue.

Justice Stanley H. Fuld wrote the deciding opinion; Justice Charles S. Desmond wrote the dissenting opinion.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	BILL HAYES (Cadence) "Ballad of Davy Crockett"	1	1	1	1	1	2	..	1	..	..	1	2	..	..	..	1	1	1	..	1	..	..	128
2	2	PEREZ PRADO (Victor) "Cherry Pink Mambo"	2	4	6	8	9	6	3	2	..	2	6	1	3	..	1	2	..	8	1	3	..	..	120
3	3	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	3	3	..	6	10	4	5	7	6	7	7	3	2	4	3	8	..	7	..	..	9	..	93
4	4	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	4	..	8	2	2	..	..	6	10	..	..	10	..	2	..	4	..	6	2	2	6	3	87
5	6	GEORGIA GIBBS (Mercury) "Tweedle Dee"	5	10	7	10	3	..	..	8	..	..	4	..	5	..	5	7	8	2	..	..	3	5	72
6	7	BILLY VAUGHN (Dot) "Melody of Love"	9	..	5	4	..	..	..	..	..	..	2	..	4	..	8	3	..	3	..	5	4	6	68
7	7	TENN. ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	4	4	1	..	..	1	..	7	..	..	..	..	..	1	..	58
8	5	McGUIRE SISTERS (Coral) "Sincerely"	..	9	2	..	6	..	..	5	..	..	3	..	..	..	..	..	..	5	6	4	7	8	55
9	10	LES BAXTER (Capitol) "Unchained Melody"	6	..	4	7	..	1	..	..	1	8	9	4	..	..	..	..	9	..	..	..	..	..	50
10	12	JONI JAMES (MGM) "How Important Can It Be"	..	..	3	5	5	..	4	..	8	..	5	..	..	..	9	..	..	9	..	..	8	7	47
11	9	PAT BOONE (Dot) "Two Hearts, Two Kisses"	..	..	..	..	..	..	..	3	2	3	..	..	..	..	..	..	4	..	..	..	..	..	32
12	11	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	..	..	..	9	..	..	..	..	..	3	..	..	..	..	..	..	2	1	29
13	12	AL HIBBLER (Decca) "Unchained Melody"	..	2	..	..	..	..	..	..	..	..	..	4	..	..	..	..	2	..	..	10	..	..	26
14	15	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime"	8	..	..	..	8	5	..	..	..	..	..	6	..	..	..	..	..	..	8	8	..	10	24
15	15	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	10	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	..	20
16A	21	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	..	..	..	2	..	..	..	..	4	..	..	..	..	..	..	..	..	10	..	17
16B	..	CATERINA VALENTE (Decca) "Breeze and I"	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	3	..	..	..	17
18A	12	COWBOY SCHOOL (Decca) "Open Up Your Heart"	..	..	..	..	7	..	..	..	..	..	10	..	..	7	..	..	..	4	..	..	..	..	16
18B	19	ART MOONEY (MGM) "Honey Babe"	..	..	..	..	..	..	..	10	..	..	..	5	..	10	..	..	3	..	..	..	..	..	16
20	17	NAT (KING) COLE (Capitol) "Sand and the Sea"	..	5	..	..	..	..	9	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	13
21	19	LAURIE SISTERS (Mercury) "Dixie Danny"	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	7	..	..	..	..	..	12
22	17	PERRY COMO (Victor) "Ko Ko Mo"	..	..	9	..	..	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	10
23A	21	JOHNNY DESMOND (Coral) "Play Me Hearts and Flowers"	..	..	..	..	..	..	..	..	9	10	..	8	..	..	10	..	..	..	..	..	..	..	7
23B	23	JAYE P. MORGAN (Decca) "Danger! Heartbreak Ahead"	..	7	..	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7
23C	..	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	..	..	10	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	..	..	7

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	PETER PAN	CRAZY OTTO	ARTHUR GODFREY PRESENTS CARMEL QUINN	SILK STOCKINGS	MUSIC TO REMEMBER HER
Mario Lanza	Original Cast	Crazy Otto		Original Cast	Jackie Gleason
Victor	Victor	Decca	Columbia	Victor	Capitol
LM 1837	LOC 1019	DL 8113	CL 629	LOC 1016	W 570
ERB 1837	EOC 1019	ED 2201		EOC 1016	EBF 1, 2-570

VET CHI WAITER GETS CHANCE AS CLEFFER

Chicago, April 19.

Billy Williams, currently appearing at the Black Orchid here, has recognized the songwriting talents of one of the Orchid's waiters, Gene Cheatham, by agreeing to record "The Monkey and The Lion," cleffed by Cheatham, on the Coral label.

Cheatham, who says he has been "unknown for 30 years," has been writing songs for a long time and this is his first break into the magic circle of recording and publishing.

Webcor's Brit. Subsid

Webster-Chicago Corp, has set up a new British company, Webcor of Great Britain, to manufacture and sell its line of phonographs, tape records and record changers.

Company plans the first public showing of its British-made products at the National Radio & Television Exhibition to be held in London in August.

On The Upbeat

New York

W. C. Handy Foundation for the Blind celebrating its sixth anni at the Grand Street Boys Auditorium (West 55th St.) April 26 . . . **Joe Loco's** mambo quintet held over at the Macumba Club, Frisco, for two more weeks . . . **The Lecuona Cuban Boys** began a two-week stand at the Golden Slipper, Glen Cove, L. I., yesterday (Tues.) . . . Midwest-Timmerman, Des Moines distributors, has taken on the Epic and Okeh lines for the territory formerly serviced by Bran-New Sales of Omaha . . . **Abbey Albert** orch at the Hotel Statler, Hartford, for an indefinite stay . . . **Jill Corey**, Columbia Records thrush, opens at the Blue Angel April 28 . . . **Bobby Blue** set to reorganize his band . . . **Don Baker**, ex-Radio Aces, will be in charge of entertainment at the Sierron Country Club, Parksville, N. Y. . . . **Dick Gersh** handling national publicity for the indie Cardill label.

Musicomedy crooner **Ray Shaw** has formed a new publishing firm, tagged Karen Music . . . **Sven Asmussen**, Swedish jazz star featured on Angel Records, arrived in the U. S. Monday (18) . . . **The Gaylords** pencilled into the State Theatre, Hartford, for three days beginning tomorrow (Thurs.) . . . **Earl Bostic's** r&b combo, currently on a four-month tour on the Coast, set for a one-nighter at the Shrine Aud, Los Angeles, Friday (22) . . . **Cy Coleman Trio** into The Composer May 5 . . . **Tex Beneke** begins a four-frame stand at the Hotel Statler Friday (22) . . . **Teri Josefovits** currently playing in the restaurant and cocktail lounge of the Windsor Hotel . . . **Pat Flaherty** in town to start his daughter, **Frances**, on a recording career . . . **Bernie Wayne** has penned the score for the Columbia pic, "Chicago Syndicate" . . . **Jack Perrin's** new BMI firm is Pinelawn Music.

Erroll Garner, who opens at Birdland tomorrow (Thurs.), is set for a guest shot on **Steve Allen's** NBC-TV show April 29 . . . **Ilona Massey** has cut two sides ("I Live To Love" and "The Kind of Man That's Right For Me") for the indie Karen label . . . **Larry Newton** has pacted crooner **Frankie Day** to his new label, Treat Records . . . **Joe Derise** opens at the new Metronome Club April 25 . . . **Henry Tobias** in from the Coast to plug his tune, "If I Had My Life To Live Over Again."

London

Johnnie Ray is to record two 78 sides for Philips in May. He will be accompanied by **Vic Lewis** and his orchestra . . . **Michael Barclay** has resigned his executive position with Philips Records and will be joining the Polygon-Nixa Records subsidiary of the Pye Radio firm in a month's time . . . **Pat Howgill**, son of the BBC Controller, R. J. F. Howgill, joins Keith Prowse on April 25 in the music publishing department . . . **The Four Aces** are to pre-record four quarter-hour broadcasts for transmission by the BBC . . . Bandleader **Johnnie Dankworth**, whose first Capitol recordings are just being released in the States, has been asked to make a personal trip to America to help promote the disks . . . **Billy Eckstine** arrived on Thursday (15). He opened his tour at Finsbury Park Empire, London, on Monday (18).

Two singers in the **Eric Delaney**, **Marion Williams** and **Derrick Francis**, married recently . . . Alto-sax leader **Jock Scott** opens at Hatchett's Restaurant with his own eight-piece band, replacing pianist **Bobby McGhee**, who leaves after four years . . . **Sidney Simone**, who has just finished a five-months' spell at the Cafe de Paris, replaces the **Ivy Benson** All-Girls Orchestra, leading an 18-piece orch in the Quebec Cafe at Lyons Marble Arch Corner House from April 25. He is on a six-month contract . . . Alto-saxist **Harry Hayes**, who played with **Fred Elizalde** in the '20s, is forming a new modernist nine-piece band for one-niters and a summer engagement at Jersey, Channel Islands.

Hollywood

Bill Carey, last with RCA Victor, has signed with Coral Records. **Eddie Joy** manages Carey . . . Chirp **Joy Lane** has signed a personal management pact with **Gabbe, Lutz & Heller** . . . **The Red Norvo Trio**, featuring **Tal Farlow** on guitar and **Monty Budwig** on bass, holds over three more weeks at the Castle . . . **Laurie-Barnett Agency** has been inked as club bookers for the Celebrity Room. **Addie Hanson** and **Gene Schwam** handle tub-thumping chores . . . **Lionel "Chico" Sesma**, KOWL disk jock who recently formed his own band, booked to appear three nights at Italian Village, and three nights at the Rutland Inn.

Al Martino has secured his release from **Gabbe-Lutz & Heller** management . . . **Eddy Howard** closed his first dance week at the Palladium by attracting 13,636 dancers . . . Columbia is the 28th label in 10 days to wax "Hey, Mr. Banjo," which **The Sunnysiders**, (**Jad Paul, Freddy Morgan** and **Margie Rayburn**) ad libbed initially on Kapp.

Freddy Martin sliced four sides last Friday (15) for RCA Victor. . . . **Gordon Jenkins** cut four sides for RCA's Label X on Monday (18). . . . **Van Alexander** has been signed to handle the musical arrangements for the "Mae Williams TV Show" . . . **Salmas Bros.** have been pacted by Imperial Records and hold over four weeks at the Hideaway Supper Club.

Refurbished "Celebrity Room" initiates a new policy, with two jazz groups alternating nightly, guitarist **Barney Kessel's All-Stars** and tenorman **Jack (Zoot) Sims Quartet** . . . Capitol Records closed a deal with Paramount for album rights to the soundtrack score from the **Martin & Lewis** pic, "You're Never Too Young," words and music by **Sammy Cahn** and **Arthur Schwartz** . . . Agent **Milt Deutsch** petitioned L.A. Superior Court to approve a seven-year pact with songwriter **Rudolph Jackson**, 20 . . . **The Sunnysiders**, whose current record is Kapp's "Hey, Mr. Banjo," have signed with **Norman Malkin** as manager.

Dinah Washington is making her first local appearance in a year, on a three-week stand at the Tiffany backed by her combo of three . . . Tunesmiths **Harry Lubin** and **William Craig** have penned a ballad arrangement of the theme song used on the Loretta Young tv show, and have titled tune "Loretta" . . . Chirp **Myrna Fox**, recently pacted by **Irving Mills'** new diskery, slices her initial side today (Wed.), at Cap recording studios. **Monte Kelly** orch will backstop.

Van Tonkins, one-nite promoter, reported that **Earl Bostic** drew 2,408 paid admishes at $2 per on April 9 at the Fresno Memorial Auditorium . . . **Vaughan Monroe** waxed "I Turned It Down," cleffed by **Tony Romano** and **John Bradford**, for RCA Victor. Tune was penned for the Goldstein-Jacks film production, "Robber's Roost" . . . **Ned Washington** has been signed to pen tunes for Columbia's "Last Frontier."

RETAIL SHEET BEST SELLERS

VARIETY *Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	2	1	1	1	1	4	1	1	1	1	1	1	126
2	2	*Melody of Love (Shapiro-B)	2	3	2	2	2	2	..	2	4	2	2	2	3	104
3	4	†Open Your Heart (Hamblen)	4	..	3	4	3	4	..	7	2	3	3	4	2	82
4	5	*How Important (Aspen)	7	8	5	6	7	3	9	6	6	8	5	5	5	63
5	7	*Cherry Pink (Chappell)	5	4	4	5	8	7	2	9	..	5	9	3	10	61
6	3	†Tweedle Dee (Progressive)	9	..	6	3	4	..	..	3	3	4	6	8	6	58
7	6	†Sincerely (Arc-R)	..	6	..	7	5	..	..	8	5	6	4	7	4	47
8	8	*Unchained Melody (Frank)	3	1	..	10	..	..	1	4	10	9	..	..	..	39
9	9	†That's All I Want (W&B)	..	7	..	9	6	..	..	..	9	..	7	9	..	19
10	10	*Hearts & Flowers (Advanced)	6	..	10	8	9	..	..	..	..	7	8	..	..	18
11	..	*Young and Foolish (Chappell)	10	5	7	..	..	..	..	..	..	..	..	..	..	11
12	..	*Darling, Je Vous (Chappell)	..	..	..	..	..	..	..	..	..	..	..	6	7	9
13	..	†Pledging My Love (Lion)	..	..	..	..	..	6	..	..	..	10	..	10	..	7
14	..	†May Sound Silly (Progressive)	..	..	8	..	..	..	8	..	..	..	..	..	..	6
15		*Whatever Lola Wants (Frank)	8	9											..	5

Chicago

Frankie Carle playing the Elitsch Gardens, Denver, June 15-27 . . . **Dizzy Gillespie** into the Flame, Minneapolis, May 4-24 . . . **Carmen McRae** set for a three-framer at the Streamliner, Chi, May 3 . . . **Xavier Cugat** at the Ambassador Hotel, Los Angeles, May 4-29 . . . **Chuck Cabot** current until May 4 at the Rice Hotel, Houston . . . **Chuck Foster** booked into the Roosevelt Hotel, New Orleans, April 28-May 25 . . . **Ted Lewis** into the Beverly Country Club, Covington, April 29-May 26 . . . **Johnny Long** opening at the Roosevelt Hotel, New Orleans, April 27 . . . **Freddie Martin**, currently at the Ambassador Hotel, Los Angeles, closing May 3 . . . **Freddie Phillips** currently at the Flamingo, Las Vegas, in an indefinite stint.

Pittsburgh

Slim Bryant and his Wildcats signed for West View Park's annual opening on May 1. . **Wayne Pascuzzi**, on drums, and **Dennis Wiley**, at the piano, furnishing the musical accompaniment for the annual Playhouse revue, "The Lighter Side," which opened a month's run at the community theatre last Thursday (14). . **5 Keys** set for the Copa week of June 13. . **Johnny Scott**, junior in the U. of Pittsburgh dental school, playing trumpet for **Hamilton Whitlinger** orch . . . **Red Ketter** unit into the Sky Vue for four weeks. . **Bill Bardo**, former Penn Theatre musician here who later had his own band at Bill Green's, Vogue Terrace and Kennywood, now running a motel in the Catskills at Fishkill, N. Y. . . . **Redheads**, passing through here on their way to open at the Copa in N. Y. tomorrow (Thurs.), signed to come back to the Ankara on July 11. . With symphony season at an end, **Jack Purcell** has set up string of late spring and summer bookings for his dance orch. . **Bill Junior Prom** at Ogleby Park in **Brant** plays Steubenville College's Wheeling, W. Va., on April 30.

Omaha

Ernie Kucera orch played Oak Ballroom in Schuyler last night (Tues.) . . . **Six Fat Dutchmen** one-nighted at Skylon Ballroom in Hartington Sunday (17) . . . **Tony Bradley** orch booked for Fordyce, Kans., Friday (22) . . . **Ray Backman** orch back at Palm Garden of Legion Club here . . . **Ray Pearl** invaded this territory last week . . . **Three Keys** in at Grand Bar here . . . **Jimmy Palmer** played Peony Park Saturday (16) . . . **Guy Lombardo** heading variety show for Ak-Sar-Ben members April 29-30 . . . **Rubinoff** held two concerts at Clarinda, Ia., last night (Tues.) . . . **Eddy Haddad** orch featured top teenage show here, the King Dance . . . Upcoming at **Vic Sloan's** Pla-Mor in Lincoln are **Mal Dunn** (20), **Skeets Mahoney** (23), **Skippy Anderson** (27) and **Bobby Mills** (30).

Scotland

The **Squadronaires**, featuring r&b music, set for May 2 at Playhouse, Glasgow . . . **Tennessee Ernie's** "Give Me Your Word," on Capitol label, topping local hit parade, with **Ruby Murray** in second slotting for Columbia with "Softly, Softly" . . . **Frankie Vaughan** touring one-night stands from Aberdeen to Kirkcaldy . . . **Johnnie Ray** playing second Auld Lang Syne date at Empire Theatre, Edinburgh, week of May 9 . . . **Johnnie Dankworth** orch pacted for tour May 9 week . . . **Eric Delaney** orch set for big Glasgow concert Oct. 31.

High in Sky Over Chi

Chicago, April 19.

As part of the promotion for "Concert In The Sky," Decca disking, which features the tunes and styles associated with departed pop greats as reproduced by live contemporary musicmakers, the diskery invited local scribes and deejays to audit the platter on a TWA Super Constellation flying high in the sky above Chi.

Breakfast will be served in flight and the aerial concert is set for April 23 at 9:30 a.m. Fifty-three invitations have been mailed and 50 people are expected to take off. Arrangements are being made for national mag and newsreel coverage.

Comden, Green Catch Wax Bug

Betty Comden and Adolph Green are the latest tunesmiths to catch the wax bug. Team was recently nabbed by the indie Heritage label to cut songs they've written for legituners and pic musicals.

Heritage will kick off the Comden-Green duo with a 12-inch LP next month. Set will include their top hits. The followup album will be a 10-inch LP featuring songs and special material from the upcoming Metro pic, "It's Always Fair Weather."

Neither Miss Comden or Green are newcomers to the performing end of the biz. They broke into show biz as a nitery act called The Revuers (Judy Holliday was part of the group) and they appeared on Broadway in the tuner, "On The Town."

Brit. Pianist McGuffie Set for Summer U.S. Tour

London, April 12.

Scotsman Bill McGuffie, who has been voted Britain's top pianist in newspaper polls for several years, is going to America in July for three months of concerts, tv and other engagements. He'll be billed as "The Pixie of the Piano, Wee Billy McGuffie."

Pianist plays with the BBC Show Band, and has been a member since its inception in 1952. He will leave the band when it breaks up for its summer vacation in July.

Inside Stuff—Music

One of the most ambitious wrapups of music in the public domain has been published by George Goodwin under the title of "The Song Dex Treasury of World Famous Music" ($6). Containing over 500 pages, the volume features 627 compositions written out in chorded lead sheet form. Book covers over 30 categories of music, such as overtures, marches, Viennese waltzes, operas, ballet, folk and dance music, etc. Basis of selection was music that was p.d. in the U. S. Via an elaborate cross-indexing system. It's angled for song and jingle writers who want to use p.d. melodies not yet used in pop music.

Goodwin, who heads the Song Dex publishing operation, put out the book on the theory that some of top Tin Pan Alley hits stemmed from longhair, and/or p.d. tunes. In fact, Dimitri Tiomkin, in accepting his "Oscar" at the Academy Awards presentation show, frankly thanked the old masters for making it possible for him to cop the prize that night.

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Epic Going On New Jazz Kick

Epic Records is going on a new jazz kick. In a move to cash in on upbeat in jazz album sales, Marvin Holtzman, diskery's artists & repertoire head, is bolstering his roster but he plans to stress "organized intensity" instead of the "jam session" style that's current on jazz sets.

Epic's buildup will be centered on the Neal Hefti orch and the Quincy Jones crew. Hefti is a former Coral Records pactee while Jones has picked up new jazz sidemen for his Epic push. Holtzman also has organized little combos headed up by Lou Stein, Phil Sunkel and J. R. Montrose for a hefty disk promotion.

Epic also plans to add to its release schedule jazz disks cut in England under the Philips banner.

Hub Hotel Sues Tooter Local Head for 'Threats'

Boston, April 19.

The Sherry-Biltmore Hotel filed a bill in equity in Suffolk Superior Court (15) against Samuel Marcus, president of Local 9, American Federation of Musicians, charging threats of violence in an effort to force the hotel to hire only union musicians.

Judge Joseph L. Hurley issued a temporary restraining order, enjoying the union from taking steps that would break contracts between the hotel and its customers. It also forbids picketing and making threats of violence against representatives, employees and customers of the hotel.

Marcus, in a statement, denied that any "threats of violence" were made.

The case came up for hearing yesterday (18) on the question of extending the injunction and trying the case. In the bill, filed by the hotel, allegations are made that Marcus informed the hotel a few days ago that he "intended to institute a new system in Boston."

WILL OSBORNE ORCHESTRA ON TOUR

April 21—Winslow, Ariz.
" 22—Albuquerque, N. M.
" 23—Albuquerque, N. M.
" 24—El Paso, Texas
" 25—White Sands, N. M.
26—El Paso, Texas
27—Odessa, Texas
28—Midland, Texas
29—Carlsbad, N. M.
30—Roswell, N. M.
May 1—Roswell, N. M.
" 4—Return to Hotel Golden, Reno, Nev., for 57th Wk.

Mgt.: MILTON DEUTSCH

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
2	2	BILL HAYES (Cadence)	Ballad of Davy Crockett / Berry Tree
3	3	PEREZ PRADO (Victor)	Cherry Pink Mambo
4	4	JOHNNY MADDOX (Dot)	Crazy Otto Medley
5	5	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
6	6	JONI JAMES (MGM)	How Important Can It Be
7	7	BILLY VAUGHN (Dot)	Melody of Love / Silver Moon
8	8	TENNESSEE ERNIE FORD (Capitol)	Ballad of Davy Crockett
9		LES BAXTER (Capitol)	Unchained Melody / Blue Mirage
10	10	NAT (KING) COLE	Darling, Je Vous Aime / Sand And The Sea

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	2	*MELODY OF LOVE	Shapiro-Bernstein
3	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	9	*UNCHAINED MELODY	Frank
5	8	†DANCE WITH ME, HENRY	Modern
6	4	†TWEEDLE DEE	Progressive
7	5	*HOW IMPORTANT CAN IT BE	Aspen
8	7	*CRAZY OTTO MEDLEY	(ASCAP Medley)
9	6	†SINCERELY	Arc-Regent
10	10	†OPEN UP YOUR HEART	Hamblen

Pinky Lee to Decca

Pinky Lee, NBC daytime video personality, has joined Decca's artists' roster.

Lee will cut juve, pop and special material disks with his first release slated for late this spring.

Brubeck Houston Draw Cues Chet Baker Dates

Houston, April 19.

The amateur entrepreneurs who brought Dave Brubeck into the Music Hall on the spur of a kaffee klatch, and made money at it, have lured Chet Baker to town now.

The young jazz fans, now calling themselves Jazz, '55, have booked the Baker quintet into the Music Hall May 8 for matinee and evening performances. Baker will fly out of New York and back for the date, pressed by his opening the next day at Basin Street. He'll bring Jerry Mulligan on the Houston jaunt.

The Houston jazzists, almost sans publicity, grossed $4,600 on two Brubeck concerts March 26.

Richmond Grabs Tune From Upcoming 'Roost'

Howie Richmond's Manchester Music firm has latched on to "I Turned It Down," tune from the upcoming United Artist's pic "Robbers' Roost." Song was showcased on Dinah Shore's NBC-TV show recently and Richmond moved in fast to acquire it from cleffers Johnny Bradford and Tony Romano.

The pic, incidentally, stars Miss Shore's husband, George Montgomery.

Lombardo Hits 46½G in 9 Dates

Guy Lombardo and his orch, which launched their annual concert tour last week, are again mopping up click one-niter grosses. For the first nine dates, Lombardo grossed $46,500. Top take to date was a $7,000 gross at Vicksburg, Miss., last Wednesday (13).

Lombardo returns to New York May 24 to again handle production chores on the Jones Beach, L. I., "Arabian Nights" spectacle. He will also cut a new Decca album late next month. Lombardo also plans to have his band play split week dates around the New York area so that he can be close to the Jones Beach operation.

Mass. Jukeboxes Making Unusual Palsy Drive Tie

Brookline, Mass., April 19.

State officials lauded the jukebox industry here for their tieup with the first music machine-charity campaign at the dinner meeting of the Massachusetts Music Operators Assn. at Hampton Court Hotel, Brookline (14), at which nearly $20,000 was pledged for cerebral palsy. The drive, opening in may, will find the jukebox industry with more than 10,000 machines playing for cerebral palsy.

Speakers included Mrs. Muriel Barnes, deputy commissioner of insurance; Rep. Charles Gibbons, former speaker of the House and Republican floor leader, and Col. John O'Brien, Governor Herter's aide.

James Geracos, president of the MMOA, said that music machine operators are being asked to take cards, announcing the drive, for use on their machines, at a flat rate of $6 per card. At the meeting more than 3,000 cards were pledged.

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"Hey! Mr. Banjo"
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'Exclusive' Excuses

One of the major sore spots in the relationship between record company artists & repertoire men and the music publishers is on the matter of "exclusives." A publisher vows to one disker that he's got an "exclusive" on a song and before the unsuspecting a&r man knows what hit him, a rival company is out with the same song. Harry Meyerson, MGM's a&r chief, has collected these alibis from publishers whose "exclusives" became "non-exclusives":

(1) "The artist's manager must have seen a copy on my desk and stole it."

(2) "The a&r man called for a copy while I was out and my secretary, who didn't know any better, sent it to him."

(3) "I gave it to him (the other a&r man) two or three years ago. I never thought he'd use it."

(4) "I'll never trust a writer again." (When the writer is questioned, the answer is "who me? I never even saw a copy.")

(5) "I never gave him a copy. He must have got it from England."

(6) "Who're you afraid of? You've got the right version."

(7) "One of the musicians at your session must have stolen it."

(8) 'Nothing to worry about. You're first in the stores with it."

(9) "I just don't know how it happened. I can't figure it."

Cap Kicks Off Campaign To Hypo Sales On Its Single Disk Releases

Hollywood, April 19.

Capitol Records has kicked off a campaign to hypo sales of its single platter releases. Diskery has designed new display racks to accomodate the single disks which it will peddle to dealers and other outlets as an aid to the growing self-service operation instituted by retailers.

To cope with the inventory control problem, Cap will staple the single sleeves with tags that quote price and platter number. The sleeves will be stapled in such a manner to avoid stealing and the mixing of records into other sleeves.

Cap also has designed "top hits" browser racks which will be sold at $24.95 and $43.80. Latter rack will accommodate $500 worth of disks. The rack innovation is all part of diskery's latest merchandise campaign. Cap already has sold 30,000 browser boxes dropping the price for seven-inch from $7.20 to $5.80, for 10-inch from $6.30 to $4.80 and for 12-inch from $6.50 to $5.

AUDIVOX TO RELEASE BELGIAN LABEL IN U.S.

The indie Audivox label has reached into Belgium to expand its release schedule in the U.S. Diskery, operated by Raymond Scott and Dorothy Collins, made a deal with Belgium's Ronnex label to release some of their platters in this country under the Audivox banner.

The initial Ronnex platters to hit the U.S. market will feature warbler Nelly Wysbeck. A series of instrumental cut in Belgium will follow.

Martin, Chi Distrib, Sets Up New Subsid

Chicago, April 19.

James H. Martin, Inc., local indie record distributor, recently set up a new distributing subsidiary, Music Distributors, to handle some 17 labels, including MGM, Essex, Plymouth, Remington, AA and Majar. Move was dictated by handling of conflicting, competitive labels by the Martin firm. It was felt problem could be solved by distribution of conflicting labels through two separate organizations. It was also thought that more concentrated promotion would result from the new set-up.

Nat Hale, formerly promotional rep for the Liberace brothers, was named to head the new firm. The Liberaces are not contemplating replacing him.

Winnetton Cops Score From UA's 'Deadly' Pic

Marvin Caine's Winnetton Music firm has acquired the score for the forthcoming United Artists pic, "Kiss Me Deadly." Score was written by Frank De Vol.

Theme from the pic, which is tagged "The Blues From Kiss Me Deadly," has been soundtracked by Nat (King) Cole and will be released on wax via Capitol.

New AFM Leaders in D.C.

Washington, April 19.

Sam Jack Kaufman, formerly leader of the Capitol Theatre pit orchestra, has been elected president of local 16, American Federation of Musicians. He defeated Paul J. Schwarz who had headed local 16 for the past 14 years. Kaufman takes office April 1.

Other officers, chosen by acclamation, are J. Martin Emerson, secretary; Raymond J. Woods, treasurer; Lee Hardesty, vice president. Named to the executive board were Irwin Markowitz, Toby Tyler, Jimmy Sheaffer, Frank Farner, and Robert D'Arcy.

Decca Repacts Wells

Kitty Wells, hillbilly songstress, has been repacted by Decca Records to a longterm deal. Since her first sides for the label in 1952, she has been one of the most consistent clicks in the country & western market.

She is currently riding with "Makin' Believe."

WLIB Jockeys Rap 'Leer-ic' Wax

A warning to all disk companies and their artists to cut out off-color platters, whether pop or rhythm & blues, has been sounded by four Negro disk jockeys on N.Y. indie outlet WLIB. The jocks, in a joint communication, are telling the wax works that "leer-ic" disks will ultimtely result in a censorship crackdown on the disk industry in which everyone will be hurt.

The jockeys are Hal Jackson, Lloyd Williams, Vic Bozeman and Buddy Bowser. WLIB features a heavy concentration of r&b music slanted for New York's Negro market.

'Crusade for Better Disks'

Shenandoah, Ia., April 19.

Station KMA here has kicked off a campaign against off-color lyrics in this area via a midwest "Crusade for Better Disks." A screening board has been set up by the station to pass on the fitness of disks to be aired over its facilities.

The station has put six records on the "banned" list. These are "Mambo Italiano," "Dim, Dim the Lights," "I Wanna Hug You, Kiss You, Squeeze You," "Rock and Roll, Baby," "Live Fast, Love Hard and Die Young" and one unnamed edition of "Whatever Lola Wants." Station execs say that they would not issue other lists of banned disks, but would just screen them out of the library.

Chi Catholic Teenagers Ask Trade Review Board On Questionable Disks

Chicago, April 19.

The Chicago Inter-Student Catholic Actionists, local teenage student group, is demanding an industry-wide board of review in the record industry to pass on the quality of song lyrics and to screen out "objectionable" disks. CISCA has spearheaded a local letter-writing campaign of protest directed at radio-tv outlets and disk jockeys, intended to force banning of platters with suggestive lyrics.

The Chicago Tribune stations, WGN and WGN-TV, set up an internal review board to pass on records in response to the CISCA campaign. The student group has called this move a whitewash and complained that although the WGN board did ban several records, it did not halt the playing of two tunes which have been at the top of the charts for several months. The station replied that the disks had been played for two months without protest.

CISCA is contacting the American Society of Composers, Authors & Publishers, Broadcast Music Inc., the Musician's Trust Fund, and the Record Industry Assn. of America, asking these groups' cooperation in setting up a national review board which would have the power to award a seal of approval to those records which it found unobjectionable. The student group then proposes that all radio tv outlets play only disks which bear the board's seal.

Religioso Deejay

Hollywood, April 19.

Amid all the pro-and-con uproar over disk jockeys' spinning of rhythm & blues biscuits, an L.A. wax whirler has twirled off on another tangent, playing only religious platters. Further, idea seems to have clicked.

Carl Blumay of KGER tags his across-the-board afternoon half-hour, "Good News in Music," and about the nearest thing to a pop platter—in the accepted music biz jargon sense—that he ever airs is "The Old Rugged Cross." Nevertheless, half of Blumay's airtime is solidly sponsored by an Inglewood car dealer.

Band Reviews

STAN KENTON BAND (20)
With Ann Richards
Sherman's, San Diego

This is the kickoff for a new Stan Kenton era (the old being closed by Capitol's release of the "Kenton Era" album). The lanky maestro has assembled a new crew and came here for a six-night break-in' before hitting the Crescendo in Los Angeles and a lengthy dance tour.

Although the customary Kenton massiveness and power is there, the band has a limber, swinging quality lacking previously. Driving crew accents the brass and comes off with considerable sock both in dance numbers and in concert segments.

With Kenton not amiss in showmanship and whiplashing his unit smartly, the band is a good bet either for terpers or jazz fans. Since the stress this tour is on dance music, there's less crashing dissonance than formerly, but the excitement and sure sense of dynamics remain.

Standards of the "Dancing in the Dark," "Tenderly" and "My Funny Valentine" genre are hit hard almost to the exclusion of current pops. Arrangements are by Dave Van Kriedt, Bill Holman, Bill Russo and Gerry Mulligan. On night caught, the band had been togther less than a week, and this was the first date, yet there was a surprising unity and strength to the music.

New singer Ann Richards, a comely brunette, fits well with band's versatile style, chirping with clarity and faultless interpretation of lyrics. *Don.*

CHARLES DRAKE ORCH (4)
Hotel President, Kansas City

The Drum Room of the Hotel President finds Charles Drake among its most favored orch leaders, this being his third lengthy stand in the deluxe room in about 18 months. He's sure to make it a matter of 12 weeks or more this stand, and to be back again within a few months.

What makes Drake desirable is that his is just good music, very much in the vein that has become standard with top hotel rooms and clubs today. It's dansable with a good deal of versatility and variety concentrated in a small unit.

Drake leads the crew and his own fingerings at the piano are an outstanding feature. Added assets are, trumpet and string bass work by Paul Chapman, reed and violin by Frank Catanzero, and drums by Joe Farren. With this lineup the crew can turn out most any request by listener or dancer, and also play for the dinner hour as it does nightly from 7 to 9.

Biz of late has perked in the Drum Room, and Drake's music does its part to keep the patrons coming. *Quin.*

Max Kaminsky headlined "Jazz at the Westnor" session at Westnor restaurant, Westport, Conn., last night (Tues.). **Coleman Hawkins** is set for April 26.

GENE JIMAE
and GAIL SUNDAY
I'LL DUST THE STARS
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GENIE RECORDS

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DECCA RECORDS
America's Fastest Selling Records!

IN LOVING MEMORY OF
PETER DE ROSE

He was gentle, he was mild
And as trusting as a child
And ev'ry friend he ever made he kept.

Just an honest little guy
Who could look you in the eye
That's why, ev'ry friend he ever made he kept.

You could tell him all your troubles
Ev'ry secret he would keep
He never said an unkind word
His loyalty was deep.

He's watching over all of us
Although he is asleep
And ev'ry friend he ever made,
I know, he'll always keep.

MSBD

MARY MEADE FRENCH

Current Release

"Voulez Vous"

Vernon Duke

Ted Grouya

•

"Flamingo"

Ted Grouya

Ed Anderson

LIONEL NEWMAN and His Orchestra

LIBERTY RECORDS

BBC PLUGS 'STRANGER' DESPITE BORODIN TUNE

London, April 19.

Soaring upwards in the best-selling lists is "Stranger in Paradise." Tony Bennett's record, released here on the Philips label, has come up from nowhere to 10th in one week, while the sheet music has made a similar jump from 24th to ninth place in one week. This click is tying up nicely with the opening of "Kismet" at the Stoll tomorrow (Wed.).

Tune has caused some queries in London's Tin Pan Alley for the BBC has a ruling against any popular rhythmic versions of classical melodies. Borodin's music of the "Kismet" score has, however, been passed for broadcasting, and certain publishers, who had versions of Tchaikovsky's music banned, have shown some surprise.

A BBC spokesman said that all music is considered on its merits, and the merits of the "Kismet" score were such as to permit full broadcasting facilities.

Matt Dennis to Stress Albums in Victor Tie

Matt Dennis, who got into the wax market last year via the indie Trend label on the Coast, has switched to RCA Victor. The composer-pianist-crooner will concentrate on album releases for Victor.

The first package, out this week, is an LP release of Rodgers & Hart tunes under the catchall title of "She Dances Overhead." Followup album will be "Dennis Anyone," a package of his own compositions.

Stoloff Gets New 6-Year Col Pact as Music Head

Hollywood, April 19.

Columbia has signed Morris Stoloff to a new straight six-year pact as head of the music department, post he's held 19 years. Simultaneously, studio signed George Duning to a straight four-year pact as assistant to Stoloff.

Duning has been under pact to Col for nine years.

Suburbia Jazz Benefit

A group of top jazz names will headline a benefit concert at the County Center in White Plains, N. Y., April 28, for the Family Service of Westchester. Latter organization offers professional help to families with domestic problems.

Show will have Garry Moore as emcee, with a bill including the Lionel Hampton band, Erroll Garner, Chet Baker, Gerry Mulligan and Stan Rubin's Tigertown Five.

OHIO DANCE HALL FIRE

Vermilion, O., April 19.

The Vermilion-on-the-Lake dance hall was heavily damaged by fire recently.

Place was under management of Dick Fior, former bandleader, who said the blaze was probably caused by sparks from the chimney.

Automation

Continued from page 47

the appropriate disk distributor for his restocking. Hence the plan would completely obsolete the present cumbersome methods of keeping tabs on the retailer's inventory. It would also facilitate selling of new merchandise, since it would eliminate the present time-killing system in which the retailer has to call off several dozen titles to each salesman writing an order.

Major Backing

At least one of the major companies is solidly backing the industry's adoption of such a selling plan. In fact, this company would be willing to send all of its packaged goods to retailers on consignment under such a system, since it would have complete, up-to-date information on what's happening to its merchandise via the punched cards.

It's conceded that the conversion of the industry to such a plan is hardly an overnight job. It's believed, however, that a good start could be made in this direction if the RIAA would carry the ball. The RIAA at present has a membership that covers all of the major companies and most of the indies.

Mills

Continued from page 47

fies it. This, according to Mills, will be the route to creating standards for the company's catalog, since the tune will get the maximum exposure over the longest possible period of time. Under present conditions, by the time a publisher gets geared to work on a tune put out by a major company with a top artist, another tune by the same artist may have already hit the market. In some cases, the publishers have to fight the diskers on plugs for different sides by the same artist, since the diskery is promoting a new tune and the publisher may still be betting on a previous release.

Mills said that the company's plans with the label will also give the songwriter a better break, since his output won't be subject to the whims of a record company exec. He stated that numerous top pop writers are solidly behind the project.

Under the label's present system of operation, Mills will cut its tunes under the Marquee label and show them to the major companies. The majors will have a chance to buy the master, as has been done in several cases already, or agree to cut the tune. In the latter event, Mills will hold up release of its record until the major puts out its disk.

Mills stated that his label is not designed to compete with the majors, since they will get first crack at all material. He said that the firm's disk operation would help the majors in creating a demand for tunes. He cited the current, "Hey, Mr. Banjo," which was sliced originally by the Mills label and then sold to Kapp Records. Tune has since received wide coverage from other companies.

Paul Mills, Irving's son, is handling the artists & repertoire chores for Marquee. Label is headquartering on the Coast and is using the custom record departments of the majors for its pressing.

Irving Mills is setting deals for sales of the Marquee masters to Europe. He plans to make deals for each separate country rather than give wide territorial rights to the major foreign companies. He will give the foreign companies first option on the subsequent disks made by any artist whose master is bought. Mills is recording with such artists as Monte Kelly, Myrna Fox, Murray Arnold and Mae Williams, in addition to several instrumental and vocal combos.

H'wood Music

Continued from page 47

Catch A Thief" and "The Trouble With Harry."

Bitten All Over

Title-tune binge also has hit 20th-Fox. Studio has assigned Sammy Fain and Paul Francis Webster to pen themes for "The Tall Men" and "A Many Splendored Thing." Studio also tapped Jule Styne and Sammy Cahn for "How To Be Very, Very Popular," while Jack Brooks and Lee Harling will work on "House of Bamboo."

United Artists, too, has the title-song bug. On its schedule is "Marty," "The Kentuckian," "Summertime" and "Not As A Stranger," along with the aforementioned "Kiss Me Deadly." UA even went so far as to put on four extra pressagents to act as musical consultants and liaison between the pic outfit, publishers and recording companies.

The pic-tune tieup went a bit afield recently when 20th-Fox and Hill & Range's Ross Jungnickel firm got together on a song tagged "A Man Called Peter." Tune was etched by The Statesman Quartet for RCA Victor and the 20th flacks used it to plug the pic.

In recent months there's also been a development in pic-publishing affiliations. Columbia started to swing with its Columbia Pictures Music, a wing of Shapiro-Bernstein, and Universal-International moved into the act when Decca, U-I's parent company, reactivated its Northern Music subsid. Other major pic companies affiliated with pubbery operations are 20th-Fox and Metro with The Big Three (Robbins, Feist & Miller), Warner Bros. with Music Publishers Holding Co. (Harms, Remick, Advanced and Witmark), and Paramount with the Paramount-Famous-combine.

Inside Music

Clifton Daniel, N. Y. Times correspondent in Moscow, took a breather from the Kremlin recently to file a report for the Times Magazine (20) on Leonid Utyosov, the Soviet Union's top jazz name. Utyosov is celebrating his 25th anni this year and according to Daniel, "is as durable as Guy Lombardo." The correspondent reports that the style of presentation is reminiscent of Fred Waring—with a touch of Kostelanetz. "Any resemblance to Phil Napoleon and His Memphis Five is purely coincidental," he added.

Although several American songs were played during the concert caught by Daniel, he reported that only one was announced as being American: "Brother, Can You Spare A Dime?" According to Daniel, Utyosov describes it as "the song of the American unemployed" and gives the title in English: "Broder, Kan Yoo Spar e Daim?"

Vet songsmith Andy Razaf, writing in the Los Angeles Herald-Dispatch last week (14), rapped the current crop of songs and disks for its "dissonance, incoherence, discord, senseless lyrics, distorted melody if any, and freak, unmusical sounds, supposed to be singing." As for the rhythm & blues cycles, Razaf said these have always existed, but the only difference is that "the present day brand is mostly an insipid imitation or cruel distortion of the originals." He puts the blame for "filthy lyrics" on "amateur writers who lack the skill, art and finesse required for double entendre."

Pat Ballard's "Mr. Sandman" is moving into offbeat areas. Requests for permission to use variations of the tune have been pouring into E. H. Morris, tune's publisher, from political organizations and the automotive industry. A Baltimore politico wants to adapt it to "Mr. Alderman," while a couple of auto tycoons want to use such variations as "Mr. Salesman," "Mr. Dealer" and "Mr. Public" for their promotion pitches. Morris takes a token fee for the use of an adaptation. Meantime, Ballad has penned a variation of his own for the new baseball season, tagged "Mr. Umpire."

Rudolf Friml, whose "The Vagabond King" has been filmed by Paramount, has at least a dozen new operettas and musical comedies lying around his home, but he can't find them. The vet tunesmith doesn't write his music down on paper. He tape-records it. But Friml has a bad habit of forgetting to label his reels of tape. He has over 5,000 hours of tape and wire-recorded original music—none of it catalogued. His son, Rudolf Jr., has undertaken to play every inch of it and catalog it according to length, type and theme—a chore that is expected to take about three years.

Columbia Records is extending its diamond needle promotion to two new phonograph models. As in the original needle promotion, Col is asking distributors to share part of the cost. The distribs will be charged $4 on the purchase of the new phono players. The added tab can then be shared with the dealer in any manner decided upon by the distributor. The phono players added to the needle promotion are in the "360" line, namely models 318 and 320.

The husband-wife clefting team of Phyllis Brandel-Jack Saunders turned out to be prophetic with their new novelty tune, "Love Can Make An Earthquake." Recently a Hawaiian deejay was spinning the Rush Adams' MGM waxing of the tune and Mt. Pueleena erupted. The mountain acted up again the following afternoon when the disk was played for the second time.

Steinhaus to Head Up New Latino Plattery

A new Latino label moved into the disk picture last week. The plattery will be tagged Reina Records and will be headed up by Stan Steinhaus.

Diskery plans to release on-location recordings of typical folk and pop music from south-of-the-border. Initial release, an LP titled "Merengue Jubilee," includes eight tunes of the Dominican Republic's national dance, the merengue. Also planned for release are albums of Cuban, Panamanian and Brazilian music.

Before joining Reina, Steinhaus was foreign sales manager with Seeco Records and general manager of Ansonia Records.

Yankee Stadium Blues

New York.

Editor, VARIETY:

Nobody asked me, but between innings at the Stadium, I compiled my all-time standings of major league songwriting teams. This is it:

1st Division: Gilbert & Sullivan, Rodgers & Hart, Gershwin & Gershwin, Porter & Porter.

2d Division: Berlin & Berlin, Rodgers & Hammerstein, Dietz & Schwartz, Loesser & Loesser.

Of course, lots of great composers and lyricists never got together, and one can only envision what the combined product of, say, the two Wolfies (Mozart and Gilbert) or the two Georgies (Handel and Weiss) might have been.

Al Stillman.

'Hit Parade' Lineup

(On April 16 NBC-TV Show)

1. Davy Crockett...Wonderland
2. Melody of Love..Shapiro-B
3. Easter Parade.....Berlin
4. Tweedle Dee ..Progressive
5. How Important ....Aspen
6. Sincerely .....Arc-R
7. Cherry Pink.....Chappell

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"PAPA WON'T YOU DANCE WITH ME?"

STYNE and CAHN MUSIC Inc.

THE HIT OF THE WEEK

DICK HYMAN TRIO

Play

THE OLD PROFESSOR — MGM 11951 — K 11951

BESAME MUCHO — 78 RPM — 45 RPM

M-G-M Records

Blackpool Takes Play From London By Staging 1st Command Vaude Gala

By HAROLD MYERS

Blackpool, April 19.

Blackpool, show biz mecca in the north of England, has stolen the limelight from London by staging the first-ever Royal Command vaude gala outside the capital, and raising a record amount of coin for the Variety Artists Benevolent Fund. The presentation at the massive Opera House last Wednesday (13) netted around $60,000 for the professionals' own charity.

Credit for the production goes to Jack Hylton and Charles Henry, who was responsible for the staging. It was Hylton who played a prominent role in promoting the event when it became known that the Queen and the Duke of Edinburgh were committed to an official two-day tour of the north.

Because it was an historic occasion, the gala drew its 3,000 audience from a wide area of the north, with the bulk of paying patrons travelling from neighboring cities of Manchester, Preston and Lancaster. Others came farther afield from Leeds, with a moderate contingent from London. Admission prices were on the London level for royal galas, with a top of $60. Entire theatre was presold several days ahead. Hylton, in addition to arranging the show, made a substantial financial sacrifice by shuttering the Victoria Palace for a day to enable the Crazy Gang, staunch faves with the royal family, to be present. He also transported from London the entire theatre orch and the line of Tiller Girls who are featured in the Gang's current revue.

Accolade To Northern Vauders

Main objective of the northern gala was to accolade a number of vauders who have achieved fame in their native territories but who have slender chance of receiving royal recognition in London. To give the bill a more universal appeal, however, several acts were imported from town. Eddie Fisher had the distinction (with Harry Akst) of being the only American on the talent roster. The sole notable absentee was Gracie Fields, one of the most distinguished of all Lancashire lasses. Her telegram of regrets and good wishes, read before the arrival of the royal party, earned a salvo of cheers from the audience.

Because of the formality that goes with the glitter of a royal gala, Bud Flanagan, in his role of warmer-upper before curtain rise, appealed to the patrons not to be as "stuffy as London audiences." Don't look at the royal box (specially built for the occasion) and laugh if you want to, he advised. This advice was only heeded in part and the understandable reticence of the audience made the going difficult, even for some of the favorites.

Fisher's Palladium Reprise

Eddie Fisher, with a comparatively hefty 12-minute stint, gave a potted version of his recent

(Continued on page 58)

PIAF REVUE SHORTENS SKEDDED RUN IN CHI

Chicago, April 19.

Edith Piaf's "Continental Revue" ends its run at the Selwyn Theatre here Saturday (23), lopping off one week of a scheduled three-week run. Show opened April 10 to warm reviews, but despite good word-of-mouth people just aren't buying tickets.

The revue, scaled at a $4.95 top in this 1,000-seater, grossed $11,000 for the first nine performances. The show continues its scheduled tour after the Chi closing.

Thomas Back to Las Vegas After Brother's Funeral

Hollywood, April 19.

Danny Thomas returns to his Las Vegas Sands engagement tomorrow (Wed.) after flying here for today's (Tues.) funeral of his brother, Paul G. Jacobs, killed Saturday, when his car overturned near Barstow, Cal. He was en route to the Sands. He was 36, and is survived by eight brothers and a sister. He was associate producer on Thomas' "Make Room For Daddy" videoer.

Frank Sinatra subbed Saturday and Sunday, and Billy Gray last night (Mon.).

Aussie Nudes Threaten Walkout, Pay Too Scanty

Sydney, April 12.

Six nudes in the Winifred Atwell revue at the Tivoli threatened to quit because they said their pay was too scanty. Then they went cold on the resignations. The girls at first refused to do four extra shows during the Easter holidays for an added 75c per show. They receive $27 weekly salary, and about $2 extra weekly as "nudity allowance."

Hal Alexander, general secretary of Actors and Announcers Equity, believes the gals "deserve the best rates of pay for a trying and exacting job." He says they have to suffer the strain of going out in the nude in front of brilliant lights every night. C. Dorning, business manager for the Tiv, in announcing that the performers had withdrawn their resignations unconditionally, said the management had not agreed to a salary hike.

New Deejay Show From Chi Nitery

Chicago, April 19.

A nightly radio show with deejay Bob Drews, over station WEAW, Monday through Friday from 11 to 11:30 p.m., was launched Monday (18) at Jean Fardulli's Blue Angel, local nitery featuring caylpso entertainment. Previously, the only show in town originating from a class bistro was Jack Eigen's radio-tv package from the Chez Paree.

The Drews offering originates in the Angel's Opera Club, a lounge adjoining the main room, which until now has displayed operatic singing. With addition of the patter & platter show, the room's entertainment policy has also changed. The room now showcases pops and jazz rather than the classics, with Gene Early singing at the piano, Helane Seaton vocalizing and Ted Sieber spelling Early at the keyboard.

Several months ago, there was some talk that the Black Orchid, another local intimery, would originate a teevee jockey show from its lounge, but this has not as yet materialized, although the management is still considering the idea.

OLD CHI VINE GARDENS BACK TO TALENT POLICY

Chicago, April 19.

The Vine Gardens, oldtime Chicago nitery, will return to an entertainment policy May 4. The club had ended its longstanding show policy several years back. Present plans call for a display including an emcee, a singer, an orchestra, and a line of girls. An expanded layout will depend on how well the new format goes over.

Management is currently dickering for talent, but as yet no firm bookings have resulted.

Pro-Spiked Blade Show In Annual Ottawa Run

Ottawa, April 19.

The only ice show Ottawa will see this year is the current edition of the 30-year-old "Minto Follies," a pro-spiked amateur blade spectacular produced by the Minto Skating Club of Ottawa. Using club members, plus names from skating and ice-show circles, the "Follies" has 150 people on the frosted floor of the Auditorium. Show ran April 14, 15, and 16.

Show featured Tenley Albright, world and North American skating champion from Newton, Mass.; Frances Dafoe and Norris Bowden, world pair champs from Toronto; Carol Jane Pachl, Minto club's Canadian senior ladies' champ; Frances Gold, Minto professional; Arthur Nelles, w.k. blade comic who came out of show business retirement to appear in the Follies, and The Three Bruises from "Hollywood Ice Revue." Clifford Tripp orchestra showbacked.

Greater Love Hath . . . . . .

Joe Glaser, head of the Associated Booking Corp., is one of the N. Y. Yankees' most ardent fans. He would do anything for the ball club—even waive commissions.

Glaser recently arranged a guest appearance for Yankee manager Casey Stengel and a pair of the more promising rookies, Johnny Kucks and Elston Howard, on the Horace Heidt tele show. For the Yanks the deal was neat.

Fla. Maps Switch In Agency Pacts

The Florida state legislature is considering a series of drastic revisions to the employment agency act, with particular emphasis on changes in the modus operandi of talent offices. One of the major provisions is patterned after a reform instituted some years ago in Pennsylvania, which stipulates that there shall be a signed contract before a performer be allowed to open in a nitery. Only exception from that stipulation will be during an emergency period, when it's impossible to get all signatures on a pact.

Another proposal asks that an agent and nitery shall stipulate that they have never stranded talent or have failed to pay salaries before they can be allowed to buy acts. Niteries and agencies will have to file statements to that effect with the Florida Industrial Commission.

There is one contemplated provision that is apt to cause some protests both by nitery operators and performer unions, notably the American Guild of Variety Artists. Legislature is contemplating a stipulation that a cafe shall post a bond to insure salaries with the Industrial Commission at its discretion. Presently, the union demands bonds from all niteries.

Chi Chez Lounge Sports New Look in Facelift

Chicago, April 19.

The Chez Paree, Chi's top drawer talent showcase, is sporting a new look in the Chez Lounge, as a result of an extensive radio and tv job. Jack Eigen's radio and tv shows on WMAQ and WNBQ-TV emanate from the Lounge and the remodelling is in part designed to provide better facilities for origination of the broadcast and telecast. Also, now all the tables in the Lounge will be in full view of the stage.

The wall separating the Lounge from the main dining room was also moved back some 14 feet, which increases the capacity of the main room by 75 seats and provides a section which can be partitioned off from the main room, setting up a private dining room. The Chez's capacity has been increased to 655 seats as a result of the recently-completed remodeling.

Sharp Threat to Montreal Nightli[fe] In Police, License Dept. Vice [...]

Tibbett Set for Vegas Flamingo at $10,000

Lawrence Tibbett, one of the major b.o. draws at the Metropolitan Opera years ago, has succumbed to the Las Vegas urge. He's booked for the Flamingo Hotel, Nov. 3, at a reported $10,000.

Tibbett, of course, isn't the first operatic figure to find Las Vegas coin attractive. Among the Metopsters who have worked various spots in the casino capital are Helen Traubel, Robert Merrill and Marguerite Piazza, among others.

Henie May Repeat O'Seas Ice Jaunt

Sonja Henie may repeat her European jaunt under "Holiday on Ice" auspices around July 17. If tele and nitery commitments do not interfere, she'll play Norway, Sweden and Finland, and possibly other dates.

Morris Chalfen, "Holiday on Ice" prexy, expects to have six major shows operating throughout the world during the year. Aside from "Holiday," Chalfen will also have several editions of "Ice Vogues" on tour. Miss Henie will head one of the "Vogues" companies. She'll play the Scandinavian dates and after that the troupe will continue in Paris, Zurich, Berlin, Copenhagen, Brussels and Rotterdam. A company, now in Ceylon, will open in Manila April 25. Another edition is slated for a Mexico City preem May 13. A South American company is also being projected.

Chalfen, some time ago, acquired a British subsidiary with his purchase of the Tom Arnold ice interests. This subsidiary produces shows for the Wembley Stadium, London. For the first time, the Wembley show (this one being "Aladdin and His Wonderful Lamp") will play Paris, opening May 6 at the Palais des Sports. Jacqueline du Bief and Romayne & Brent head this layout. Chalfen will bring in another show for Wembley. Next year's ice pantomime at Wembley will be "Jack and the Beanstalk."

In addition to major companies, the British subsidiary has several smaller shows which play the provinces.

ED FLAHERTY'S LOCATION

Through an inadvertent error the address of Ed Flaherty in Mimi Warren's ad of April 6 was incorrect. He is located at 310 East 55th Street, New York.

Flaherty is personal manager for Miss Warren.

By MAX NEWTO[N]

Montreal, Ap[ril ...]

If the thinly-veiled th[...] warnings of Asst. Di[...] Police Pacifique Plante m[...] out, May 1, '55, may we[...] membered by Montreal [...] keepers as the bluest S[...] their history. This is the[...] the annual restaurant lic[...] renewed and no cafe, bi[...] stube or nitery in Mon[...] operate without a city [...] Plante, who is also hea[...] Morality Squad and of th[...] Dept., has declared open[...] on joints known for clip[...] erating prosties, etc., and[...] them to clean up or the[...] out of business on May 1.

Until this reform w[...] Montreal, most owners t[...] city license for granted. [...] headache was getting a li[...] cense from the Provincia[...] ment. Unless one is on t[...] side of the political fence[...] ticular permit is almost[...] sibility, and rumor place[...] from a few thousand to[...] figure bracket. Now, with[...] investment and competi[...] ting tougher all the ti[...] bonifaces who fail to g[...] permit, which costs ab[...] will lose the works, since[...] not operate without one.

Taking Warning[...]

Since the warnings [...] month ago, many of the c[...] improved. There is a n[...] absence of single femme[...] certain rooms, but man[...] spots are waiting to see[...] will go through with h[...] With those who know Pla[...] is little doubt that he is[...] for keeps, despite the st[...] position he will meet fr[...] political factions.

Montreal, long noted as [...] and-easy town that dra[...] sands of tourists and co[...] eers because of the Fre[...] dian atmosphere, has a[...] collection of cafe laws th[...] forced, could leave the ci[...] than Toronto the Good. A[...] to the book, all clubs sh[...] at 2 a.m.; no liquor s[...] served from midnight [...] until 8 a.m. Monday mor[...] and wine only on Sunday[...] for a limited time with[...] a host of others, all outd[...] cosmopolitan city of this[...]

The Gallic Eye

However, past admin[...] in typical Gallic fashion[...] ways looked the other [...] tolerance became a h[...] word. Since the last cit[...] things have changed. Th[...] machine came into po[...] October with an over[...] majority on the strength[...] haustive vice probe (wh[...] co-authored) and its m[...] election promise was to[...] the city.

If the cleanup gets ou[...] as it may very well do, [...] which was once the bi[...] ployer of entertainment[...] North America other th[...] York, may find itself wit[...] no night life worth talk[...]

AGVA, AFM Carry On Miami B. Dates Despite Strike, Picketing of Hotels

Miami Beach, April 19.

Strike of American Federation of Labor Hotel Employees Union, which began Wednesday (13) when the Saxony and Monte Carlo hotels found pickets at their doors in the early morning hours, has spread to the Casablanca, Roney Plaza and Sherry Frontenac, with union organizers warning that other biggeries will be hit in coming days. All hotel-cafe operations were running, however, with orders from the local musicians union and AGVA officials to their members to fulfill all contractual commitments.

Service was affected, but replacements are being hired to fill the posts left vacant by the walkouts in this, the first fullscale attempt by the AFL union to organize the 20,000 hotel employees in this largest resort area in the country. Night clubs, restaurants and cafeterias have been unionized for several years, and are not affected by the strike.

Circuit Court injunctions are being sought by the others of the struck hotels to halt picketing, claiming they were not requested to meet to discuss union recognition. Only hotel on the Beach that is unionized is the Delano. The majority of hoteliers seem to intend holding out against organization by the AFL despite fact that a heavy load of conventions are due in ensuing weeks. They also will continue booking of acts into their cafes. Odd note is fact that AFL and CIO toppers confer here every winter—in hotels such as are currently being picketed.

GOLDEN JUBILEE YEAR
VARIETY
1905-1955

500G IN AWARDS [...] IN BALTO HENIE [...]

Baltimore, A[pril ...]

A total of nearly $50[...] been awarded by Baltim[...] to the 317 persons inju[...] years ago when tempora[...] ers collapsed during a s[...] the Sonja Henie ice s[...] The awards were made [...] Sonja Henie Ice Revue[...] Edwin T. Coronati and [...] Jersey Amusement Co., [...] up the temporary stan[...] ings have been going [...] March 6, 1952.

The accident occurre[...] Miss Henie's first seaso[...] own. Prior to that s[...] had been partnered wi[...] M. Wirtz in "The Holl[...] Revue."

Virginia De Luce, [...] peared in the legiter, "N[...] bows at the Blue Ang[...] April 28.

'Buried' on Page 2

department do yo been a timehon- y readership query. bout a story being P 1 or P 2 is too on the square. turn to Ra- e music bunch ditto the legit, en the picture r aders sometimes the first two pages looking on P 3.

weeks, and for the year a somewhat and certainly al fresco to the history of the since Sime Silverman founded it 50 years ago, has appeared serially on P. 2. This VARIETY's Golden self-trailerizing In call it a com- We call it a depar- talk about ourselves But once started been told it's "very in- and, for the younger all branches of and certainly for the newer mediums— the diskeries, s a refresher course on makes VARIETY tick. Any- that's the main idea.

start looking on P. 2. is the whyfore of this supplementary box in every department of the paper.

Dave Vine, Who Created Durable Vaude Yarns, Dies of Heart Attack

Vine who died Saturday heart attack at the age ally considered to started lot of stories that being circulated on the and nitery circuits. The vet credited with the story about who travels all the way out to the Bronx during a snowstorm to borrow a sled for his son. During the long subway trip he contemplates the effects of a turndown on the request and by the time he reaches his friend's house, tells him what he could do with his sled. A similar yarn is one of Danny Thomas' standbys under the tag of "The (Auto) Jack Story."

Another of Vine's standbys allegedly took place during the excavations for the N. Y Eighth Ave subway when a drunk asked one of the workmen what they building and he was told that it would be a subway and completed in about two years. "Hell sez the drunk, "I'll take

later years, Vine incorporated of his material in writing for acts. He supervised virtually details of the turn per- by his son, Billy.

later days as a perform- worked with Ed Sullivan the appearances by the Daily News syndicated col- at Loew's State, N. Y Vine a heckler from the balcony addressed Sullivan in a He- dialect as "Mr Solomon."

Vine at one time was partnered with Lonella Temple, and as a single at first performed in a deadpan turn. He later changed his stance to that of a dialectician. He apprenticed in burlesque, and went on to play top vaude spots in country including the N. Y.

He is survived by his son, Billy, addition to a daughter, Mrs. Bob Douglas, wife of the singer, and his widow Vine requested before his demise that he be given a endoff from his home instead of a beeing off from a funeral parlor. were held yesterday

Alexander to Choreog For 2d 'Arabian Nights'

Rod Alexander has been signed do the choreography in the second edition of "Arabian Nights," which will be the summer attrac- at Jones Beach Stadium, Beach, N. Y Ballet Theatre also been pacted for that

Show which had a successful run last season, is again being produced by Guy Lombardo. It goes into arenas under a revised for- and at the end of its Jones Beach run.

Unit Reviews

Ice Capades of 1955

Kansas City, April 4.

John H. Harris presentation of ice revue in two acts; choreography by Ron Fletcher, Rosemarie Stewart, Robert Dench; costumes, Billy Livingston; settings, Gabriel Scognamillo; musical score, Jeri Mayhall, Fran Frey.

Cast: Donna Atwood, Bobby Specht, Old Smoothies (2), Alan Konrad, Helen Davidson, Forgie & Larson, Jackson & Lynam, Silvia & Michel, Bobby Maxson & Rosemary Henderson, Johnny Lettengarver, Mullen & Raiche, Dougherty & Stevenson, Ice Capets (32), Ice Cadets (24), others. At Municipal Auditorium, Kansas City, April 14, '55; $3 top. Running time, 150 mins.

Another in the long line of successful ice shows put together by John Harris is added to the list with this edition. It's as big a show as any in the past, with the utmost in dazzling costumes, huge cast and lineup of tried and proven performers. "Ice Capades" probably classes as the top grossing road show to play this town each season, with good prospects for $120,000 from its nine performances here, topping last season. The show went on Thursday night (14) with nearly $75,000 advance sale.

While the show's format is the same over the years, that very fact seems to be one of its attractions. Show is one of the very few to come offering spectacle, music, comedy, beauty along with its top performers, and customers evidently are wise to the values. They are out in force here this time around.

As important draws the Harris company this season is doing a tab version of "Wish You Were Here," revised from swimming championships to the ice-skating trials at Lake Placid, and a production of "American In Paris." The musical, with recorded dialog and pantomime by the skaters, closes the second act, and could do with more of a punch, albeit Donna Atwood reels off a large share of fine figure skating when it is her turn at the championship. Spectacle is the chief ingredient of the "American In Paris" number, which has most of the company moving to the Gershwin rhythm and solo spots for Miss Atwood and Bobby Specht.

Midway in the first act the "Dragnet" production number sparkles with modern choreography, handsome costuming and monolog recorded by Jack Webb. Alan Konrad has a solo spot to top this off. Opening production number is eye-filling as usual, "Celestial Ballet," showcasing much of the cast.

In between the production numbers are some fancy shadow skating by team of Johnny Lettengarver & Don Bearson, "Humpty Dumpty On Ice" parlayed for heavy juve interest, comedy inning by Larry Jackson & Bernie Lynam as throwbacks to Mack Sennett days, the infallible badmintoneers, Hugh Forgie & Stig Larson, and European acro team of Silvia & Michel Grandjean.

Second act gets underway with "Tropicana," calling for some precision work by the line; speed skating by Johnny Lettengarver, and the ice-crobatics of Ken Mullen & Ed Raiche. Two of the show's big punches are saved for the second act, the audience giving its biggest hand to the catchy rhythm skating of Rosemary Henderson and Bobby Maxson, and later great response to the indefatigable Orrin Markhus and Irma Thomas, the perennial Smoothies.

There's another inning by Konrad, an amusing "Doggie" bit by William Dougherty and Lyall Stevenson, and session with Jackson & Lynam in Paris, following the lavishly-mounted Gershwin number. "Les Patineurs" is an effort of the skating gentry to turn the tables on ballet and marks the close of the show with the whole cast on ice. *Quin.*

Fools Rush In

(EMPIRE, GLASGOW)

Glasgow, April 14.

George & Bert Bernard presentation of new twice-nightly revue, "Fools Rush In," with the Bernards, Zoe Gail, George Pierce, Ernest Arnley & Gloria, Balladinis (2), Two Peters, Williams & Shand, Marie de Vere Dancers (10). Lyrics, Sydney Shaw; dances, Mme. de Vere; directed by George Bernard.

George & Bert Bernard, U.S. miming pair, essay something new by attempting a fullscale revue. Apart from their own top grade miming spot and two specialties that score, the show fails to register as brightly as it should, lacks strong sketches in comedy, and generally emerges as so-so fodder. At show caught, despite near-capacity biz due to local holiday, the flat items were more numerous than the bright spots and lack of rehearsal was obvious.

Opening, titled "We've Been Framed," has the acts entering through large white window frame, and this motif is retained until finale through the Bernards' own mime act, when radiogram

(Continued on page 58)

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NEW YORK

Just Concluded

VARIETY

"Miss Andrews has become a skilled performer on her own, armed with some excellent material. She can punch, relax and clown all over the floor as well. Net result is a shade over a half-hour of entertainment that incites a lot of applause. Her clown bit at the closer is her major opus. That the act has reached a high patina is readily seen, but more important, Miss Andrews gives the impression that she has the capacity to attain depth, which is still a major measure of greatness. The biz on night caught tremendous." *Jose.*

LOUIS SOBOL
New York Journal-American

"Patty Andrews has come into the Latin Quarter on her own with an act which tugs the cheers of the assembled multitude. A superbly routined act with a smash finish."

HY GARDNER
New York Herald Tribune and Sun

"Patty Andrews—slickest slice of showmanship. The opening night Latin Quarter crowd is still cheering the girl who had the moxie to go off on her own."

EARL WILSON
New York Post

"One-third of Andrews Sisters now big star at Latin Quarter."

BOB FRANCIS
Billboard

"Patty Andrews makes solo N. Y. nitery bow."

"Patty Andrews as a single, a solid click with Latin Quarter customers.

Patty is an excellent showman with a fine, professional sense of comedy and timing . . . sock reception is instantaneous."

DANTON WALKER
New York Daily News

"Patty Andrews' excellent comedy act at the Latin Quarter . . . Patty is now a ravishing blonde."

FRANK QUINN
New York Daily Mirror

"Patty Andrews headlines in Latin Quarter's 'Paris' hit.

"Miss Andrews has a fine voice and a smart comedy sense. She is a star attraction here or any other cafe."

PATTY ANDREWS

Musical Supervision and Direction
WALTER WESCHLER

Guest Starring **APRIL 23rd JIMMY DURANTE SHOW—NBC-TV**

Direction—WILLIAM MORRIS AGENCY

New Acts

JEANNE BAL
Songs
30 Mins.
Hotel St. Regis, N. Y.

Jeanne Bal is a tall lissome musicomedy thrush who is a decorative and effective addition to the class bistro belt. A graduate of the Edwin Lester operetta school, in her native California, she has toured with sundry national and tab versions of "Guys and Dolls," "High Button Shoes," "Gypsy Lady" (including six months in London) and "The Red Mill."

Her nitery repertoire is a potpourri of pops and musicomedy standards, with only one reference to her "Nellie Forbush" antecedents when she does "Honey Bun," sporting the cute sailor's skimmer as a prop. Not the petite type, in the Mary Martin idiom, Miss Bal is a tallish gal who wears her height well. She's distributed nicely in the right places. Her routine runs the gamut from "Resistance Is Low" to "Come to the Fair," "Man's World" to "Don't Let It Get You Down," "Too Late Now" to "How About You" (the girls have swung over to the GOP side; it's now "Eisenhower's looks," where it used to be Roosevelt's, in the lyric); with other numbers in between.

She reminds of Elizabeth Taylor in looks, which means that Miss Bal is easy on the optics. She has a penchant for singing too directly to the right and to the left on occasion, but as she relaxes in the progression of her pleasant half-hour stint she focuses more generally around the room.

By and large she's a more than adequate new face on the class hotel room circuit, and will develop with time. Per usual, Milt Shaw's 802ists give out with beaucoup musical assist, and in the same idiom Ray Bari's Ensemble mixes up the Latin and waltz sets. *Abel.*

OLGA JAMES
Songs
17 Mins.
Fairmount, Ottawa

Olga James, whose clicko handling of the "Cindy Lou" role in the screen version of "Carmen Jones" provided a nationwide showcasing for her capable piping, comes up with a pleasant surprise as a night club act. Typed in the picture as a meek hometown sweetheart with plaintive pipes, Miss James on the floor becomes a looker with a warm personality and a remarkably versatile ability in song. She rocks the customers with her zippy opening chore on "Fancy Free," followed by "World on a String" and ending with softer handling of "Autumn Leaves" and an impressive spiritual, "You Can Tell the World."

But it's her production of "Jones" tunes that gets the heftiest reception. After a modestly brief introduction, she goes into a rapid-fire description of the film's plot, words spouting like bullets, arms and torso flashing and jerking. Three times the gab-flood is stopped as she goes into "That's Love", "Rhythm of the Drums" and "My Joe" from the picture. It's a rousing routine that lifts the stanza high, though without it the James pipes and the "Jones" tunes would maintain the session as a standout. *Gorm.*

STANLEY GROVER
Songs
15 Mins.
One Fifth Ave., N. Y.

It looks like Bob Downey, Number One's host and talent scout, has picked another winner in Stanley Grover. Crooner already has done some understudy and replacement work in musicomedy, and in this stint, his nitery bow, he has effectively widened his orbit and should also attract new respect for legit work to come.

He's a personable, good-looking lad who knows how to handle himself on the floor. And that's not too easy in the cramped quarters that passes for a stage in this room. He's a baritone with vestiges of tenor and his way with a lyric is slick and sure.

It's a classy songbag he's packed for his nitery exposure. The stress is on showtunes, rhythm & ballad, and he delivers 'em in an attractive and winning way. On set caught, he scored with "Luck To Be Me" ("On The Town"), "All of You" ("Silk Stockings"), "They Won't Know Me" ("Wish You Were Here") and "Bonnie Jean" ("Brigadoon"). His only concession to pops is in the closer. Here he tackles the haunting "Unchained Melody" and it makes for a sock getaway. *Gros.*

NANCY LOWE
Songs-Comedy
20 Mins.
One Fifth Ave., N. Y.

Nancy Lowe is a comedienne that can sing along with the best of 'em. She's been playing around the Coast boites for several seasons but has never been caught for the New Act files. This Number One date is her first trip east and she makes a solid impresh.

Pert looking blonde comes on with a lot of zest and keeps her 20-minuter traveling at a free-wheeling pace that blends patter and song. The humor is amiable and she doesn't resort to mugging to get the yock across. Occasional patter parries with the tablers is easygoing and inoffensive.

She's at her best, however, in the song department. Her piping style is strong and she has a husky-throated quality that builds effectively, especially on the fast-paced rhythm numbers. She breaks up the rhythm pattern during the set for a crack at a ballad and it, too, shows off her warbling style to advantage. Repertoire includes such nifties as "You Can't Chop Your Papa Up In Massachusetts," "Treat Me Rough," "It's Me, It's Me" and a parody on "This Ole House."

There's plenty of room for her on the intimery circuit and she's a solid bet for legituner work. *Gros.*

JOE MAIZE & CORDSMAN (4)
Instrumentl-Comedy
15 Mins.
Palace, N. Y.

For the past couple of years there's been a void in the musical madcappery field. Part of the gap is now being filled by Joe Maize & His Cordsman. Their knockabout humor is built along the same lines as the w.k. Borrah Minevitch Rascals' turn but instead of harmonicas the four boys play around with a steel guitar, a bass, an accordion and an electric guitar.

Their comedy, mostly physical, is broad and frantic. The musical mayhem makes no attempt at subtlety but the appeal is wide. During the instrumentals, they jostle, slap and even bludgeon each other to pull out the laughs—and they get 'em.

Maize sparks the combo with his furious steel guitar work. He literally makes the instrument talk. They workover each tune with a frenzy that makes for exciting listening. Instrumentals include "Lady of Spain," "Sabre Dance" and "Hawaiian War Chant." There's also some funny biz with the bass player mouthing the lyrics to "I'll Get By" to Maize's offstage crooning.

It's a solid viewing turn that should do well on tele guesters, if some of the rough stuff like the teeth-picking bit is deleted. Combo also produces a vivid musical sound that should come across on shellac exposure. *Gros.*

BALLADINIS
Juggling
6 Mins.
Empire, Glasgow

Garbed in white open-neck shirts and short white pants, two males, both from the Continent, come up with a fairly nifty juggling act. Pair balance leather footballs on toes while jumping themselves around stage, and also offer entertaining balancing of similar round footballs between head and an upturned kitchen knife.

Use balls of diminishing sizes for their juggling feats-via-feet. When smallest balls are brought into play, they swallow these and eject outward in upward direction, achieving this novelty trick with three balls. Wind act by shooting medium-sized ball with small ball off partner's head.

Okay for general run of vaudevilles and for tv. *Gord.*

Eileen BARTON
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NEW ORLEANS
CORAL Records
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DOLORES
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DON
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Just Concluded
LATIN QUARTER
NEW YORK
Opening May 9
PALLADIUM, London

SEILER and SEABOLD
Currently
ESCAMBRON BEACH HOTEL
SAN JUAN, PUERTO RICO

Blackpool

Continued from page 55

Palladium show, teeing off with "Oh My Papa" and including "Dinah" as a special tribute to Harry Akst. Debbie Reynolds again contributed the off-stage chanting for "Man Chases a Girl." The addition of "Count Your Blessings" made two in a row for Irving Berlin. The score rose to three when "Show Business" was used for the finale.

Leading talent reps from the north were Arthur Askey, Al Read, George Formby, Wilfred Pickles and Jewel & Warris, all of whom have starred in the West End. Only Pickles moved out of the format of conventional vaudeville by staging an extension of his tv program, "Ask Pickles" and introducing top sporting personalities, a gimmick which appealed to a strong segment of the audience.

As a novelty turn, Jack Tripp copped top honors, appearing in femme costume and dancing with the Tiller line. And for precision terping at its best, top marks went to the 16 girls who comprise the group. Beryl Grey, noted ballerina, gracefully filled the classical dancing spot with an excerpt from "The Sleeping Beauty," with John Field. Principal British vocalists on the bill, Joan Regan, Alma Cogan and the Five Smith Brothers, held their brief spots enthusiastically.

The Crazy Gang, virtually by right of seniority, were given the lion's share of the bill. Unlike other performers, the gang was not restricted to a single spot. The essence of true variety, its contribution was made up of exerpts from the gang's succession of hit shows, notably the smash Flanagan and Allen vintage song smash, "Underneath the Arches." Chesney Allen, who retired from the Gang some years back because of ill health, was reunited with his ex-partners for this occasion.

Vaude, Cafe Dates

New York

Peiro Bros. signed for the initial show at the Starlight Roof, Waldorf-Astoria, N. Y., opening June 1 . . . **Olsen & Johnson** set for the Desert Spa, Las Vegas, May 1 . . . **Arthur Lee Simpkins** into the Latin Quarter, Boston, April 25 . . . **Ernie Richman & Mannequins** signed for Sciolla's, Philadelphia . . . **Jerri Winters** set for the Apollo Theatre in the Will Mastin Trio show . . . **Billy De Wolfe** sails on the Queen Elizabeth for a May 2 opening at the Cafe de Paris, London . . . **Merriel Abbott and Edith Bartow** to Europe for a talent gandering tour as well as the Hilton Hotel preem in Istanbul in June . . . **Paul Killiam** new at One Fifth Ave., N. Y. . . . **Jenny Collins** pacted for the Statler, Los Angeles, July 18 for two weeks . . . **James J. Grady,** booking the Dennis Hotel, Atlantic City, has tagged **Stan Grover, Cedrone & Mitchell** and **Charlotte Rae** for stands at that spot.

Hollywood

Stan Kenton opens with his 20-piece band Friday (22) at the Crescendo, with **Ann Richards** as featured vocalist . . . **Lili St. Cyr** preems tonight (Wed.) at Ciro's, with **Condos & Brandow,** dancers, **Skeets Minton,** ventriloquist, and **Bobby Ramos Rumba Band** returning after a six month absence . . . **Joanne Wheatley** tees off a six-week stand tonight (Wed.) at the Biltmore Bowl, with comic **Al Bernie and Beverly & Barry Ashton,** dancers, in support . . . **Charley Foy's** has resumed full-week operations, with **The Tune Jesters** and **Ruthie James.**

Johnny Desmond goes into Chase Hotel, St. Louis, for two stanzas on May 13, and will do his "Philco Phonoramic Show" from there . . . **Jeri Sothern** tees off five weeks at Fack's, Frisco, Friday (22), at $1,250 per . . . **The Four Jokers** hold over two weeks at the Waikiki Lau Yee Chai Club, Honolulu, following with two frames at Larry Potter's here May 20, and opening at New Frontier, Vegas, July 1 . . . **Ina Ray Hutton** and her all-femme band play a one-niter Saturday (23) at Rainbow Gardens, Pomona.

Edith Piaf returns to the Mocambo July 19 for two weeks, starting a four-week stand at Riviera, Las Vegas, Aug 3 . . . **Ilona Massey** makes her first Coast appearance in 12 years when she bows Sunday (24) at Chi-Chi, Palm Springs . . . **Ann Sothern,** with **Bambi Lynn, Rod Alexander** and comic **Bob Williams,** opens June 9 at Riverside Inn, Reno . . . **Beachcombers Trio** set at Capistrano Beachcombers Club, Capistrano Beach, until end of May.

Chicago

Los Chavales de Espana set for the Brown Palace Hotel, Denver, May 2-7 . . . **Denise Darcel** opening at the Congress Hotel, St. Louis, Saturday (23) for two rounds . . . **The Dynamics** opened Monday (18) at the Town Casino, Chi, for an indefinite stint . . . **Will Jordan** set to star in "Boast of the Town," carbon revue of the Ed Sullivan show produced by Merriel Abbot, opening at the Palmer House, Chi, Aug. 4, for three months . . . **Rossi & McDermott** opening at the Showboat, Las Vegas, April 28 in an indefinite run . . . **Professor Backwards** playing the Los Angeles Statler, July 18, for two frames . . . **Russell & Sylvia** into the Jolly Roger Hotel, Ft. Lauderdale, May 2.

Unit Reviews

Continued from page 56

and microphone are seen at back of frame while the boys do their antics in front.

Opening comedy is a series of quickies, none very funny, and then an average skit follows on British tv personalities. Don Williams & Iris Shand next offer their clever rollerskating act, he tap-dancing on the rollers and then executing spirals atop high platform.

Marie de Vere Dancers, who also suffer throughout show from lack of rehearsal, come up with a ballet item, rounded off by Ernest Arnley, Bert Bernard and George Bernard dancing crazy-fashion across stage as the "Three Disgraces," Ernest Dolin, Bert Nijinski and George Pavlova. This fails to garner the yocks intended.

The Ballandinis, Continental male duo, score with adept foot and head juggling (See New Acts). Ernest Arnley & Gloria are a male-and-femme twosome with n.s.g. comedy offering. Act has been circulating Brtish vaude loop for years and needs injection of new comedy material.

A sketch titled "The Doctor's Dilemma," offered by George & Bert Bernard, is also not up to standard and lacks speed. After this so-so comedy, it's a relief to find fresh-faced chirper Zoe Gail (she's Mrs. Bert Bernard) doing a peppy songalog. Wild West scene with the Bernards as Cisco Kids winds the first half of revue.

The Two Peters, mixed pair of athletes, are a standout item of the second segment. Male, extremely well-developed type, leaps over chair and through femme's legs as she balances upside down, and finishes up still standing on his own two hands. Distaffer is slim pretty contrast to muscular partner.

George & Bert Bernard wind show with their own miming spot, including their new "Carmen Jones" takeoff, a surefire travesty though pic has not yet reached this part of the United Kingdom. Medley of their old faves such as "Sonnie Boy," "Anything You Can Do," "I Hear Singing" and "Wait Till Sun Shines, Nellie" is also a standout. Judging by this sockeroo finish to the revue, it's a pity rest of the show, apart from patches, is not up to standard, and serious pruning and recasting seems essential. At show caught, resident house orch of Bobby Dowds did the showbacking. *Gord.*

ROBERT MAXWELL

Currently
VOGUE TERRACE
Pittsburgh
• MGM RECORDS
Direction: GENERAL ARTISTS CORP.

BUD AND CECE
ROBINSON
Currently
CASINO ROYAL
Washington, D. C.
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JAY MARSHALL

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Palladium, London

London, April 12.

Dickie Valentine (with Don Phillips), Ted Ray, Sally Barnes, Lane Bros. (2), Jay Marshall, Rastelli's (4), Joan Rhodes, Lowe & Ladd, Paulette & Renee, George Carden Dancers (16), Eric Rogers' Skyrockets Orch.

Dickie Valentine is the one and only British headliner of this year's Palladium season and the British "invasion" is carried fairly largely throughout the bill. Only one American act, Jay Marshall, is featured in the current talent lineup.

The honor accorded to Valentine is particularly intriguing, as he returns as star to the theatre at which he worked as a page boy 10 years back. In the year since he left the Ted Heath combo to become a solo act, his advance has been rapid. He topped the poll as the best British vocalist and has also filled a date on Ed Sullivan's tv program. With this background, Valentine moves confidently into the headline spot at the Palladium, to earn the traditional fan welcome, a topdrawer welcome and reception.

Nonetheless, it is ironic that the only British singer of the season should choose to fill a large part of his routine by impersonating the American headliners who have preceeded him. His impressions achieve an uncanny degree of realism, notably his takeoffs of Mario Lanza, Billy Eckstine and Nat (King) Cole. Impressions of Billy Daniels and Johnnie Ray (who follows him as the next headliner) are in more satirical vein, designed to get the laughs. The Valentine routine opens in conventional style with a succession of current pops, such as "Mr. Sandman" and "Finger of Suspicion," which he delivers with warmth and sincerity. An oldtime medley is a popular entry in his songalog.

Ted Ray, a comedian of long standing and high repute, misses out surprisingly with a routine which includes a surfeit of outdated gags. Most of his gab misfires and there is only little evidence of the familiar fiddle, which in the past has been an integral part of his performance. Sally Barnes, another local performer, also fails to come up to expectations. Garbed as a cleaner at a television studio, she has four moderate vocal entries, all of the vintage class. She's quite an attractive warbler, but there's too much patter between the songs.

The Lane Bros., making their Palladium debut, sock with their comedy acrobatics, particularly their demonstrations of skipping while perched back to back. Their act registers heavily, appealing by both its skill and novelty. Marshall, another firsttimer here, also makes a smash impact. His suave combination of magic and ventriloquism, plus a polished line of patter, immediately catches the fancy. The laughs come easily and regularly.

The Rastelli's, Continental quartet of musical clowns, are in top form. Their standard knockabout is adroitly paced, and their windup item as a massed band provokes spontaneous audience enthusiasm. Joan Rhodes is a glamor blonde, billed as a "Mighty Mannequin," who bends steel rods with her hands, steel bars with her teeth, breaks six-inch nails in two and tears the London Telephone Directory in four. This muscular miss injects a measure of humor into the show and her shapely appearance belies her strength.

Lowe & Ladd, a local comedy duo, have some average patter, which at times proves rather labored. Paulette & Renee are an attractive pair of trampolinists, whose specialty is a back somersault done blindfolded through a hoop while skipping.

The George Carden resident line opens the show and the second half with pleasing stepping and the Skyrocket Orch, onstage for the latter part of the show, backgrounds the entire presentation with polish and precision. *Myro.*

Casino, Toronto

Toronto, April 15.

Jackie Marlin, Sabrina Renee, Billy & Ann, Babrow Bros. (2), Ray & Yo Yo, Archie Stone Orch; "Wicked Woman" (UA).

With exception of Jackie Marlin, there's little Casino marquee lure, but the current 65-minute stage package packs plenty of punch. Opener has Billy & Ann for nifty unison tapping, with pair then into challenges and girl hefty on pirouettes and butterfly-wings plus hikicks, and lad a standout in controlled tap that has plenty of heel and ankle work.

Ray & Yo Yo follow with their acrobatic balancing and cross-stage juggling of the clubs and rings, with nothing new on novelty. But act is over on hand and shoulder stands, with buildup to both teetering on the board across the rolling cylinder for a hot finale that draws an ovation. Babrow Bros. are a couple of male accordionists who, from their opening "Tiger Rag," display plenty of volume if little finesse. But they continue to wham across, with a switch to double playing on the xylophone and back to the squeezeboxes for a pop medley.

Sabrina Renee gets top billing for her initial Spanish dancing, complete with castenets, her throaty warbling of "Wonderful, Marvellous," and a begoff for modern dancing highlighted by brilliant hi-kicks and leaps, and all over to neat returns.

But bill's applause decibels go to Jackie Marlin, who does a pleasant job of emceeing and then takes over his own slot for imitations of pop singers and screenstars. His working in of these in what might be an otherwise familiar formula is offset by solid showmanship and complete control of good-natured but authentic takeoffs that draw approval. He segues from classical arias into the hit songs of "Oklahoma," and with his well-pitched baritone voice, particularly scores in this finale for top applause honors. *McStay.*

Apollo, N. Y.

Cab Calloway, Erskine Hawkins Band (12) with Della Reese, Hop, Skip & Jump, Rosa Lo Raso,, Don Phillips, Jackie (Moms) Mabley; "Strange Door" (U-I).

The Apollo show registers mightily in almost every one of its 90-odd minutes. There are no disappointments, and weak spots are almost unnoticeable. It's due to smart layout and the diversity of seven strong turns, top one being Cab Calloway.

It's Calloway's first return to the Harlem house in five years, what with his Sportin' Life in the travelling "Porgy and Bess" and other junketeering commitments. There isn't likely to be another bill with such draw this spring, except probably for the return of Sammy Davis Jr. in mid-May. Calloway, despite a bad cold that makes him nasal and hoarse, gives a vibrant performance. Enhanced by melodic backstopping ,excellent lighting (not always the best at the Apollo), he dramatizes six standout numbers and some incidental terp seques. He is as strong in a torrid "Old Black Magic" as he is in phrenetic mambo "Cha Cha Cha."

The Erskine Hawkins Band has perhaps three of the top sidemen in the biz. Aside from the Hawk's own trumpet (it's Julian Dash on tenor sax (in his own comp, "Zig Zag"), Raymond Tooney on 88 in a sweet "Love Is Here To Stay" and the colorful Hayman Henry on a magnificent controlled clarinet that starts on "Blue Skies" and does some flashy but brilliant shifting into the realm of Mozart. Band vocalist Della Reese is a tall sepia doll, who performs sweetly in her private slotting. Her "Teach Me Tonight" and "Sincerely" afford pleasant tone and indicate that she thoroughly understands her lyrics.

Naturally, Calloway closes the card, and Miss Reese and the band are sprinkled through the rest of the evening. The show starts with tap trio Hop, Skip & Jump. Though the mildest act on the boards, it holds the pews with a pleasant eight minutes of casual precision work. Attractive stripper Rosa La Roso, who made a good impression her last time out, does a quickie five minutes. Management cuts out most of the strip, leaving her with a lot of wiggle, but it's diverting.

Two other acts clearly share the spotlight with Hawkins and Calloway. Ofay juggler-unicyclist Don Phillips and laughgetter Jackie (Moms) Mabley click smartly. Young Phillips works his intricate juggling feats mounted on a unicycle on a table about five feet in diameter. His timing is good, so's his rounding-out hokum, but he sometimes is too obviously grandstanding.

As for Moms Mabley, she's the proverbial perennial favorite. While much of her material may be suggestive and not good in all houses, her sense of timing, her raspy voice, and her "just plain folks" intimacy, wow Harlemites. Many of her laugh lines are adlib; all of them are clever, even the off-color ones. *Art.*

Robert K. Lewis has been named manager of the Lakeside Country Club, Houston, effective May 1. He formerly managed the Harlingen Country Club, Harlingen, Tex.

6th 'Meet People' Edition Tries Make B'way Grade In Nitery-Style Setup

By JESSE GROSS

Another try at working a legit production format into a N.Y. nitery operation was made last week with the preem of the revue, "Meet the People—1955," at the Cafe Theatre, N.Y. It looks like a miss. Negating against click possibilities is the show's general lack of potent entertainment values. However, with a stronger entry, a setup such as the Cafe might make the grade in the Times Square area.

The Cafe, which debuted along with the revue, is located on the site previously held by Billy Rose's Diamond Horseshoe in the Hotel Paramount. Similarly to the Cafe, the Cabaret Theatre in Greenwich Village has been giving on again-off again productions of full-length legit properties. However, none of the offerings at the downtown spot has clicked strongly. The Cafe, though, is actually in a classier league than the Cabaret, being more on a par with the Versailles, eastside nitery, which has been hitting paydirt with tab musicals.

Early last year, Anthony Parella planned moving into the then vacant Horseshoe site with a production of Jack Perry's "Indoor Sport." Prospective cast lineup for the show included Lionel Stander. The project never materialized, but Stander apparently was impressed with the idea of using the Horseshoe location for a legit production. Together with Jay Gorney, he's co-produced "People."

This is the sixth edition of the revue, which was first done in Hollywood in 1939 and moved to N.Y. for the 1940-41 season. Subsequent versions ran on the Coast and on tour. Creators of the original production are repeating on the current version. They are Gorney, who composed the music, and Henry Myers and Edward Eliscu, who are responsible for the book and lyrics. Also doing a repeat is director Mortimer Offner.

Meet the People—1955

Lionel Stander & Jay Gorney production of revue in two acts. Book and lyrics, Henry Myers & Edward Eliscu; music, Gorney; additional sketches, Ira Wallach & Ben Barzman; associate producer, Sondra Gorney; direction, Mortimer Offner; choreography, Fred Kelly; settings & lighting, Lester Polakov; costumes, Michael Travis; musical director, Herb Schutz; orchestrations, Joe Glover. At Cafe Theatre, N. Y., April 13, '55; $5.

Cast: Greta Aldene, Jerry Ames, Conrad Buckner, Mickey Calin, Rita Constance, Ronnie Cunningham, Janet Gaylord, Grace Genteel, Sheila Guyse, Earl Hall, Johnny Haymer, Doug Rogers, Eddie Stroll, Patrick Welch, Pat Wilson.

Financed Like Legit

"People" is financed as a regular legit production, although it falls under the judisdiction of the American Guild of Variety Artists. A limited partnership has been set up, with a $35,000 capitalization, plus provision for 20% overcall. Tab at the 740-seat Cafe is $5 plus tax, which covers the price of admission and a $2 food and/or drink minimum. In line with the price, a special dinner is offered at $1.95. Dinner is served from 7 p.m., with the show kicking off at 8:40 p.m. There's no service while the revue is in progress, but the waiters work the tables during intermission.

Opening night last Wednesday (13) was chaotic on the dining and seating score. This was attributed to the last-minute arrival of a majority of the capacity turnout. A late-opening curtain resulted in the elimination of two sketches and a paring of the intermission time.

In the 19 scenes offered, performers either sang, danced or did solo bits. It's in the last category that the revue is brightest. Conrad Buckner, a Negro terpersinger, scores with some colorful footwork and acro turns, while John Haymer provides risible relief, especially in his takeoff on a British comic guesting on an American tv show..

Other performers are fresh in appearance but have little to work with in the way of material. None of the songs is particularly outstanding. Herb Schutz's orch works the show and plays for dancing later in the evening when the terpers in the audience are permitted to take over the stage. Shows are presented twice nightly at 8:40 p.m. and midnight, except Mondays and only an early performance is given on Sundays.

Palace, N. Y.

Bobby Joyce & Ginger, Libby Dean, Clem Belling & Co., George Kirby, Joe Maize & Cordsmen (4), Martells & Mignon (4), Mr. Ballantine, Wilfred Mae Trio, Jo Lombardi Orch; "A Bullet for Joey" (UA), reviewed in VARIETY *April 6, '55.*

For the tail-end of the Easter holiday week, the Palace has whipped up a standard vaude concoction that will please the diehards as well as the kids in town on their last fling before going back to school.

Bill starts off pleasantly enough with Bobby Joyce & Ginger, a couple of attractive youngsters who put a lot of enthusiasm into their terp sequences. Nothing outstanding in their routines but they're a refreshing pair and do a good job in settling the aud down for the turns that follow.

Songstress Libby Dean is in the deuce with a passing songalog. She gets by with only an adequate piping attack. Opens with a brisk "Riding On The Moon," segues to "You Made Me Love You," which seems a bit too much for her vocal equipment, and closes pleasantly enough an old Irish air, "I Know My Love," done in original form and then in her own swinging version.

Clem Belling and his talented pooches bring the trey to life. Dachshunds and poodles carry the eight-minuter as they jump through hoops, juggle balls and perform sundry other canine feats. Belling works 'em carefully with an unbilled femme aid. George Kirby, who is no stranger to Gotham's vaudegoers, follows with some well-accomplished celebrity carbons. His spings of the bigwigs draw plenty of laughs and mitts, especially the stencils of Rochester, Arthur Godfrey and Pearl Bailey.

Fifth position is reserved for Joe Maize and his madcap musical combo. They're a bright addition to the bill (and are further appraised in New Acts).

Martells & Mignon are familiar adagio cavorters. The foursome, three male stalwarts and an agile femme, continually surprise the pewholders with their balancings and tossings. The one-hand catch of Mignon as she's tossed from one to the other is a surefire mitt-grabber. Mr. Ballantine comes up next with his bag of magical tricks that don't work. His brash stream of patter sustains the frivolous mood and he clicks all the way.

Bill winds up effectively with some striking hoop-juggling by Wilfred Mae and his two femme aides. It's an action-filled set that could get better results if Mae didn't spend so much time milking the intensity before he completes some difficult trick.

Jo Lombardi's downbeat continues to be sure and smooth for each act. *Gros.*

State, Hartford

Hartford, April 16.

Teresa Brewer, Gene Krupa & Trio, Steve Evans, Nick & Vic Collins, Sam Kaplan Band (10).

One noticeable thing about the State shows is that the acts are backed by improved musicianship from the pit. Due to the scarcity of travelling bands, house has upped its pit band from six to 10. For the size of the house—4,000 seats on the floor—this is still not enough, but better than previously.

Current layout is lightweight. It consists of four turns. Stanza runs 75 minutes with the Gene Krupa aggregation taking up about 45 minutes of the time.

Opening slot is taken over by the dance team of Nick & Vic Collins. Boy and gal offer some neat hoofology for okay returns. Number two spot has the Krupa group. Quartet brings on the yowls and shriekers when it tees off with "Sing, Sing, Sing." This lasts for almost all the time the bandsmen are on the boards. Although Krupa is featured in several spots of drum beating, he exhibits smart showmanship in letting the rest of his crew take over solo spots. He has three good men working with him and he's not ashamed to let the aud recognize their musicianship via their repeated solo playing.

Steve Evans scores with his solid bit on the drunk pole. This bit is S.O.P. (Standard Operating Procedure) with him. His impressions of spectators viewing a show is good. However, the vet comic is weak in the patter department. His emceeing ties the show together.

Windup spot is taken over by Teresa Brewer. Pert canary sells her brace of numbers easily. Coral recorder opens with "Them There Eyes" and segues into several tunes associated with her via the platter route. *Eck.*

Godfrey

Continued from page 1

after being given the gate that morning at 11:35, just after the conclusion of his simulcast. By the weekend they were taken into the William Morris Agency stable at an uppet stipend and with plenty of telegraphed offers.

Quartet will fill a pair of "Toast" dates, May 8 and June 5, and have booked concerts in Providence, May 1; Malden, Mass., 12; Columbus, Ind., 13; Newark, 27; Stamford, Conn., 28; Boston Garden (Shrine), June 4; and a pair of one-nighters in Long Island and Andover, Mass., May 9 and May 16. Among offers are those from class niteries, but not yet set. Also theatre dates.

The other exitees are the Hawaiian Haleloke, another Godfrey longtermer, and scripters Charles Horine, Preston H. Miles and Charles Slocum. Godfrey gave them the treatment in person, but as a matter of cold fact, the official statement on the firings came from CBS, with the web appearing to shoulder the responsibility. From this view, Godfrey could be characterized as the "hatchet man" for Columbia. That's how the release read, at any rate, since it started off by saying that "CBS Television and CBS Radio announced today that the services of . . . have been discontinued." All hands were and are under contract to the web, and were in turn "booked" over to the Godfrey stanzas. The press to a man used the firings to refer to Godfrey's downbeat in the rating charts, with allusions to the inevitable "Disneyland."

Said CBS: "The Arthur Godfrey programs are being reorganized at this time as a result of a plan to make more use hereafter of performers who are not permanently associated with the group."

Said Godfrey:

"In the interest of good showmanship, producers have never hesitated to make changes in format and personnel which would improve the overall entertainment quality of their programs. This change of pace, this principle of injecting new ideas and personalities into a program, is the only means of maintaining the continuing interest of the public. No radio or television program can endure unless it can sustain interest despite the dreary dearth of ideas and the inherent limitations of the media. Such changes in personnel as become necessary from time to time are never properly construed as reflections upon the ability of those who are released. These people have all achieved stardom and I am proud of them. I wish them well in every respect." (Godfrey, meanwhile, goes on vacation April 25-29.)

Talent Agents' View

The most interested observers in the current Arthur Godfrey situation are the various talent agencies. Most of the percenteries aren't tearful at the current "plight" of the man who fired several of his cast last week. After years of being snubbed by Godfrey and most of those surrounding him, many are waiting to see whether he'll approach the talent offices.

Godfrey's animus against the date-diggers has been well-known. Climax was reached when he fired Julius LaRosa immediately after he learned that he had signed with General Artists Corp.

The agents have steered clear of negotiating with Godfrey for the reason that should Godfrey take a shine to an act that he'll use as a regular, he generally demands that they be without agency affiliation. Many performers similarly haven't warmed up to entry on Godfrey's "Talent Scouts" for the reason that it puts the pro in the same status as an amateur. A comic who had appeared on the show stated that the cameramen were more concerned with Godfrey than the act.

The agencies seem to feel that Godfrey will go in for a heavy roster of top guest talent. One talent man said, "We'll sell to him," but indicated that the price better be right because there are a lot of markets open for acts

Plaza Hotel, N. Y.

Celeste Holm (Irving Actman at piano), Ted Straeter Orch, Mark Monte's Continentals; cover $2 (Sat. $2.50).

That giver of delight and singing actress, Celeste Holm, is playing her fourth four-week date at the Persian Room and the news is all good. From the moment the blackout is pierced by a spot which finds her at the microphone encased in a white satin long coat (under it is a shocking pink gown, a good contrast to her blondine personality), to her final number off the floor at the public exit, her easy authority fastens an unfelt iron grip upon the couverts.

She does not have a filler or stagewait in her 40-odd minutes of magnetic presence. Her special material is indeed good and much credit belongs to her for making the cash investment. But the delivery is just about flawless, with plenty of clarity in the diction, sock and punch where needed. So the results come from the mixture of planning, rehearsing, knowing and whammo. What some admirers once feared might become an obsession with kittenishness has been carefully restrained. Miss Holm is entirely the leading lady, fully graduated from ingenue coyness. She uses the kittenish flair only for characterization.

And that calls for comment. It is the range and versatility of her characterization—in brief, her taste and ear as an actress—which gives her cycle of songs such nuance and bounce. She is undoubtedly one of the great entertaining personalities of mid-century America.

(Irving Actman at the piano and Ted Straeter's highly competent musicians provided that unobtrusive background strength without which any single would be far less telling).

Miss Holm's humor is a particular value. "C'est La Teevee," "You Can't Change A Man" and the "Do Is Yourself" are standout as special material.

Maitre d'hotel Fred should be kept busy during the present celestial, she should pardon it, month. *Land.*

Mocambo, L. A.

Hollywood, April 13.

Allan Jones, Paul Hebert (6) & Joe Castro Orchs (3); $2 cover.

A varied songalog, from a "Tosca" aria to "The Donkey Serenade," with pops in between, kicked off Allan Jones' stint at this Sunset Strip spot last Tuesday night (12). Jones, recently back from touring with "Guys and Dolls," pleased the friendly following that turned out for the opening, even though his pipes weren't always up to the demands put upon them by the songs.

In recognition of his "G & D" run, Jones does a medley of "My Time of Day," "Never Been in Love Before" and "Luck, Be a Lady Tonight" from the stage musical, and does it well. Eight other songs are offered, with the "Tosca" aria and the robust "There Once Was a Man" the best musically. With parental pride, Jones sings "Where's That Devil?" spiritual by Gail Allen, his daughter, and Chick Parnell, his son-in-law. It has possibilities but needs simplification.

Others offered, including the new and beautiful "Sand and the Sea," are not sold impressively, although Jones' familiar "Donkey Serenade," used to close the 29-minute chore, still listens nicely under his handling. *Brog.*

Palmer House, Chi

Chicago, April 13.

Yma Sumac, Moises Vivanco, Yma Sumac Dancers (Don Keigo, Magala, Ula Kon), Charlie Fisk Orch; $2 cover.

Yma Sumac brings a highly unusual attraction into the Empire Room with this display, produced and directed by her husband, Moises Vivanco. Reaction to this type of show will always be mixed; there are them what digs it and them what don't.

Miss Sumac, of course, dominates the scene with the quality of her voice and an air of queenly hauteur. Appearing twice during the show, she opens with "Xtabay," her first Capitol disking, and point of departure for the Inca splash which follows. Miss Sumac amazes the customers with the clarity, volume and great modulative control of the voice she projects. She creates an atmosphere of exotic, distant and wild lands, and this too is the flavor of the production she and her husband have created. The songs are the folksongs of the Inca Indians of Peru, with Latin overtones traceable to the Conquistadores, or the South American nitery belt.

Miss Sumac continues with a rep consisting entirely of Inca songs, "Ya Mi Voy," "Virgin of the Sun God" and others completely unfamiliar to her audience. There are two reactions to this: one of respectful attention to the unfamiliar and one of questioning skepticism. There is no question that these musical compositions give the gal a wonderful opportunity to display a wide-ranging and magnificently trained set of pipes.

The layout is introed by the Yma Sumac Dancers, in "Coquettes," a production number which is a terp tale of Inca love. The dancers are flashily costumed, but the productions seem rather elementary. Don Keigo, male member of the hoofing trio, solos in "Danza India," traditional Indian dance, with the necessary wild gyrations, fast stops and wilder-sounding animal-like grunts. One really imaginative dance bit emerges from this collection, "Llama Caravan," in which the two gals and a guy make like llamas during the mating season. For this, the costumes are imaginative and so are the routines. The crowd likes it.

The Charlie Fisk Orchestra does a deft job of handling the tricky arrangements required for this showback. *Gabe.*

El Rancho, Las Vegas

Las Vegas, April 13.

Joe E. Lewis (with Austin Mack), Lillian Roth, Billy Daniel & Georgine Darcy, El Rancho Girls (10), Ted Fio Rito Orch (11); no cover, no minimum.

A standing ovation greets Joe E. Lewis on his return to this room for a long eight-week stand, and it's post time again for 35 minutes of the bluish malapropisms of this beloved night club comic. Looking a little thinner since he "took a cut" and is now minus the ulcers, but lacking not a whit of the old wit, Lewis rocks the gourmets with stories and songs that are ridiculously funny.

Among the newer boffo numbers Lewis bleats a funny "That's What Show Business Means to Me" and "Sally, the Best Supporting Actress of the Year," while "Mr. Sandman, He Just Brings Me a Dream" is ludicrously funny. "The Critics Song" and "She Couldn't Say No" are older faves and the best rouser of all proves to be "The Oldest Profession in the World," which turns up a surprisingly clean twist at the end. Austin Mack, perennial musical aide to Lewis, handles his piano-conducting chore efficiently.

Lillian Roth is the featured act with the star, making her second visit. As before, her "I'll Cry Tomorrow," makes her a winner as does a medley of her old hits. "Guess I Ain't a Wife-Type Woman" is okay and she scores with the gossipy "Keep This Under Your Dryer." Windup of the nicely-paced routine is her walk through the audience and out the exit as she sings "Tell Me When We'll Be Together Again."

Billy Daniel is featured with Georgine Darcy ("Rear Window") in several intriguing dances. The first, "Happy," is too long and results in discovery that Miss Darcy, a fine dancer, would fare better were she to do less with two items: her singing portion which finds that she has a something less than an adequate singing voice, and divestment of some of the overmuch habiliments which only serve to cloud the lovely chassis. Daniel and Miss Darcy team in good adagios and male holds up the lyrics well. Also his choreo with the El Rancho line that backs the pair in the mood number. The second production featuring Daniel and Miss Darcy is a colorful, fast-moving Latin number that evokes good applause for the pair and the line. *Bob.*

Colony Club, Dallas

Dallas, April 16.

Four Freshmen, Johnny Cola Orch (4); $2 cover.

The Four Freshmen, in for two frames here on their first Texas trek, debuted with three advanced SRO houses, arguing top biz for owner Abe Weinstein. Lads likely will set records here.

Riding the crest of hefty local d.j. platter plugs, foursome smartly mixes the vocals, with romantic ballads interspersed with novel bits, offbeat stuff, blues and jazz items. All are top instrumentalists, with numerous doubling, all of which adds show savvy in backing the vocals in the sock 45-minute show.

Their Capitol waxings are reprised with "Please Remember," "It's a Blue World" and "It Never Occurred to Me," for big mitting. "Baltimore Oriole" and "Mr. B's Blues" score, but "Malaya" and "My Heart Stood Still," in upped tempo, are showstoppers, and quartet has to beg off. *Bark.*

Latin Quarter, N.Y.

Sophie Tucker with Ted Shapiro; Georgie Kaye, Cristiani Troupe (5), Holger & Dolores, Jessica Haist, Lillian D'Honau, The Harmoneers (4), The Melodears line (4), Art Waner Orch with Andy Pierce, Buddy Harlowe Trio; special songs by Lou Walters, Waner; costumes, Ottmar Gaul; staged by Natalie Kamarova; $6 minimum.

Sophie Tucker is now launching her second half century in show business and, if anything, the "last of the red-hot mammas" is hotter than ever. Especially at the box-office where, for her annual four-week Latin Qurater stand, the crowds look more as if boniface Lou Walters is handing out C-notes to all-comers rather than charging a fancy $6 minimum.

Like Mae West who preceded her in this spot several months ago, Soph parlays her admitted seniority and even more readily admitted sexiness into a routine that pays off with remarkable impact. Miss Tucker's grip upon the customers, even when they are jam-packed so closely as on opening night (17) when a certain minimum hub-hub could be expected just from the jostling of the clientele against each other, is underlined by the almost hypnotic silence which she commands when she does her stuff. It was a demonstration of respect from the youngsters and veneration from the oldsters which few other performers could have duplicated.

For her current stand, her eighth annual L.Q. date, Miss Tucker has come up with some new material but that's distinctly secondary to the style with which she handles it. From the opening rhymed thank-you message for the audience ovation to the finale "Some Of These Days," she belts with a vitality and a power that belies her three-score-and-ten-years.

The quotient of off-color material is also here in full measure. "When Am I Getting the Mink, Mr. Fink" is even more frank an exposition of the garment center mores than her "Is It Legal, Mr. Siegel," one of the previous typical Jack Yellen numbers cleffed for her. She also doesn't bother about any evasions in her first number, "I'm Starting All Over Again," or in "There's A Fountain of Youth You Can Find If You Are So Inclined."

In a radically different genre, she registers strongly with another one of those inspirational numbers, "Open Your Heart and Open Your Mind," in which she overrides the corn in the lyric by the sheer force of the recitation. There's also a cute takeoff on the hillbilly cycle with her one-chorus shot on the recent hit, "Let Me Go, Lover," and other clowning hula number in which Soph shakes in a grass skirt over the white-sequined gown. The closer is a dixieland bit on "Some of These Days," in which she essays some jitterbugging hoofing after her vocal. Throughout the turn, her vet accompanist Ted Shapiro makes a savvy foil and provides the musical cues perfectly.

Georgie Kaye is the only other new name in this show which, in all other departments, is a holdover of the long-running "Paris A La Mode" review. Kaye is a pleasant comic with a rapid-fire delivery. His script could stand some new gags, but he has a solid peg in his psychiatrist patter and getup. Some of his material is blue but nothing compared to the subsequent routine of Miss Tucker.

Among the holdovers are the click acrobatic Cristiani troupe, the Holger & Dolores adagio team, songstress Jessica Haist and ballerina Lillian D'Honeau who replaced danseure Clarissa, the latter working in the manifold colorful production numbers with the line and mannequins. Art Waner orch cuts the show authoritatively with Buddy Harlowe supplying the interlude music. *Herm.*

Sands, Las Vegas

Las Vegas, April 13.

Danny Thomas, Clark Bros. (2), Chuck Nelson, Copa Girls & Boys (16), Antonio Morelli Orch (14); no cover, no minimum.

It's bargain night here for the next four frames, as the crowds will be storming the gates to procure the wares of Danny Thomas during a stint that seldom runs less than 70 minutes. It's quite impossible for this star to do less because his schmaltzy whimsies engender long stretches of applause.

His material and routines never change. The Jewish parrot story, the Irish Catholic priest yarn, his satirical references to tv commercials, the Thomas warmth when delivering early boyhood anecdotes—all evoke top-drawer laughs. He can radiate such warmth and sincerity, and he works hard to achieve this goal, that he can mould the most hardened audience to his way of thinking. Walter Popp conducts from the piano, as he always has for Thomas, while the star belts "Count Your Blessings," "Hushabye" and the inevitable closer, "I'll See You In My Dreams," with his auditors joining in and lighting matches in the darkened room.

The Clark Bros., a pair of lightning-fast tapsters, dance to a point of near-exhaustion and bring down the house with their challenge routines. In fact, they do a breathless song about their exhaustion on the heels of their leaps, splits, spins and soft shoe, all of which please and thrill.

Jack Entratter has come up with a pair of intriguing new production numbers, choreo'd by Bob Gilbert and Renne Stuart. The first, "Spring Has Sprung," has a nice set depicting windows of a Fifth Ave. dress shop with mannequins therein who come to life in the nicely-costumed number that discloses the ability of this fresh young line to tap dance. The second number is a tongue-in-cheek East Indian terps called the "Potentate Of Love," with singer Chuck Nelson a standout as the sultan. Both numbers garner salvos as the Antonio Morelli Orch handles the musical end in good style. *Bob.*

Beverly Hills, Newport

Newport, Ky., April 16.

Dorothy Shay, Rudells (3), Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilbur Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Known by virtue of her recordings and tv guesting, Dorothy Shay's rare visit as star for a fortnight at this class nitery adds a bright chapter to Greater Cincy's current floorshow season.

Highly talented as a comedienne as well as a singer, "the Park Avenue Hillbillie" knots proceedings with a 40-minute full measure of mirth and melody, mostly about mountain folks down Tennessee way.

Her unoffensive way with suggestive material is something unto itself. Helpful, too, are personality, beauty and stunning dress. Dick Emmons lends support as her pianist and musical conductor.

The Rudells contribute a fast-starting 12 minutes of comedy trampoline work. Femme member, a cutie, opens with a song before her partners bring on the bounding mattress. Finishing stunt has one of the boys passing through a hoop three times in a single aerial spring.

Dorothy Dorben Dancers add to their local popularity with three changes of routine, ably executed and cleverly dressed, with dependable Dick Hyde as singing emcee. Gardner Benedict's orch continues okay show backing and has relief in dance music from Jimmy Wilber's trio. Larry Vincent, singing pianist, entertains the lounge patrons. *Koll.*

Hotel Muehlebach, K. C.

Kansas City, April 8.

Don, Dick 'n' Jimmy; Stan Kramer & Co. (3), Tommy Reed Orch (8); $1 cover.

It's a very diverting bill with the recording threesome, Don, Dick 'n' Jimmy, and young Stan Kramer handling the marionettes for a fortnight in the Terrace Grill of the Muehlebach. Both turns are in the room for the first time and work nicely with the backing of the Tommy Reed orch for a well-paced 38-minute show.

Kramer has a retinue of multi-colored and gaily-costumed marionettes which he parades in polished style. There is a Cuban samba dancer, an Indian magician, tapping Bill Robinson, caricatured Durante, and a monster-bedeviled drunk, all set to individualized soundtracks and highlighted with generous use of magenta. Mom and Dad work behind the scenes and come out for the finale. The gutter-loving "drunk" proves a favorite of the house, but the Kramer work draws a good hand throughout.

Don Sutton, Dick Rock and Jimmy Cook add another to the growing list of musical and vocal groups to play the hotel's deluxe room. First they work out on their first hit of about a year ago, "Angela Mia," and reel off a string of numbers showing both vocal and instrumental versatility.

Don at the piano, Dick on strong bass and Jimmy on guitar add important background, but their long suit is the soft sweet ballad, of which their closing "That's What I Like" is an example par excellence. They work in a gimmick or two and a few lines of chatter, but their special blend of vocals is what brings out the hearty response from the house. *Quin.*

Bradford Roof, Boston

Gilda Gray, Lee Allen, Anne Clark, Moe Solomon Orch (5), Versa-Tones (3); $2, $2.50, $3.50 minimums.

In a nostalgic 19-minute act, Gilda Gray opened her first night club engagement along the comeback trail, and in a series of third-person flashbacks recalled her triumphs and successes to a deeply interested and sympathetic audience, Wednesday (13) at the Bradford Roof.

With material written by Forman Brown, and using the bracelet given her by Ralph Edwards when she appeared on "This Is Your Life," the former Ziegfeld star traced her career from Milwaukee to her Boston opening on the night club circuit.

From her walk-on opening with song, "This Is My Life," she holds the audience easily. A quick version of the famous "shimmy" brings applause and she scores with "South Sea Moon," her big smash in the Ziegfeld Follies with Will Rogers, and again with W. C. Handy's "St. Louis Woman," which she first introduced. Her encore, "Good Night Again," finishes her off to a strong salvo.

During the week she cut much of the talk on "This Is Your Life" theme, coordinating the act into a well-paced version of what might be called the "Gilda Gray Story." Manager Al Taxier is holding her over a second week.

Seeking "a new bangle for her bracelet," in the words of her song, a bangle of night club engagements, she nabs strong customer response in her brief Polish folk song offerings and in "Shakin' The Shimmy," her longtime dance creation.

The golden Gilda, who has become a legend in her own lifetime, brings back a little piece of the Roaring 20s amidst nostalgia and sentiment. There are some not-so-dry eyes among the matrons and the boys with the thinning hair at her bowoff and the youngsters also are greatly impressed. Word-of-moth should help to establish her mouth should help to establish her as a standard club attraction after

Lee Allen doubles as m.c. and gives generously of his expert dancing, scoring with drunk ring-side bit as well as with a fantastic interpretation of "Figaro" aria, with assist from mythical partner on recording.

Anne Clark, slim and doll-like, is meticulous in her high stepping grace as a ballerina. She sharply recalls Vera Zorina. The latest protege of Harriet Hoctor, following Nanci Crompton, Martha Ann Bentley, Phyllis Tonn and others, she should fit well in class spots. *Guy.*

Hotel Roosevelt, N. O.

New Orleans, April 5.

Johnny Long Orch (15), Eileen Barton, Eddie Garson, Louise & Marion, Barbara Hammond, Jimmy Sedlar; $2 minimum.

The Blue Room has a winner in the current four-week bill, co-starring Johnny Long and his crew and vivacious songstress Eileen Barton. Capacity throng turned out opening night and rope should be up for the remainder of run.

A longtime fave in the town's only remaining plush spot, Long and his band feature unique choral arrangements as well as danceable music that register solidly. Utilizing smooth rhythms, the crew's versatility ranges from current pops to old faves and Latinos. Patrons flock to floor during ankle-bending sessions.

Miss Barton, who parlayed a bake-a-cake tune to a disclick, whams over an ear-caressing songalog. She woos 'em with her singing knowhow, assured manner and easygoing personality.

Miss Barton follows a sock song list with some vaudeville reminiscence and attracts plenty of attention with an onstage costume change from bouffant skirt to tuxedo, complete with burnt cork makeup, for a finale of Al Jolson impressions that nets heavy palm pounding. She reveals a nifty chassis during change of garb.

Eddie Garson, ventriloquist, draws yocks and kudos as he carries on a three-way conversation with dummy, hand puppet and voice on the telephone at same time. Act was a bit slow-paced opening night, but guy has talent and earned bravos.

Louise & Marion, violin and piano duo, display versatility in instrumental offerings ranging from Liszt's Hungarian Rhapsody No. 5 to "Hot Canary" and "Bumble Boogie."

Long's vocalists, Barbara Hammond and Jimmy Sedlar, garner plenty of attention with their singing.

Personable maestro emcees capably. *Lutz.*

Cocoanut Grove, L. A.

Los Angeles, April 14.

Mickey Rooney, Joey Foreman, Tommy Wonder & Margaret Banks, Freddy Martin's Orch; cover $2.

Thirty years in show biz, and a scroll from Frank Sinatra to prove it, Mickey Rooney has picked up along the way about everything there is to know about the biz there's no biz like. He's still a name to hang out front and for his three-week stand at the Grove ("where I've always wanted to play") should haul his weight in covers. How well he sits with this clientele is by no means predetermined. They'll come because of his name and fame but how they feel when the tab arrives must remain in the area of speculation.

"The Mick" is a talent, no doubt there. The main fault seems to be in both his material and the way he's presented. He has shed his cockiness for more sympathetic appeal and kids his own short stature. This ingratiating quality can be "printed on the first take," the acceptance is that immediate. A friendly turnout of first-nighters hailed his 36 minutes of song, jokes, impressions and shaggy-haired makeup. He toiled like a tartar and made like a mimic but came up short on the comicalities in a room that's a grim test for the clowning gentry. Singers are the big thrill here.

Rooney needs sharper material and better routines. His singing voice is acceptable but only because it's Rooney, and he's made to bounce his gags off Joey Foreman, whose straighting is too fast and flip and affords no contrast. He needs better gags than "embargo is the sweetest music this side of heaven." His voice carbons of his old Metro buddies (none of whom showed up for his opening) proved good miming, but his other bits lacked the rounded effect and professional polish of contemporay comics. He's still a fledgling at punching a line and timing his delivery.

Sinatra came on at the close of his turn to present him with the scroll from "your show business associates of our high esteem for you as a great performer and a fine artist." Dance act of Tommy Wonder and Margaret Banks to warm up the boards was a total loss beyond ringside. Those who could see seemed to like. Freddy Martin's bandmen gave out with a salute to Rooney and emptied the tables with their terp teasers.

Helm.

Hotel Radisson, Mpls.

Minneapolis, April 15.

Tito Guizar, Don McGrane Orch (9); $2.50 minimum.

Following an all-too-long absence, Tito Guizar of the ingratiating personality, mellow voice and the golden guitar returns in his colorful gaucho attire in fine singing and performing fettle. In this tony Flame Room his Latin-American warbling and pleasantries stack up as welcome diversion for local cafe society, in this two-framer.

The apparent joy that Guizar finds in exercising his pipes and strumming his instrument percolates to the tablesitters. A repertory that includes old favorites along with first-timers here gains from the performer's frequent recourse to Spanish.

Guizar sprinkles his recital with chucklesome patter in introducing and commenting on numbers. He obligingly responds to customers' requests and goes blithely from ballad to swing, dispensing good humor as well as melody. There are plenty of dramatics and romance wrapped up in the tunes, to make feminine hearts beat fast. His own gayety proves as infectious as ever and he occasionally affords the opportunity for audience participation. It's in a relaxing mood, with emphasis on charm, and finishes to a begoff.

Don McGrane and his orchestra back up the performer well and their dance music melodics are the best. A well-filled room attended the opening dinner show. *Rees.*

Rice Hotel, Houston

Houston, April 19.

Evers & Dolorez, Chuck Cabot Orch; cover, $1.50, Saturdays, $2; $3.50 minimum.

They roll in a big tightwire apparatus for the Evers & Dolorez Empire Room act, giving a circus touch to the rather cozy room. This jars or thrills, according to one's inclinations. Jarring and thrilling both is the entree shapely, tanned-looking Dolorez serves up as she scurries out for a non-wire hula bit in white-spangled garb that fits somewhat tighter than grass.

Throughout, her scant, eye-catching getups add a needed fillip to the act, which is short on glamor, long on athletics. Evers & Dolorez alternate in dance singles on the shiny ¼ inch strand, also do tandem work. Evers' abandoned splits and femme's toe-stands bring huzzahs.

Their opening night was marred when wadding in Dolorez's ballet shoe slipped as she started a toe-stand on the wire. Her ankle turned and she plunged. She broke her fall with a quick leg wrap around, but got nasty bruises. She completed the stand with painful concentration.

The pair uses a flashy "Anitra's Dance" finale that's a crowd-pleaser with its neck-risking rapid-fire splits.

Maestro Chuck Cabot warms the room with his Mardi-Gras temperatured music and good spirits. He serves up genteel oldies and the ballads, but is happiest laying down a Dixie beat.

His young brass section is a little more boisterous than one sees in most hotels, but it sparks the band—and dancers. Cabot opens the floor show with a "Tiger Rag" rouser, cutting up with some footwork and straw katy here. Young trombonist "Bubbles Bee" comes out of Cabot's band to do some sobbing-western takeoffs, and goes over very big. Vocalist Kathy Bryan is cute and winning, but her singing is only fair. *Rob.*

Thunderbird, Las Vegas

Las Vegas, April 8.

Wilbur Evans & Victoria Sherry, Dunhills (3), Chuck Mitchell, Thunderbird Dancers (8), Al Jahns Orch (11); no cover or minimum.

A show with sensitive musical charm, a cinch to please the toughest dinner audience, is the current handiwork of producer Hal Braudis. Wilbur Evans, of "Up in Central Park," and his blonde vis-a-vis, songstress Victoria Sherry, team in a half-hour of songs from nostalgic shows on this three-weeker. They duet "Tell Me Tonight" and "My Own True Love" (the musical score to "Gone With the Wind") for a sensitively romantic starter. Evans renders "I'm Falling in Love," to heavy mitt-stinging. The stars blend "Sorrento" and "Ciri-Biri Bin," in an amusingly contested arrangement. Their "Close as Pages in a Book," and tunes from "South Pacific" are easy listening and to be enjoyed as much as anything presented currently among the Strip competish. Roland Fiore is an inspired conductor. Again utilizing the stars, choreographer Gail Robbins scores with another big finale, this time to the "Merry Widow," as the chorus line backs the principals in a nice musical capsule of the show.

The Dunhills are okay as always in their fast tap dancing and challenge routines. Their soft shoe is well executed to music that seems a bit too loud, as played by the Al Jahns crew, and they encore with a rubber boots dance that was intro'd here last time out, for good returns.

Chuck Mitchell, a singing impressionist, goes over well in this room, his straight numbers, such as "Granada," showing good pipes, while his oral carbons of Harry James' trumpet and Hawaiian guitars are good. His takeoff on the Ink Spots, Tennessee Ernie and Louis Armstrong rate the big, personable entertainer a big hand at conclusion of the pleasing stint. *Bob.*

Seven Seas, Omaha

Omaha, April 12.

Shecky Greene, Al Lamm Trio; no cover or minimum.

Shecky Greene is back for his third two-week stop at Don Hammond's Seven Seas within two years and it's the same old story. His first two visits brought house records. A third easily could result.

In addition to weekend biz in which maitre d'Harold Fisher had to turn 'em away, Shecky's first Monday night (11) brought out the customers in such droves that it was a matter of having to stand to drink and watch for all shows. And this prevailed throughout the week.

Greene, a newlywed, socks away with his dialect stories, does some clowning with the trumpet, a few impressions and always is in command. Ability to poke fun at local so-called celebs and spots enhances the act greatly.

Only criticism is the fact that when Greene goes off, he goes off to stay. He wouldn't come back even to thank the customers for the ovation he was given.

Al Lamm Trio showbacks efficiently. *Tramp.*

Flamingo, Las Vegas

Las Vegas, April 7.

Ink Spots (4), Jack E. Leonard, Honey Bros. (3), Marquis Family, Ron Fletcher Dancers (12), Teddy Phillips Orch (11); no cover or minimum.

It's a delightful show that takes over here for three stanzas and should have no trouble getting its share of customers. The Ink Spots (not Bill Kenny's) and Jack E. Leonard spark the whole thing with music and laughter, while a pair of other redoubtable acts add to the entertainment. They are the Honey Bros. and the Marquis Family.

The Ink Spots register okay in songs that the two competing same-name groups feature and claim as their own. Prominent are "If I Didn't Care" and "With My Eyes Wide Open." Other harmonizings nicely rendered are "If You're Gonna Get A-Going," "You Don't Play Fair," and a socko version of "Ebbtide."

The rotund Leonard, missed from this clime for 13 months, is back with his tongue-in-cheek insults, which the audience takes in stride and enjoys. He's a warm comic and his teasings are funny. He executes a fast dance number and bleats a pair of songs to stout returns. His jokes are rousers and he has to beg off with intro of the Ink Spots.

The Three Honey Bros., on view here often, are always dependable entertainers with their knockabout dance antics and physical tomfoolery. Also on repeated display on the Strip is the talented Marquis Family, four chimps guided by Gene Detroy, whose antics, attired in human habiliments, are edifying. Riding bikes, tumbling, skipping rope or just gandering the tables of ringsiders to see what's on the night's menu, make the presentation boffo thruout.

The Ron Fletcher Dancers please in a pair of production numbers that move well and all too briefly in the 90-minute show backed by the able Teddy Phillips orch. *Bob.*

Old Roumanian, N. Y.

Sonny Sands, Julie Romero, Sadie Banks, Boots McKenna Lovelies (9), Joe La Porte Orch (5); $3-$4 minimum.

Some good talent was wasted on an almost empty house last week as producers Bill Robbins and Boots McKenna brought their new show to the Old Roumanian, downtown bistro. 'Twas a rainy night and the tailend of the Jewish holidays to boot, so the absence of a crowd wasn't surprising. Still, it's tough to generate much enthusiasm performing for a small house and, everything considered, the opener went very well.

Introed by Sadie Banks, by now an Old Roumanian-fixture (23 years in the same spot), Julie Romero, held over from the prior show, lives up to her "Latin Spitfire" tag. She's got plenty of zip and temperament plus a good voice and her act is an obvious crowd pleaser. Her songalog mixes English and Spanish lyrics and she uses some nice audience participation gimmicks that ought to pay off when the tables are more filled than they were on opening night.

Miss Romero comes on after a brief and routine number by the Boots McKenna line which could stand some further coaching and tighter discipline in movement, handicapped as it is by the limited floor space in Jack Silverman's pleasant eatery. Chorus does a repeat later in the show which is a little better, but it's all very much on an amateurish level.

Best act on the program is comedian Sonny Sands. He's got an easy, pleasant manner and a line of yock-provoking patter that's a natural for any night spot. Being the relaxed type, he loses no time establishing rapport with his audience and he clicks solid almost from the very start. His material is funny and he does it sans bluenotes. Strongest bit is an imitation of a teenager asking for a job in 1938 and the same fellow after the same job today. As a windup, he does the Danny Thomas "Jack" story (with credit), and does it well.

Miss Banks does a turn at the mike and ought to please the oldtimers. Joe La Porte's orch backs up the show with a solid beat. *Hift.*

Riverside, Reno

Reno, April 14.

Vaughn Monroe, Fisher & Marks, Les Hurricanes (4), Riverside Starlets (8), Bill Clifford Orch (12) with Betty Joyce; $2 minimum.

An entertainer whom Reno has seen impersonated a hundred times, Vaughn Monroe had only these nasal impressions to keep him in mind. By the time he actually acts out as he sings "Getting to Know You," it's apparent Reno had been misled. Monroe is clearly a charmer who even makes men like him for singing to their wives.

So often a flighty, mechanical thing, when an entertainer starts fraternizing with the ringside populus, Monroe makes contact with everyone and embarrasses not the shyest one.

A medley strings together "There I've Said It Again," "You Were Meant For Me," "The Very Thought of You," "Moon Over Miami," "You're My Everything," "I Understand" and "Racing With the Moon." Each number elicits applause.

Accompanist Larry Green runs an elaborate keyboard and gets personal recognition when Monroe "fails" to introduce him, by unrolling a banner—"Larry Green at the Piano."

Comics Fisher & Marks are primarily dependent on the cherubic looks of Marks, who interrupts the proceedings frequently by donning various hats. Only occasional bits sine through in their material. Funny enough with their looks and action, they now need the stuff up to their potential. They uncork some fine hoofing, which sees them off with good mitts.

Les Hurricanes, three guys and a petite femme, bean-bag around in some breathless moments. Tosses of the girl from clear across the stage, to be caught in the small of the back by one hand, leave the crowd gulping. A frantic finale which twirls and twists the fearless female back and forth among the muscle men is a masterpiece of timing and perfection.

The George Moro starlets are sexy and lively in a fast opener. Betty Joyce, the fine band vocalist, sings "Blues in the Night" while the Starlets gyrate. The chorus is especially cute in a "Doin' the Mambo" finale with Monroe. *Mark.*

Ankara, Pitt

Ving Merlin & Violin Beauties (4), Jimmy Confer, "Ice Time" with Bissell & Farley, Phil Richards, George Arnold & Ice Debs (4), Walter Gable Orch (7); no cover, no minimum.

Skating shows are back at the attractive Ankara after being out since early last winter, but the big noise in the new lineup is the Ving Merlin act. Icer is presented for the first half, then Jimmy Confer, emcee and band vocalist, does a song while the floor's coming back over the rink for the blades-less section.

That's Merlin and the three smart-looking blondes who fiddle along with him. It's a Class AA act, smartly staged and plenty okay musically, too. Merlin's in tails and his femmes are visions in white silk and tulle, and the turn looks every bit as good as it sounds. The violin arrangements are striking and the four never appear static, since Merlin has the gals moving around in some neat stage designs. Past the midway mark, he has the dames going down off the floor into the audience and playing table-side Continental style for an effective change of pace.

Icer holds its own, too. Staged and produced by Phil Richards, who also gets a couple of innings to show that he's a crack skater, too, it's colorfully costumed and moves briskly through better than half an hour of fast rink routines. Show stars team of Bissell & Farley, and they're topnotchers with their adagio stuff, spins and lifts. A showy pair and entirely entitled to top billing.

Richards and George Arnold are on individually, latter in a New Orleans lowdown that's effective, and then together in sailor suits when Richards is the strongarm guy who puts Arnold on a merry-go-round. These two boys are Ankara standbys and even if their trick together is familiar, it's still uppercase. Chorus has four girls and they're attractive and know their way around the ice. They're also gowned fashionably and stylishly. *Cohen.*

White Horse Inn, Omaha

Omaha, April 8.

Marjorie; no cover or minimum.

Marjorie (Slightam), a highly-talented organist-pianist, is back at this spot after a year's absence and good biz should result. The black-haired beauty, sporting a new, becoming semi-short coiff, is a sight as well as artistic attraction.

Wearing a striking strapless black formal, Marjorie tosses off requests with a winning smile. At show caught, her storm effects on "Stormy Weather" were superb. Looker handles drunks well, and it's practically a ritual for the regulars to pass by the stage and say hello whenever she's on. *Trump.*

New Frontier, Las Vegas

Las Vegas, April 7.

Billy Daniels (with Benny Payne), Larry Storch, Robert Alton Dancers (24), featuring Matt Maddox, Helen Woods, Bob Fortier, Don Crichton, Dave Krashner and vocalists Helene Stanley and Garr Nelson, Garwood Van Orch (25); no cover or minimum.

With the Venus Room of the New Frontier minus the sound of even a laryngitic or bemused Mario Lanza, producer Sammy Lewis was besieged with aid from the star talent of the other Strip hotels that tided him over until Billy Daniels was obtained to fill the Lanza slot.

Daniels just happened to be in town for a brief visit, was contacted and clearance obtained from the Riviera where the "Old Black Magic" belter is due to appear this fall. He flew in his piano accomper and sidekick, Benny Payne, from Gotham, and the pair are now ensconced on the huge stage, which has sides running to such length the whole thing looks like a gigantic cinemascope screen.

The Daniels pipes are a good fit in this large, but warmly decored amphitheatre - designed supper room, which has five tiered rows of booths and tables lined in the wide passageways between. Aside from his old standards and standbys such as "Black Magic," "Yiddishe Mama," "Sunny Side Of the Street," "Melancholy Baby" and "Just One Of Those Things," he's added "Hey There" and a boffo version of "I Love All Of You." He opens with a three-minute tribute to Lanza that's neatly handled and rates a big hand for its sincerity and winds with a touch of terps as he and Payne dance off together to plenty of laughter. The customers visiting the room the next three frames will not be disappointed.

Larry Storch scores best with his impressions, on which he should lean more heavily. His act otherwise finds difficulty in getting over the clatter of diners, as he lacks a sureness in this huge room which he displays in smaller bistros. His bit as a crying loser is okay, while the innumerable characters invested in the many hat changes consume too much time and become tedious.

Robert Alton plunges into the bistro field with a promising start. Sixteen chorus girls and eight boys are deployed over this huge stage to nice effect. There is body and substance in his dances but the technique used is not new, and in fact the posturing and gesturing in tableau-style are reminiscent of the old Fanchon & Marco days. Alton leans rather heavily to featuring his chorus boys ahead of the pulchritudinous line of girls, certainly not as visual a pleasure to males in the audience. And where everybody in the house sits back expecting great things production-wise as the many facilities are put to use, the initial Alton efforts lean more to getting acclimated than to making a big score. The numbers are well executed and much better than average, but there have been many choreographic accomplishments seen on the Strip in the past that have equaled this first Alton try.

The first dance, "Luxury," epitomizes the glamorous new hotel, while "Warm Sun, Cold Moon," is the raucous Latin-Gaucho number that features a villain making fearsome use of a long bullwhip. Featured dancers aside from the line in both nearly-spectacular numbers are Matt Maddox, Helen Woods, Bob Fortier, Don Crichton and Dave Krashner, who rate mitts for their work. Vocalists are lovely Helene Stanley and Garr Nelson, who please.

The tremendous size of the stage makes the conventional three ceiling and three stand-microphones seem inadequate as the sound becomes puny. A half dozen-phantom floor mikes that rise would be a great factor in conveying the show's body and substance to the diners. The 25-piece Garwood Van house band, rising in the pit, rates a big hand as it comes into view and it does a big job with its big chore. However, here too the sound does not clearly convey the instrumentation to the audience. All of which are factors that undoubtedly will be taken care of in due course.

The three lightmen do an adequate job in the booth but the show's lighting does leave something to be desired. When it is determined that the illusions onstage are enhanced as brilliantly with lights as with the beautiful costumes and the posturings of the dancers, this will undoubtedly be rectified. All in all, it is a big, interesting show and indicates the fact with the tools at hand, given time and experience, greatness can be achieved in nitery entertainment at the New Frontier. *Bob.*

VARIETY BILLS

WEEK OF APRIL 20

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 21
Jacqueline Langee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Edmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet
Palace (R) 22
Tune Up Boys
Raylins
Helene Vernon 3
Berk & Hallow
4 to fill
CHICAGO
Chicago (P) 22
Crew Cuts
De Join Sis
Will Jordan
Bobby Brandt
Macri 5
Vola
Rob Murray
12 Tiller Girls
WOLVERHAMPTON
Hippodrome (I) 18
Peter Cavanagh
Miki & Griff
Kirby & Hayes
12 Zio Angels
Terry Scott
Potter & Carole
Stuthard & Ray
YORK
Empire (I) 18
Jimmy Gay
Iris Pollikove
F & A Prince
Jean Campbell
Peep Show Girls

AUSTRALIA

MELBOURNE
Tivoli (T) 25
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls
SYDNEY
Tivoli (T) 25
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Helios
Romaine & Claire
Julian Somers
Maurice Hudson
WELLINGTON
Opera House (T) 25
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadells
Max Blake

BRITAIN

ASTON
Hippodrome (I) 18
Lester Pergeson
Sandy Powell Co
Donovan & Hayes
Shek Ben Ali
Jean Melville
Hill & Billio
Westway Girls
BIRMINGHAM
Hippodrome (M) 18
Brough & Andrews
Ronald Cheeney
Hedley Ward 3
Graham Stark
Peter Madden
Les Raynor & B
Edward Victor
Ballet Montmartre
BLACKPOOL
Palace (I) 18
Kay Cavendish
Betty Junel
Bunny Doyle
4 In A Chord
Camillerl
Victor Seaforth
Balladinis
Moran & Elof
Fairlie & Stevens
Tower Circus (I) 18
C Cudroli & Paul
Harry Belli Lions
Douglas Kosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darry Durrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
BRIGHTON
Hippodrome (M) 18
5 Smith Bros
Angelos
Jack Jackson
N & H Grant
Hal Monty
Kodell
CARDIFF
New (S) 18
Anne Shelton
M & H Nesbitt
Dashs Chimps
Freddie Frinton
Winters & Fielding
Granger Bros
CHELSEA
Palace (I) 18
British Boys Choir
Bobby Handers
Flying Rences
Billy Hancock
8 Roulettes
George Clarke
Gretta Brett
Monty Sidford
CHISWICK
Empire (S) 18
Stargazers
Mrs Shufflewick
D Rosaire & horse
Betty Kayes Pekes
Dennis Spicer
Les Dounos
2 Bernies
B & Z Marvl
DERBY
Hippodrome (S) 18
Carroll Levis Co
Violet Pretty
EAST HAM
Granada (I) 18
Hal Monty
Allan Kemble & C
Vera Cody & Pets
Babs Mackinnon
Metropolitan (I) 18
Sonny Jenks
Billy Nelson
Chuck O'Neil
Stan Jay & Jean
Iris Lang 3
Billy Morris
Jack Raynes
Douglas Maynard
Les Models de Paris
10 Parisian Debs
EDINBURGH
Empire (M) 18
Dennis Lotus
Joan Davis 4
Albert Burdon
Rolys Co
Dargie 5
Griff Kendall
3 Hellyos
FINSBURY PARK
Empire (M) 18
Billy Eckstine
N & P Lundon
Reg Varney
De Vel Co
Allen Bros & J
Demon
Eddie Gordon & N
Dick Dawson
GLASGOW
Empire (M) 18
Ronnie Harris
Ladringlos
Myles Bell
Bobby Soxers
Arthur Woesley
Tremble Tones
Ron Parry
4 Furres
Vogelbeins Bears
GRIMSBY
Palace (I) 18
Jimmy Malara
Lillian Pearson
Babette
Dave Starr
Shirley Jevons
Len Cole
Ray Gordon
Dorothy Howe
5 Lyricales
Audriana
HACKNEY
Empire (S) 18
Jack Anton
Rosa & Rosaya
Ramoni Bros
Al Shaw
Ken Rowland
Desmond Lane
Jane Shere Co
6 Silver Dollar Girls
LEEDS
Empire (M) 18
Billy Cotton Bd
A & C Kemble
O'Neill & Haig
Averil & Aurel
Raf & Julian
Alexanders Rog Rev
Courtneys
LEICESTER
Palace (S) 18
Joan Regan
Jimmy Logan
Fayne & Evans
V Cody Wonder H
Negurs
J Laycock & M
Anton & Janetta
LIVERPOOL
Empire (M) 18
Don Cornell
Jackson Bow & D
Leslie Randall
Dowie & Cane Nino
Billy Baxter
Falcons
Jackie
LONDON
Palladium (M) 18
Dickie Valentine
G Carden Dncrs
Ted Ray
Paulette & Rene
Sally Barnes
Rastellis
Lane Bros
Jay Marshall
Lowe & Ladd
Joan Rhodes
MANCHESTER
Hippodrome (S) 18
Ruby Murray
Morecambe & Wise
Freddie Sales
Jat Herod
T & G Durante
Harry Worth
Dee O'Connor
Aerlia Kenways
Shane & Lamar
NEWCASTLE
Empire (M) 18
4 Aces
Rosinas
Nelson Bros
Henderson & Kemp
Dowler & Rogers
Joan Hinde
NORWICH
Hippodrome (I) 18
Eddie Gray
Arthur English
Lauri Lupino Lane
George Truzzi
Bonnie Downs
Clarkson & Leslie
John English
Regency 5
10 Girls
NOTTINGHAM
Empire (M) 18
G & B Bernard
M De Vere Dancers
Zoe Gail
Shipway Twins
E Arnley & Gloria
2 Peters
Freddie Harrison
PORTSMOUTH
Royal (M) 18
Nitwits
Rey & Ronjy
Dawn White Co
J & S Lamonte
Authors & Swinson
Krandon & Karna
Scott Sanders
SHEFFIELD
Empire (M) 18
Max Wall
M De Vere 3
Peter Dulay
Joan Mann
Terry Hall
Claudine & Honeysuckle
Benson Dulay Co
SOUTHAMPTON
Grand (I) 18
Charlie Ellis
Harry Dawson
Kathleen Keane
Pat Trevor
Leslie Brooks
Bryan Bradley
Ziegfield Beauties
Duke Sis & Dean
Bill Owen
Earl & Elgar
SUNDERLAND
Empire (M) 18
Norman Evans
Roy & Ray
Igor Gridneff

Cabaret Bills

NEW YORK CITY

Basin St
Louis Armstrong
Velma Middleton
Birdland
Perez Prado Orc
Modern Jazz Q
Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels
Blue Angel
Resetta Thorpe
Marie Knight
Trude Adams
Arte Johnson
Stan Freeman
Bart Howard
Jimmy Lyons Trio
Cafe Society
Josh White
Josephine Premice
Tony Roberts 5
A Roberts Orc
Chateau Madrid
Ana Moreno
Los Collegiales
Ralph Font Orc
Oscar Calvet Orc
Composer
Billy Taylor 3
H Chittison 3
Copacabana
Will Mastin Trio
Sammy Davis Jr
De Castro Sis
J & J Belmont
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc
Hotel Ambassador
Quintero Orc
Sarkozi Orc
Hotel Pierre
Kaye Ballard
Stanley Melba Orc
Chico Relli
No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Hazel Webster
Hotel Plaza
Celeste Holm
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Joseph Sudy Orc
Hotel St Regis
Jeanne Bal
Milt Shaw Orc
Ray Barl
Hotel Statler
Tex Beneke Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Ted Shapiro
Georgie Kaye
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc
Le Ruban Bleu
Julius Monk
3 Riffs
Irwin Corey
Mascots
Susan Johnson
Norman Paris 3
Old Romanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Mimi Warren Trio
Eddie Layton
Patio
Gleb Yellin Orc
La Fronton Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno
Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Glee Orc
Panchito Orc
Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc
Village Barn
Hal Graham
Valerie Noble
Dolores Ritter
Dick Capri
Jody Carney
Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr
Village Vanguard
Ada Moore
Evelyn Page
Charley Manna
C Williams Trio

CHICAGO

Black Orchid
B Williams Quartet
Helen Halpin
Dave Romaine
Rudy Kerpays Duo
Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet
Blue Note
Woody Herman Orc
Count Basie
Chez Paree
Tony Martin
Davis & Reese
C Kaly Dncrs
Brian Farnon Orc
Cloister Inn
Lurlene Hunter
Peggy Taft
Acie Harris
Claude Jones
Dick Marx
Johnny Frigo
Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc
Palmer House
Yma Sumac
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Mickey Rooney
Tommy Wonder
Margaret Banks
F Martin Orc
Band Box
Arthur Blake
Margo Good
R Layne & Velvel
Larry Green Trio
Bar of Music
Gene Wesson
Gordon Polk
Terri Andre
Geri Galian Orc
Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly, B Ashton
Tune Jesters
Ruthie James
A Browne Orc
Hal Derwin Orc
Ciro's
Lili St Cyr
Condos & Brandow
Skeets Minton
B Ramos Rhumba B
Dick Stabile Orc
Crescendo
June Christy
T Martinez Orc (8)
Mocambo
Allan Jones
Paul Hebert Orc.
Joe Loco Orc
Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc
Statler Hotel
The Skylarks
Ross Harvey
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sammy Walsh
Arlene Fontana
The Lyrics
Sally-Anne
Tony Lopez Orc
Pedro & Durand
Woody Woodbury
Black Orchid
Jo Thompson
Richard Cannon
George Stubbs
Sans Souci Hotel
Harvey Stone
Ernestine Mercer
Sacasas Orc
Ann Herman Dcrs
Saxony Hotel
Lucille & E Roberts
Empire 5
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc
Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton
Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio
DiLido Hotel
Bea Kalmus
Manolo Reis
La Playa Sextet
Emilio Reyes Orc
Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbello Orc
Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson
Isle De Capri
Johnny Howard
Eleanor Luckey
Bob Douglas
Wally Hankin Orc
Fontainebleau
Margeruite Piazza
Val Olman Orc
Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael
Vagabonds Club
Vagabonds 4
Condos & Brandow
Kalani & Lani
Nicole
Philip Knight
Charlie Farrell
Frank Linale Orc
Nautilus Hotel
Gene Baylos
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc
Delano Hotel
Bob London
Terry Scharf Orc
Five O'Clock
Carrie Finnell
Tommy Raft
Parisian Rev
Empress Hotel
Mickey Sharp
Stuart & Samara
Mandy Campo Orc
Jack Kerr

RENO

Mapes Skyroom
Rusty Draper
Kirby Stone
Dominique
Skyletz
Katherine Dunham
Eddie Fitzpatrick
New Golden
Guy Mitchell
Allen & De Wood
Will Osborne Orc
Tony Pastor & Orc
Three Riffs
Lucy Purser
Stubby Pastor
J Conrad Dncrs
Riverside
Vaughn Monroe
Fisher & Marks
Les Hurricanes
Starlets
Bill Clifford Orc
Betty Joyce

HAVANA

Tropicana
Darvas & Julia
D'Aida Q
Mercedes Valdea
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq
San Souci
Rivero Singers
Los Barcaneos
Gina Martin
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq
Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Della Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Dorothy Shay
The Rudells
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson
Flamingo
Ink Spots
Jack E Leonard
Honey Bros
Marquis Family
Sands
Danny Thomas
New Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers
Billy Daniels
Larry Storch
Desert Inn
Darvas & Julia
Frankie Laine
Dean Murphy
Patti Page
Bobby Sargent
Thunderbird
Winged V Chorus
Wilbur Evans & Victorla Sherry
Dunhills
El Rancho Vegas
Joe E Lewis
Lillian Roth
El Cortez
Haley's Comets
Showboat
Intimate Rev
Silver Slipper
Maxie Rosenbloom
Hank Henry

Pat Ward

Continued from page 1

choice but to accept her application. Constitution states that any performer who intends to make a livelihood out of the variety field must be admitted.

Only out, at the moment, is the possibility that she may not fill an engagement for 90 days following her application, and then it's voided. There's a chance that she may not get to fill her Paraglide date also. She's set to appear at the Police Dept. for a cabaret license on April 28. Gendarmes have been known to look askance at applications and turn them down. At the same time, the N. Y. State Liquor Authority may also take the same stance as the N. J. board.

Union members aren't too hot about Miss Ward's application. Several have phoned in to N. Y. headquarters protesting the consideration of the application. One member, singer Karen Chandler, thought enough of the issue to phone in from Montreal. Others have indicated that they will start a petition seeking to bar her from membership.

Union execs are hoping for some occurrence outside the union to take the heat off them. Naturally, they aren't too keen about admitting Miss Ward. But if she indicates that she intends to make the vaude-nitery field a career, they have no choice in the matter.

Paper Strike

Continued from page 2

"Bad Seed" and "Desperate Hours." However, "Kismet," which went reviewless in N. Y. because of its opening during the newspaper strike there during 1953, is getting in just under the wire here. The musical opens tomorrow (Wed.).

All the critics had been invited to film reviews and legit preems during the strike. Despite the lack of press space, the established legit hits held up, while the Palladium, which is pre-booked, had no problems. Display advertising in the suburban press hadn't been completely effective, while newspaper offices were getting frequent calls for info on the entertainment scene.

Show Biz Role

Continued from page 1

course, can claim no credit for the intense medical research that culminated in the successful development of the vaccine. But it stood prominently in the background and ofttimes in the foreground in the continuous fundraising drives that made the research possible, in alerting the public to the menace of the disease and sparking the fight against it, and right up to the wire, in helping to give the final announcement of victory the fast, jubilant dissemination it deserved.

It was the late President Franklin D. Roosevelt, a victim of the disease himself, who got the ball rolling on the organization of the National Foundation, and his close affinity for show people (being something of a showman himself) brought the industry in quickly. Eddie Cantor is generally credited with coining the "March of Dimes" phrase during the course of a White House gettogether with FDR. Opening night of the Barnum & Bailey, Ringling Bros. circus at Madison Sq. Garden in N.Y. has traditionally been given over to the Foundation. The motion picture theatres first started the national practice of passing around the donation cups with the annual March of Dimes campaigns. An oft-disputed but relevant claim is that it was important show biz people who installed Basil O'Connor in the chairmanship of the Foundation, an appointment which has certainly borne fruitful results. And the year-in, year-out fundraising pitches by top stars on radio and latterly on tv certainly contributed the final victory.

Sister Kenny Too

Nor was all the effort confined to the battle to discover a successful vaccine. Much was devoted to therapeutical methods and techniques. The motion picture industry almst single-handedly with public approval for the controversial methods of Sister Elizabeth Kenny in 1946 when RKO released her filmbiog in "Sister Kenny." Helen Hayes' pet project is still her polio clinic in Massachusetts dedicated to her daughter, Mary MacArthur, who died of the disease at the age of 18. And a score of other entertainers, some of whom themselves had and overcame the disease, others who selflessly devoted time and energy, supported other individual institutions and efforts to fight polio.

In the press conference last Tuesday (12) at Ann Arbor, Mich., where Dr. Salk and Dr. Thomas Francis Jr., the evaluator of the extensive tests, happily announced that the vaccine was almost an unqualified success, show business was johnny-on-the-spot. In a press conference which the stolid New York Times characterized on page one as having "fanfare and drama far more typical of a Hollywood premiere than a medical meeting," radio, television, newsreels and the industry's new baby, closed-circuit television, provided a colorful but vital backdrop.

Radio-TV's Vox Pop Impact

Radio, traditionally the quickest of the entertainment-communications media, got there fastest with the mostest, with all networks piping in on-the-spot correspondents sent to Ann Arbor for the major news story, as well as quickly-edited tapes of the conference itself, and lining up all sorts of experts in the fields of medicine, pharmacy, public health and drug distribution to fill in with the background and future planning of vaccine distribution.

Television proved itself less immediate, although tv got the dubious distinction of breaking a release time on a major news story for the first time in the history of the medium, when NBC-TV "Today" producer broke the news 58 minutes ahead of time and cued a 45-minute release jump by the major wire services.

But the potency of the sight-and-sound department was displayed by Ed Murrow that night on his CBS-TV "See It Now," when the newscaster departed from his customary filmed format to sit down to a live interview in Ann Arbor with Drs. Salk, Francis and Dr. Alan Gregg, of the Rockefeller Foundation, to discuss the meaning and significance of the discovery. It was a firsthand closeup of the devoted researchers who made the whole thing possible and for most Americans, the first opportunity to see and hear the self-effacing hero of it all, Dr. Salk.

Closed-circuit television played a key role scientifically that same night side by enabling 54,000 doctors to get a firsthand account of the results of the experiments, discussions of the various classes of polio, a demonstration of how to innoculate a child and the opportunity to ask questions of the principals in the medical drama. Eli Lilly & Co., one of the six manufacturers of the vaccine, sponsored the 61-city hookup, which originated in Ann Arbor, Indianapolis and New York and was handled by the DuMont network's closed-circuit department. In New York alone, 6,000 doctors watched the hour-long telecast, with nearly 2,000 medicos in the Waldorf Astoria's grand ballroom and others dispersed in theatres in the Bronx, Brooklyn, Queens and Newark.

20th's Data

Continued from page 3

998 (down 38.68%); from RKO, $2,438,916 (down 2.97%); Warner Theatres, $1,307,965 (up 7.9%); Schine circuit, $556,925 (up 3.51%) and Fabian, $400,719 (down 18%).

Within the National Theatres setup, Fox Intermountain delivered to 20th $639,178 in rentals (down 4.59%); Fox Midwest, $876,109 (down 8.11%) and Fox West Coast, $3,387,905 (up 4.42%). In N. Y., the Brandt chain spurted ahead last year, giving 20th $398,450 in film rental (up 49% over 1953).

These figures have to be read in the context of local conditions and aren't necessarily indicative of a dropoff in business. In some areas, for instance, bidding may have deprived some of the circuits of 20th pix that ordinarily might have gone to them. In the case of the Fabian circuit, he split half of the 20th releases with Jay Emanuel, resulting in a drop in revenue to 20th from the Fabian houses alone.

It's a fact that, in many instances, the lack of a "Robe" in 1954 was balanced by the vast increase in C'Scope installations which, incidentally, now total over 13,000. Drive-Ins, too, must be taken into account.

As for revenue from features alone, the circuits in 1954 delivered to 20th virtually the same rentals as they did in the prior year, i.e., $39,866,638 vs. $40,045,717. That's a drop of only $179,079. Taking all accounts on features only, 20th took in $61,247,288 last year as against $63,400,772 the prior year, a drop of $2,153,484. Here, again, the soft spot was the smaller accounts.

Ben Smith

Continued from page 2

ume was only 3,200 shares. Rep common perked to 7 in Thursday's market with transactions nearly doubling. Then on Friday the stock rose to 7¾ with 17,100 shares changing hands.

With transactions increasing by 6,900 shares in Monday's trading, the common moved up to its new peak. Previous high had been made a couple of months ago when Rep declared the first divvy on the common in its history. Because current interest in Republic centers on the fight to gain control from the current management, it was obvious that the present move stems from activity by the new group headed by Smith.

Talent Bill

Continued from page 2

by the chain over WFMJ, Youngstown.

This year's show, representing an announced $45,000 worth of talent, will star the 5 DeMarco Sisters; acrobatic musical clowns, The Goofers; Bud & Cece Robinson, dancers; Robert McFadden, comedian emcee, and Professor Backwards. The ticket supply will be limited to the seating capacity, and grocery customers are urged to exchange their register receipts for admission tickets early. Last year a similar show attracted some 35,000 persons to 10 performances, a mark expected to be easily topped next month.

Equity Council OK's Chorus Merger; Drops Brownstein, Boosts Pension

Proposed merger of Actors Equity and Chorus Equity is finally ready for referendum vote of the two memberships. A revised setup for such a consolidation was approved by the Equity Council last week.

A snag had been the demand of the Chorus branch that its attorney, Rebecca Brownstein, should represent Chorus in the consolidated organization. The Equity Council members refused to agree to her retention.

Under the terms of the proposed merger agreement, Miss Brownstein will lose her present $1,900-a-year post as Chorus attorney, but get $1,000 yearly pension. That will be in addition to the $3,900 pension she now gets from Equity.

Special membership meetings of Equity and Chorus will be held to discuss the terms of the merger. Chorus will hold a midnight confab tomorrow (Thurs.), while the parent union session will take place next Monday (25). The memberships of both unions will actually vote on the consolidation in a mail referendum, with ballots due to be sent out next week for return May 18.

A negative vote by 40% of the membership of either organization would defeat the proposal. Even if the memberships pass the merger proposal on referendum, the measure must still be voted upon at the May 27 annual Actors Equity membership meet.

If the membership at the annual meet fails to approve any of the proposed amendments the merger will be considered null and void. Effective date of the consolidation, if passed, will be Aug. 1.

Under the terms of the merger, the Council would be increased to 65 members, excluding officers. Of that number, 15 would be elected from the Chorus ranks. The regular term of office for Councillors would be five years.

The nominating committee would be increased to 15 members, of whom 10 would be elected by the membership and five appointed by the Council. Three of the those elected by the membership and two of those appointed by the Council would be from the Chorus body. Beginning with the annual meeting of 1958, the second veepee of the consolidated org would be a Chorus member.

Bloomgarden Brackets Next Season's 3 Shows As Investment Package

Kermit Bloomgarden has an all or nothing at all policy for new backers of his shows for next season. Producer has bracketed all three of his proposed productions, requiring new backers to invest in all or take their "risk capital" elsewhere. His regular backers from previous years will have the privilege of picking from among the three entries individually, however.

After his relatively slim current season, with only the unsuccessful "Wedding Breakfast" on the boards, Bloomgarten has a full production lineup for the 1955-56 semester. As staked out at the moment, the schedule includes "A View from the Bridge," "Diary of a Young Girl" and "The Lark," each budgeted at $75,000.

"View from the Bridge" is Arthur Miller's brace of one-acters, in which Bloomgarden will be partnered with Robert Whitehead. It will be directed by Martin Ritt, with Van Heflin as star and Boris Aronson designer. It's slated to open Sept. 29 after a tryout tour.

For this venture, Whitehead will bring in half the capital, either from the bankroll of his producers Theatre or raising it on the outside, as an independent undertaking.

"Diary of a Young Girl" is the Albert and Frances Hackett dramatization of the Anne Frank book, to be directed by Garson Kanin and scheduled to open about Oct. 5. "The Lark," Lillian Hellman's adaptation of Jean Anouilh's successful Parisan version of the Joan of Arc story, "L'Alouette," will costar Julie Harris and Boris Karloff and will have scenery by Jo Mielziner. No one has been announced

(Continued on page 66)

Needs a Twin

Ray Shaw, lead male in the N. Y. City Center production of "Guys and Dolls," has a busy work sked. Besides appearing in the musical, which begins a two-week run tonight (Wed.), Shaw operates a music publishing firm, record company, night club and is also a personal manager.

The singer-actor also appears at the nitery, which bears his name and is located in eastside New York. He's president of the Edray Record Co., the Karen Music Publishing Corp. and manages singer Carol Bennett.

'Almanac' Closed $220,676 in Red

"John Murray Anderson's Almanac" lost $220,676 on its 228-performance Broadway run last season. Salvaged coin and an accounting on the $250,000 Michael Grace-Stanley Gilkey-Harry Rigby production were distributed to backers April 7, almost 10 months after show's closing at the Imperial, N. Y.

The windup accounting, dated March 24, listed net costs as of the previous June 26 closing at $198,830. Hiking this sum to the $200,676 total were $14,061 additional closing expenses, $7,324 due from the authors for orchestrations and $461 advance on British rights. Included in the closing expenses were $3,000 and $3,500 respective added salaries for costars Hermione Gingold and Billy De Wolfe.

Balance available for distribution as of the March 24 audit was $29,323. The divvy made to backers represented a little less than 10% of their investment. Additional coin may be forthcoming from the liquidation of claims against three limited partners who failed to come up with the overcall coin and from the disposition of the production's scenery and costumes.

Funds from these sources are being held in escrow because of an arrangement, okayed by the production's general partners, Grace and Rigby, whereby the obligations of one of the limited partners (not identified) was liquidated and paid. The escrow account totals $40,000, while $2,688 is due from limited partners for overcall.

Bulk of the capitalization for the revue was put up by Grace, his relatives and associates, whose original investment totalled $142,000.

Touring 'Pajama Game' 'Opens' Moore, Seattle

Seattle, April 19.

The Moore Theatre here, whose renovation is near completion, will have an official "opening" May 23 with the road company of "Pajama Game." However, what house manager Hugh Becket calls a "preview" opening will take place next Saturday-Sunday (23-24), when a travel-adventure film, billed as "Filmorama," will begin a three-day run at the refurbished spot.

Renovation of the Moore includes construction of a new lobby and boxoffice, painting of the interior and installation of seats brought over from the Metropolitan, the old legiter which Becket formerly operated. Moore will seat 1,625, about 200 more than the Metropolitan.

'Dorothy' Opens A.C.

Atlantic City, April 19.

Local legit season unshutters tonight (Tues.) with the opening of the Quarterdeck theatre. Ada Fenno and Gianni Pitale, owners and operators of the Mill Playhouse, at Pleasant Mills, 30 miles from here, also have the Quarterdeck

"To Dorothy a Son," will be the initial offering, through next Saturday night (23). Production will

Showboat Books Cincy

Cincinnati, April 19.

With an eye to boxoffice prospects, the Hiram College students' showboat, The Majestic, will open the 1955 season in June at Cincinnati, to coincide with the annual regional convention of the American Bar Assn.

Last year the college-studded cast opened its season in Wellsville, O.

Pair of 'Pajamas' Netting $23,500

"Pajama Game" backers have received a 100% profit thus far on their $250,000 investment. A $100,000 divvy, made April 1, during the musical's 47th week at the St. James, N. Y., brought the total profit distribution as of that date to $500,000, of which half went to the investors.

Weekly profit on the show is running around $23,500, with the Broadway company averaging $12,500 and the road edition netting around $11,000. As of a March 26 accounting, the total net profit on the Frederick Brisson-Robert E. Griffith-Harold S. Prince production was $311,562.

For the four weeks ending March 26, the Broadway production, starring John Raitt, Janis Paige and Eddie Foy Jr., netted $51,449, while the national company, starring Fran Warren, Larry Douglas and Buster West, tallied a $45,801 profit. As of March 26, the national company has recouped $71,542 of its $101,701 production cost.

Balance available as of the accounting was $161,562 (less the $100,000 subsequent dividend). Profit, incidentally, included $9,034 royalty on the Columbia Records original cast album of the show. Music and lyrics for the tuner were written by Richard Adler and Jerry Ross, while George Abbott and Richard Bissell adapted the book from the latter's noved "7½ Cents." Abbott is also co-director of the show with Jerome Robbins.

SCOTS HOT FOR 'ROCK' ON THAT ABBEY THEFT

Edinburgh, April 12.

There is considerable interest in Scotland in the Broadway musical "The Hot Rock," scheduled for production next fall. Removal of the Scot Stone of Destiny from London's Westminster Abbey at Christmas, 1950, is the basis of the show's story.

Ian Hamilton, young Scot attorney who led the spectacular theft, says that he had not been consulted regarding the show, nor does he think it is based on his book of the exploit. But leading Scot nationalists are intrigued that their world-noted theft should be transformed into an American musical comedy. Allan Jones and Margaret Whiting are reportedly set for the lead roles in the show.

The Stone of Destiny was taken from the Coronation Chair, Westminster Abbey, transferred by car to a hideout in Scotland, and returned to London in April, 1951.

Canadian Barn Plans

Knowlton, Que., April 19.

Brae Manor Theatre, Canada's oldest strawhat, will operate nine weeks here this summer, run by the widow of its founder, Fillmore Sadler. Directors will include Amelia Hall, formerly managing director of Ottawa's Canadian Repertory Theatre, and probably Ian Fellows, who now holds that post; Robertson Davies, playwright and editor of the Peterboro (Ont.) Examiner; and Roberta Beatty of Montreal.

Returning actresses include Betty Wilson, Maude Whitmore and Florence Fancott.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Scratch Bill Ross as V.P. Nominee; See Indie Slate in Equity Election

A faction among the liberals in Actors Equity is expected to enter an independent ticket in the union's annual election in June. Opposition slate is reportedly being formed by supporters of Bill Ross, incumbent second vice-president, who was not named for re-election by the nominating committee. Nominated for the post on the regular ticket is Frank Maxwell.

Ross, regarded as an ardent liberal, has also been a strong supporter of Chorus Equity attorney Rebecca Brownstein in her various hassles with the actor's org. In fact, his close association with the recent campaign in her behalf is believed to be a factor in the nominating committee's failure to place him on the regular slat..

The regular ticket is rated as being a generally middle-of-the-road politically. Current officers, who've been renominated, are Ralph Bellamy, president; Frederick O'Neal, third vice president; Margalo Gilmore, fourth vice president; Paul Dulzell, treasurer and John Effrat, recording secretary.

Besides Ross, Maurice Evans has also been dropped from the regular ticket, presumably because of his current preoccupation with legit and television producing. Named for his post as first vice president is Raymond Massey. Incumbent Council members chosen for five year terms are Leonard Patrick, Florida Friebus and William Roerick. Others nominated for the five-year stretch are Ann Thomas, Emery Richardson, Stella Reynolds, Dick Moore, Cornelia Otis Skinner, Judson Laire and Blanche Yurka.

Edith Meiser was chosen for a three-year Council term, while Jane Seymour, another incumbent, was picked for a one-year stay.

Non-Pro G. B. S.

Although various critics of varied stature have been playwrights, it has come to be a sporadic venture in recent years. Not so, however, with Earl J. Dias, drama-film-music critic for the New Bedford (Mass.) Standard-Times, VARIETY correspondent and local schoolteacher..

Specializing in the amateur market, he recently sold three one-actors to Plays, Inc., of Boston, bringing his total to 25 in the shorty field. He's also sold a full-length play for tyro production.

Anderson's 'Seed' His Top Jackpot

"Bad Seed" is stacking up as playwright Maxwell Anderson's biggest moneymaker. Profit on the Playwrights Co. production, including coin due from the sale of the film rights to Warner Bros., was $185,600 as of April 2, the windup of its 17th week at the 46th Street Theatre, N. Y. The show moves next Monday (25) to the Coronet.

Of that amount $77,605 was pulled in at the boxoffice, while $108,000 is the production's share (after commissons) of the $300,000 pic sale. This amount is to be paid in installments.

Adapted by Anderson from William March's novel, "Seed" made a $35,349 profit for the five weeks ending April 2. According to an accounting of that date, the profit distribution totaled $60,000. The cash balance was $4,985.

Past Anderson clicks either produced or co-produced by the Playwrights were "Knickerbocker Holiday," written with Kurt Weill (1938-39), "Key Largo" (1939-40), "Cradle in the Wind" (1941-42), "Eve of St. Mark" (1942-43) and "Joan of Lorraine" (1946-47).

Besides the hefty payoff on "Seed," the Playwrights firm is also pulling in coin from the Broadway and road companies of "Tea and Sympathy," while its production of "Cat on a Hot Tin Roof" is headed for paydirt, with biz holding at capacity since show's March 24 opening at the Morosco, N. Y.

'CHARLES' EARNED 10½G FIRST 5 WEEKS' TOUR

After five weeks on the road, "Dear Charles" represented a deficit of $31,576. That was on the basis of $10,547 operating profit for the period, ended March 5. The Tallulah Bankhead starrer had been $42,123 in the red when it closed its Broadway run last Jan. 29. The Richard Aldrich-Richard Myers (in association wth Julius Fleischmann) production represents a $75,000 investment.

According to the latest accountant's statement, the Frederick Jackson-Marc Gilbert Sauvajon-Alan Melville comedy dropped $3,809 during its last five weeks on Broadway. Clipping the show during that period was a $4,582 loss for the week ending Jan. 15, when three performances had to be cancelled because Miss Bankhead was ill. Gross for the five performances given that week was $7,815. Show also had a $743 loss the previous stanza, but made a profit on the other three frames.

The author royalty was waived for the weeks ending Jan. 8 and Jan. 15, while the director royalty was waived for the three weeks preceding the closing. Miss Bankhead continued to get her regular 15% of the gross (she will also get 25% of the eventual profits, if any). However, the accounting indicates that she is getting a straight salary on tour.

Besides the $3,809 loss for the five-week Broadway windup period, there was also a $2,289 payment to the producers for an advance against profits per the partnership agreement. As of March 5, there was an $18,424 balance.

Backers of the show have been repaid $25,000.

'Canadian English' May Correct 'Vulgarities,' Says Tyrone Guthrie

Ottawa, April 19.

British stager Tyrone Guthrie, director of the Stratford (Ont.) Shakespearean Festival, told a Canadian Club dinner last Friday night (15) that Canadian speech at the Festival will help develop a "Canadian English" and eliminate current "vulgarities." He predicted the Festival would soon become wholly Canadian.

Admitting that he's nearly 60 years old, Guthrie revealed that he'll soon leave the Stratford directing duties to someone younger.

The director expressed doubt that the Festival board could locate a Canadian stager for the Festival because there are no training possibilities other than the start already made by the Festival itself. Star actors, he said, would come to Stratford only if they know the director and recognize his ability.

'TEAHOUSE' IN SPANISH SET FOR MEXICO CITY

Rita Allen and Jean Dalrymple will produce a Spanish version of "Teahouse of the August Moon" in Mexico City this summer. Former, who recently severed her production alliance with Archie Thomson, left for Mexico City last week, preceded several days earlier by Miss Dalrymple.

Offering, which is scheduled to bow about July 1, may tour other south-of-the-border locations depending on the reception given the show in Mexico City.

'Guys' Will Open L'ville Al Fresco Sked July 4

Louisville, April 19.

Iroquois Amphitheatre's 17th season of al fresco musicals will open July 4 with "Guys and Dolls." Other shows set for the six-week season are "Best Foot Forward", "Desert Song", "Carousel", "Wonderful Town" and "South Pacific." Arthur Sircom, new to the Amphitheatre, will be stage director and Ed Hunt will be back for his fourth summer as musical director. Ted Cappy will be choreographer, with John Hanny as scenic designer.

Shows on Broadway

Ankles Aweigh

Howard Hoyt, Reginald Hammerstein & Fred F. Finklehoffe production of musical comedy in two acts. Book by Guy Bolton and Eddie Davis; music, Sammy Fain, lyrics, Dan Shapiro. Features Betty and Jane Kean, Lew Parker, Mark Dawson, Gabriel Dell, Thelma Carpenter, Mike Kellin, Betty George. Staging, Finklehoffe; assistant, Edward Clarke Lilley; dance staging, Tony Charmoli; scenery and lighting, George Jenkins; costumes, Miles White; vocal and orchestral arrangements, Don Walker; musical and choral director, Salvatore dell 'Isola; dance music, Roger Adams. At Mark Hellinger, N.Y., April 18, '55; $6.90 top ($8.40 opening).

Russ	Ed Hanley
Camera Man	Ray Mason
Tommy	Bill Costin
Pizza Cart Man	Frank Conville
Elsey	Betty Kean
Wynne	Jane Kean
Dinky	Lew Parker
Spud	Gabriel Dell
Lt. Bill Kelley	Mark Dawson
Native Girl	Nancy Walters
Capt. Zimmerman	Mark Allen
Adm. Pottles	Will Hussung
Chipolata	Thelma Carpenter
Joe Mancinni	Mike Kellin
Tony	Herb Fields
Lucia	Betty George
Duchess	Karen Shepard
Shore Patrol	Skeet Guenther

Dancers: Dick Alderson, Sandi Bonner, Gene Carrons, Patty Fitzsimmons, Marilyn Marsh, Teri Miller, Marianne Olsen, Marsha Rivers, Nina Starkey, Gloria Stevens, Patricia White, Ethel Winter, Hank Brunies, Don Emmons, Skeet Grunther, Jack Purcell, John Smolko, Jack Timmers.

Singers: Marilyn Bradley, Thelma Dare, Virginia Martin, Ellen McCowan, Janet Pavek, Karen Shepard, Nancy Walters, Herb Fields, Henry Hamilton, Warren Kemmerling, Michael King, Ray Mason, Jack Rains, Hobe Streiford.

Songs: "Italy," "Old Fashioned Mothers," "Skip the Build-Up," "Nothing at All," "Walk Like a Sailor," "Headin' for the Bottom," "Nothing Can Replace a Man," "Here's to Dear Old Us," "His and Hers," "La Fiesta," "Ready Cash," "Kiss Me and Kill Me With Love," "Honeymoon," "The Villain Always Gets It," "The Code," "Eleven O'Clock Song."

Maybe those down-to-earth musical comedies, "the kind we used to have," aren't such a good idea after all. "Ankles Aweigh" suggests something of the sort, and it seems the essence of mediocrity.

The new musical is sometimes loud, sometimes almost deafening. It has a half-witted excuse for a book, obvious and undistinguished songs, uneven dancing and hearty, kick-in-the-pants sort of comedy. On the credit side for popular draw are the accent on femme anatomy, emphasized by Miles White's striking costumes, plus tons of colorful George Jenkins scenery, a couple of notably sensuous dance numbers and an array of the niftiest looking girls to decorate a Broadway show in several seasons.

Let no one complain about "unresponsive" premiere audiences hereafter. The "Ankles Away" first-nighters were noisily enthusiastic even when the show bogged down to something approaching a shambles in the second half. After exceeding the traditional applause for the curtain, the opening scenery and initial entrances of the principals, they practically fell into the aisles at the jokes and bits of business, and seemed about to tear down the house after every number.

"Ankles Aweigh" is a project that has been hopefully clearing its throat for attention in the Broadway publicity channels for the last couple of seasons. In the process it has undergone successive revisions, changes of production auspices, recasting and assorted money-raising campaigns. As usual in such cases, the drum-beating has recently increased in tempo, and the tryout reports from New Haven and Boston sounded promising.

How can all this hullabaloo have been so unwarranted? Perhaps it doesn't matter very much, except to demonstrate for the umpteenth time that in the theatre no one can ever be quite sure whether a show is a masterpiece or a mishmash until it actually gets before an audience on Broadway. Then the answer is apt to be all too apparent.

This large, expensive-looking imbroglio brings the Kean Sisters, Betty and Jane, back to legit from the niteries and television guest spots, with an assemblage of journeymen singers, dancers, cutups and merely decorative individuals. The story thread is a jerry-built affair about a couple of film actress sisters who get tangled up with the personnel of a U.S. aircraft carrier in Sicily and Morocco. There are the inevitable wheezes about a gal smuggled aboard ship, sinister Arab characters engaged in espionage and gobs on shore leave getting soused in lurid native bordellos.

This transparently foolish concoction is abandoned every few minutes for slapstick comedy bits (mostly between Betty Kean as the stand-in picture actress and Lew Parker and Gabriel Dell as stereotype sailors); trite and leering romantic interludes (mostly between Jane Kean and Mark Dawson as a secretly-married film star and Navy flyer trying to arrange at least a one-night honeymoon), various gymnastic dance numbers and a succession of hackneyed songs. Unfortunately, these interruptions are just about as tiresome as the plot. Since the song titles are listed above in the credits, there's little point in mentioning them specifically here.

In all this welter of stale and tasteless material and antiquated, inept staging, the cast keeps slugging away with inexhaustible cheerfulness and seeming assurance. They heroically play every tired line as if it were a bright new gem, and almost knock themselves out in putting over the uninspired musical numbers. The circumstances are unfair to them, of course, and uncomfortable for an undedicated showgoer. Considering what they have to contend with, the performers merit special citation for bravery in the face of hopeless odds.

The Kean Sisters are veterans of such campaigns, and manage not to be engulfed. They're onstage virtually throughout, either together or singly, and while their style of performance has tended to become more suitable for a cafe floor than the less relaxed demands of projecting across an orchestra pit, they have a drive and vitality that helps keep the show in motion. Some of their mannerisms seem a bit mechanical, however, and their personal appeal doesn't survive a long, taxing evening.

Parker is an able comic of the fast-talking, no-nonsense-about-subtlety brand. Dawson sings with agreeable gusto, Dell is a plausible gob with the usual preoccupations ashore, Thelma Carpenter is acceptable in a single song spot, Mike Kellin is suitably exaggerated as a villainous bawdy house-gambling dive owner engaged in spying, and Betty George is properly stacked as his passionate paramour. The dancing and singing choruses are, as indicated, notably eye-catching.

These are small compensations, however. "Ankles Aweigh" is a long evening and, despite the strenuous promotional plugging it may get, seems a remote payoff prospect. *Hobe.*

Champagne Complex

Gayle Stine production of farce in three acts by Leslie Stevens. Stars Donald Cook, Polly Bergen, John Dall. Staging, Michael Gordon; scenery, Charles Elson; background musical score, Jerry Stevens. At Cort, N.Y., April 12, '55; $4.60 ($6.90 opening).

Helms Fell Harper	John Dall
Allyn Macy	Polly Bergen
Carter Bowen	Donald Cook

Since the ageless answer to a producer's prayer is a good one-set, small-cast comedy, "Champagne Complex" ought to be it. Somehow, though, the new Leslie Stevens farce never quite brings down the house, so it adds up to a near-miss. Very near, but still a miss.

The story is slight. It's about a girl whose reaction to a couple of swigs of champagne is an uncontrollable compulsion to shed her clothes (that's not entirely feasible on the stage, but she strips down to a pair of polka-dot panties and bra—the audience must take the rest for granted). As the psychiatry-wise author amusingly brings out, the heroine is subconsciously rebelling against her scheduled marriage to a stiff young scion of wealth and position, and the deck is stacked for her to wind up with her dashing, always-equal-to-the-occasion analyst.

The general effect is curious. The basic situation is likely enough, the characters are interesting, the story development is reasonably ingenious (and has approximately as much substance as the featherweight, highly successful "Moon Is Blue"), and the lines are frequently laughable. But although it sparks chuckles and even an occasional guffaw, it doesn't ignite the solid, continuous howls such a show should. And the after-curtain reaction is a letdown.

Perhaps the production is partly responsible. The casting is uneven. Donald Cook, as the middleaged analyst, is an expert, resourceful farceur, of course, and his playing in this instance is agreeably free of some of his usual, distracting mannerisms. But there are no longer any surprises to the star's playing or his stage personality.

Moreover, in the rewriting since "Champagne Complex" was tried out in strawhat last summer by another management, the play's ending has been switched to give Cook (as silent co-producer as well as top star) the girl, instead of having her remain with her younger sweetheart. That calls for him to be a romantic figure, for which his supercilious manner is ill-suited.

As the girl, Polly Bergen is a find. Making her Broadway bow in a straight role (her only previous appearance was as a singer in last season's "John Murray Anderson's Almanac") she's a nifty looker, with a quick, light manner of playing, an infectious comedy sense and a suitably wacky stage personality. She lacks legit experience, but with time to learn farce timing and the knack of giving quality to a line of dialog, she could become a major star.

As the pompous young tycoon, John Dall is adequate. He gets the laughs on the surface of the part, but doesn't create the sort of dimension or extra qualities that might turn it into a characterization. Michael Gordon's staging is brisk but seemingly a bit routine and perhaps limited by the requirements to the altered story emphasis. Charles Elson's single setting of a New York apartment interior is handsome but a trifle gimmicky. Gayle Stine is making her Broadway debut as producer.

As a first Broadway production for playwright Stevens, "Complex" is a distinctly creditable try. It's an impressive change of pace from "Bullfight," his off-Broadway drama of last season, and reportedly miles away in approach from his new script, "Marylowe," which the Playwrights Co. will produce next fall with Tyrone Guthrie as stager. Although "Complex" apparently doesn't quite have it for Broadway, it might conceivably have the makings of a frivolous screen comedy and is a sureshot meal ticket as a stock and little theatre item. *Hobe.*

Everybody a Critic

Everybody wants to be a critic. Following the April 2 New Haven opening of "Damn Yankees," Russ Brown, who's featured in the musical, was stopped by a localite on his way out of a restaurant and given some sidewalk advice on the show's needs. Theatregoer thought the tuner was good but needed "comedians, comedians."

Brown retorted with "you're right bud, and do you know what, Smith & Dale are joining us next week." This got a big smile out of the tryout town play doctor who's departing comment was, "That's it boy, now you've got it."

Cleve. Playhouse Going Back to Chautauqua, N.Y.

Cleveland, April 19.

Frederic McConnell, director of Cleveland Play House, is re-assembling six of its winter shows for the group's 26th strawhat season at Chautauqua, N. Y. About 40 actors and technicians will make the annual junket to the resort July 3, playing through Aug. 13.

Kicking off with "My 3 Angels," the sked includes "Mrs. McThing," "Dial M for Murder," "Sabrina Fair," "Caine Mutiny Court Martial" and "Time Out for Ginger" in that order. McConnell and his actress-wife, Harriet Brazier, intend to repeat the roles they did here in "Angels."

'Buried' on Page 2

"Which department do you read?" has been a timehonored VARIETY readership query. The gag about a story being "buried" on P. 1 or P. 2 is too often kidding-on-the-square. The broadcasters turn to Radio-TV first; the music bunch to Music first; ditto the legit, vaude and even the picture business readers sometimes skim over the first two pages and start looking on P. 3.

In recent weeks, and for the rest of the year, a somewhat informal and certainly al fresco approach to the history of the paper, since Sime Silverman founded it 50 years ago, has appeared serially on P. 2. This is part of VARIETY's Golden Jubilee self-trailerizing. In radio-tv they call it a "commercial." We call it a departure, to talk about ourselves thisaway. But once started we've been told it's "very interesting" and, for the younger generation in all branches of show biz, and certainly for those in the newer mediums—broadcasting, the diskeries, etc.—it's a refresher course on what makes VARIETY tick. Anyway, that's the main idea.

So start looking on P. 2. This is the whyfore of this supplementary box in every department of the paper.

Inside Stuff—Legit

Edward T. McCaffrey, N. Y. City License Commissioner, whose non-censorship "suggestion" was responsible for recent revisions of the script of "Cat on the Hot Tin Roof," at the Morosco, N. Y., reportedly confided that his action against the Tennessee Williams drama stemmed from a complaint from the Children's Aid Society. After making a special visit to see a performance of the show, he went backstage to inquire about where the four child actors in the cast are when some of the allegedly objectionable dialog is spoken. He was informed that the moppets are in their dressing rooms, not in the wings, at the time. Subsequently, some of the lines were modified. Legally, the Commissioner has no authority of censorship, but has licensing power only over theatre buildings. That is, concrete, stone, brick, metal and such physical elements, not over the editorial content of what is presented in such buildings.

Paul Douglas has been nominally suspended for a year by Actors Equity, with the penalty held in abeyance while the film-legit star remains on probation. Damage claim against the actor, brought by producer Paul Gregory, has been referred by the union to arbitration.

Case resulted from allegedly derogatory remarks by Douglas about the south and published in southen newspapers, as a consequence of which it was claimed that a touring company of "Caine Mutiny Court Martial," costarring Douglas, Wendell Corey and Steve Brodie, was forced to close at a substantial loss to Gregory and a sacrifice of many weeks' salary to the other players.

Outstanding prestige in legit circles of Claudia Cassidy, drama and music critic of the Chicago Tribune, was indicated again last week by one of the co-producers of the touring "Tender Trap." In a letter to VARIETY, he wrote, "As you may know, we have been on the road for 11 weeks, getting ready to face Claudia Cassidy in Chicago—where we opened last Tuesday (12). Enclosed is what she had to say. They tell me that this is her best review of the entire season." Notice was enthusiastic-to-rave. Other Chi reviews were two-to-one favorable.

Shows Out of Town

Seventh Heaven

New Haven, April 16.

Gant Gaither & William Bacher production of musical comedy in two acts. 17 scenes. Stars Gloria DeHaven, Ricardo Montalban, Paul Hartman; features Robert Clary, Fifi D'Orsay, Patricia Mammerlee, Chita Rivera, Gerrianne Raphael. Book, Victor Wolfson and Stella Unger (based on the play by Austin Strong); music, Victor Young; lyrics, Stella Unger; staging, John C. Wilson; scenery and costumes, Vertes; choreography, Peter Gennaro; musical director, Max Meth; orchestral arrangements, David Terry; lighting, Feder; choral director, Crane Calder. At Shubert, New Haven, April 16, '55; $5.50 top.

Boule	Paul Hartman
Camille	Gerrianne Raphael
Collette	Patricia Hammerlee
Fifi	Chita Rivera
Mme. Suze	Fifi D'Orsay
Father Chevilion	Malcolm Lee Beggs
Diane	Gloria DeHaven
Sailors	Philip Cook, Leo Kayworth
Policeman	Ted Thurston
Nuns	Nanette Vezina, Joy Marlene Street
Cleaner	Ralph Quist
Organ Grinder	William Carson
Senegalese	Ray Saint Jacques, James E. Wall
Dandy	John Carter
Baker Boy	Joseph Flynn
Housewife	Jeanne Schlegel
Artist	Jimmy White
Streetwalkers	Joan Morton, Bonnie Evans
Midinette	Nancy Lynch
Fleegle (The Rat)	Robert Clary
Inspector	Scott Merrill
Gobin	David Collyer
Vulmir	Ferdi Hoffman
Children	Betty Jane Seagle, Barbara Stabile, Barclay Hodges
Chico	Ricardo Montalban
Flower Vendor	Winifred Ainslee
French Soldiers	Ray Saint Jacques, James E. Wall
American Soldiers	Ralph Quist, Joseph Flynn
General	Arny Freeman

Dancers, singers

There's nothing the matter with "Seventh Heaven" that a funnier book, better singing, a faster pace, and the elimination of stage waits can't remedy. At least as of the tryout premiere, this musicalized version of the old straight play and film click leaves something to be desired.

Some talent in the show (such as a dancing trio of prosties) is overworked, and other talent (such as Paul Hartman and Fifi D'Orsay) is handed a double blank on material. There is an excellent score by Victor Young, but a shortage of vocal talent to do it justice. There is a mixture of commonplace and standout choreography, some tender moments and plenty of dull ones in the book.

Show opens on a quiet tone and closes on a whisper, leaving a finale wallop non-existant. All of which indicates that improvement is needed in virtually every department if "Heaven" is to compete successfully with current and incoming Broadway hit tuneshows. Expert surgery, under director John C. Wilson, can perhaps do the job, but it will be no shoo-in.

Book sticks close to original in telling the tale of the romance between the sewer king whose ambition is to become a street cleaner, and the streetwalker who yens for the life back on the farm. Dramatic moments are fairly effective, but there's room for more laughs than the script now offers.

Legit musical debut of Gloria DeHaven unfolds an ingratiating personality, deft thesping and a melodious if thin voice. Although the film star's vocal assignments do not call for blatant type of singing, her volume will require stepping up.

A similar limitation applies to singing of Ricardo Montalban, whose chopped notes almost place his vocalizing in the category of "talking" his songs. On acting, Montalban turns in a skilled job and presents a personable appearance well fitting the role of the braggart who succumbs to love.

Paul Hartman's chore as taxi driver-narrator leaves his recognized resources as an ace mime-dancer untapped. His material is routine stuff, by which he does okay. Same goes for Fifi D'Orsay, whose Gallic effervescence is largely under wraps.

Robert Clary, as the sewer-rat, has an opportunity to put over a lively version of "Love Sneaks Up On You," which can well become a pop fave. Patricia Hammerlee shares this click with Clary, and teams with Chita Rivera and Gerrianne Raphael in some peppy song-and-dance material in the can-can medium. In minor roles, Scott Merrill registers as a police inspector and Ferdi Hoffman does an effective bit as a neighborhood Fagin. Malcolm Lee Beggs makes an appropriate padre.

There are shortcomings in staging tempo, especially in the first half. Spasmodically, the show catches fire, but not sufficiently. Scenery by Vertes, emphasizing a wash-painting technique, is distinctive, catching the atmosphere of the play outstandingly. Added to certain elements stressing beauty, there are several notable novelty effects (such as a "flicker" sequence). Costuming, too, inserts a colorful fillip in visual production, and lighting by Feder is an asset.

Among the pleasant tunes are a lively "C'Est La Vie" ensemble number; a sprightly pair, "Camille, Collette, Fifi" and "Love, Love, Love," done by the prostie trio; "Where Is That Someone for Me," "Man With a Dream," "Sun At My Window, Love At My Door," "If It's a Dream," all involving the romantic leads; and a sturdy "A Miss You Kiss" ensemble. Lyrics blend sentiment with chuckles nicely.

Max Meth conducts skillfully and David Terry has done a good job on the orchestrations. Also, Crane Calder's choral direction has brought some neat ensemble moments.

Peter Gennaro's choreography comes up with two moderate ballets and some gay stepping in less elaborate numbers. Although the prostie trio terping is overboard, it does add life to the goings-on. *Bone.*

Turnabout Theatre

Los Angeles, April 13.

Forman Brown-Harry Burnett production of combination puppet show-revue in two acts (17 scenes). Features Yale Puppeteers, Odetta, Frances Osborn, Dorothy Neumann, Harry Burnett, Forman Brown. Direction, Dorothy Neumann; words and music, Brown. At Turnabout Theatre, L. A., April 12, '55; $3.30 top.

The format that has held up successfully for nearly 14 years at this unique La Cienega playhouse, a combination of puppet musical comedy and intimate revue, continues in the new show. New material gives the second part of the presentation, the revue, a breezy tempo, while the first-half puppet segment is a revival of one of the group's best former offerings, "Gullible's Travels."

Revue is tagged "Turnabout Un-

(Continued on page 66)

Easter Perks Chi; Geraldine $12,900, 'Trap' 10G (7), 'King' 29G, 'Tea' 26½G

Chicago, April 19.

Loop legit biz perked up slightly last week after the traditional pre-Easter letdown. Two new arrivals debuted, but had sluggish first-week takes.

Except for "Can Can," a June possibility for the Shubert, nothing new is in sight.

ESTIMATES FOR LAST WEEK

King and I, Shubert, (21st wk) ($5; 2,100) (Patricia Morison). Over $29,000 (previous week, $27,900); run here has been extended a week, through May 14.

Rainmaker, Erlanger, (1st wk) ($4; 1,300) (Geraldine Page). Almost $12,900 for the initial stanza; opened April 11 to three favorable notices (Cassidy, Tribune; Harris, News, Kogan, Sun Times); one pan (Dettmer, American).

Tea and Sympathy, Blackstone (6th wk) ($4.50; 1,500) (Deborah Kerr). Over $26,500 (previous week, $28,000).

Tender Trap, Harris, (1st wk) ($4; 1,000) (Kent Smith, K. T. Stevens, Russell Nype). Nearly $10,000 for first seven performances; opened last Tuesday (12) to one rave (Cassidy, Tribune) one pan (Kogan, Sun-Times) and two "yes and no" (Harris, News, Dettmer, American); drew $3,500 for its final performance Sunday (10) at the Auditorium, Rochester.

'Honeys' $14,900, 'Itch' $30,800, D.C.

Washington, April 19.

"Seven Year Itch," starring Tom Ewell, is displaying the same kind of potent boxoffice item here as in its marathon New York run. Third week at the National drew a smash $30,800, with the house going clean for six of its eight performances. The current (fourth and final) week, with a fat $18,400 advance, should get about the same as last week. House then goes dark for an indefinite period.

The Broadway-bound "Honeys" drew only a fair $14,900 at the Shubert Theatre, for the first half of its fortnight stand here. Reviews were mixed on this one, which is undergoing tinkering. An entire new third act went in last night (Mon.). The show is continuing this week.

'Charles' $21,500 in 7 As Tallu Is Ill, St. L.

St. Louis, April 19.

"Dear Charles," starring Tallulah Bankhead, grossed a lusty $21,500 for seven performances last week at the American Theatre. One performance was cancelled because of the actress' illness.

House is currently dark, but relights May 2 with "Solid Gold Cadillac" for two weeks at $3.92 top.

'Pajama Tops' Wrinkled 11G on Twofers, Toronto

Toronto, April 19.

"Pajama Tops," with Diana Barrymore, went to the cleaners for a mild $11,000 at the Royal Alexandra last week, with the 1,525-seater scaled at $3.50 top, plus an energetic campaign of twofers. Critics rapped the show. The previous week the comedy got $10,000 for a triple-split-week.

Good advance on "Guys and Dolls" (current), with Wilton Clary, Margot Moser and Marie Foster, at $3.50 top.

Scheduled N. Y. Openings

(Theatre indicated if set)

Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
Honeys, Longacre (4-26).
Once Upon Tailor, Cort (wk. 5-16).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).

OFF-B'WAY

Phoenix '55, Phoenix (4-23).

Equity Shows

(April 18-May 1)

Maedchen in Uniform — Lenox Hill Playhouse, N. Y. (20-24).
Evening with Shaw & O'Casey—Lenox Hill Playhouse, N. Y. (27-1).

Current Stock Bills

(April 18-May 1)

Dial M for Murder, Arena, Rochester (19-1).
Pal Joey—Playhouse, Stamford (18-24). kee (19-1).
Rain—Arena Stage, Washington (19-24).
White Sheep of Family—Miller, Milwaukee (19-1).

'INHERIT' FAST $30,700 FOR PHILLY HOLDOVER

Philadelphia, April 19.

Only show running here last week was "Inherit the Wind," which played to solid biz in its windup third frame at the Forrest. The Paul Muni tryout exited last Saturday (16), leaving the town dark this week.

The Forrest relights next Monday (25) with the musical, "Seventh Heaven," in for a two-week stand.

ESTIMATE FOR LAST WEEK

Inherit the Wind, Forrest (D) (3d wk) ($4.20; 1,760) (Paul Muni). Wound up three-week run with over $30,700.

'Teahouse' $42,400, 'Oh Men' 17½G, S.F.

San Francisco, April 19.

With two houses lighted, Frisco legit had it good last week. "Teahouse of the August Moon" continued its fast pace at the Curran, and the new show at the Alcazar, "Oh Men, Oh Women," opened to good reviews and drew okay biz.

Upcoming bookings include: "Dear Charles," May 9, Alcazar; "Tea and Sympathy," May 18, Geary; "Kiss Me Kate," May 30, Curran.

ESTIMATES FOR LAST WEEK

Teahouse of the August Moon Curran ($4.40; 1,758) (Burgess Meredith, Scott McKay) (8th wk). Eased to $42,400, still great, after the previous week's all-time local straight-play record of $44,020.

Oh Men, Oh Women, Alcazar ($3.85 weekdays, $4.40 weekends; 1,147) (Franchot Tone). Close to $17,500 for the first week, with good reviews.

'Game' Capacity $51,300 For 2d Week in Pitt

Pittsburgh, April 19.

Second and final week of "Pajama Game" broke the all-time house record at the New Nixon with $51,300, complete capacity. Previous mark was made by "South Pacific" on its first visit, also SRO. Scale for "Game" ($5.40, or $4.50, plus federal and city taxes) was slightly higher. On the fortnight, the musical got $95,600, the first stanza having been hurt somewhat because of Holy Week and the Passover.

Nixon has Janet Blair-Richard Eastham in "Broadway Highlights" booked for three performances next Friday and Saturday (22-23) and that may end the season, as nothing else is in sight, despite fact that ATS-Theatre Guild still owes subscribers one play.

Montreal Comes to Life With 2 Late Bookings

Montreal, April 19.

Following two months sans legit, Her Majesty's will suddenly wake up with two shows to close the '54-'55 season in better than average fashion.

The bookings include "Fifth Season," next Monday (25); "Guys and Dolls," May 2. A vaude offering, Edith Piaf, is due May 9 for two weeks.

Current London Shows

London, April 19.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Different For Men, Duchess (4-11-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-9-55).
Hippo Dancing, Lyrid (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-10-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
South, Arts (3-30-55).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Uncertain Joy, Royal Ct. (3-31).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Desperate Hours, Hipp. (4-19-55).
Kismet, Stoll (4-20-55).
Jazz Train, Piccadilly (4-26-55).

'Cadillac' Okay $21,600 For 2d Week, Detroit

Detroit, April 19.

"Solid Gold Cadillac" grossed a good $21,600 in its second week of a three-week stay at the 1,482-seat Cass. Top is $4.40 weekend eves and $3.85 weeknights. Theatre has no bookings after "Cadillac" exits this week.

The 2,050-seat Shubert is dark, reopening May 9 with "Kismet" for a fortnight's stand.

'Yankees' 46G (7), 'Season' 15G, Hub

Boston, April 19.

"Damn Yankees" sold out for the first seven performances at the Shubert last week. "Fifth Season" had a fair second week at the Plymouth. Newcomer, "Pajama Tops," starring Diana Barrymore, bowed into the Majestic last night (Mon.) on twofers.

The Colonial has a $40,000 advance sale for Katharine Cornell and Tyrone Power in "Dark Is Light Enough," opening next Monday (25) for a two-weeker. That rates high for a Hub stand. Previous advances this season have included "Soilid Go'd Cadillac," $46,000; "Portrait of a Lady," $45,000; "Quadrille," $36,000.

ESTIMATES FOR LAST WEEK

Damn Yankees, Shubert (1st week) ($6-$4.95; 1,734). Musical tryout went clean for its first seven performances, grossing $48,000; continues this week.

Fifth Season, Plymouth (2d wk) ($3.85; 1,200) (Chester Morris, Joseph Buloff). Wound up with a moderate $15,000; previous week, $14,000.

'Caine' Sinks to $21,400, And Will Close April 30; 'Waltz' OK $21,200, L.A.

Los Angeles, April 19.

"Caine Mutiny Court Martial" took a sudden, unexplained dive last week, its fifth frame at the Huntington Hartford. As a result, closing notice has been posted for April 30, instead of continuing the run through May, as originally planned. That would involve refunds of close to $12,000 for advance orders.

Brighter side of local legit shows "Anniversary Waltz" doing big if not terrific biz at the Carthay Circle, in its first week and already showing an operating profit. Fourth play in theatre's four-play stock season will be "Fifth Season."

"Dear Charles," Tallulah Bankhead starrer, opens tomorrow night (Wed.) at the Biltmore.

ESTIMATES FOR LAST WEEK

Caine Mutiny Court Martial, Huntington Hartford (5th wk) ($4.95-$4.40; 1,032) (Lloyd Nolan, Barry Sullivan, Steve Brodie). Dropped to $21,400 from the previous week's $28,000; now slated to fold April 30.

Anniversary Waltz, Carthay Circle (1st wk) ($3.30; 1,518) (Howard Duff, Marsha Hunt). Nice $21,200 for the opener.

This Is Your Life, Mendel, Civic Playhouse (11th wk) ($3.30; 400) (Leo Fuchs). The usual $4,000.

Finian's Rainbow, Hollywood Repertory (16th wk) ($3.30; 276) (Charles Davis). About $1,900.

'Guys' $4,500 in Buff.

Buffalo, April 19.

"Guys and Dolls" grossed $4,500 in two performance at the Erlanger here at $3.30 top last Saturday (16).

The Manny Davis production is current at the Royal Alexandra, Toronto.

B'way In Easter Week Biz Pickup; 'Complex' $12,800 (8), 'Lovers' $21,200, 'Fancy' $54,200, 'Boy Friend' $36,500

Broadway took the traditional post-Easter jump last week. The clicks held steady, while all but two of the remaining shows registered increases over the previous stanza. Hikes went as high as $7,700 for a musical and $3,800 for a straight play.

There were no closings last week. However, two entries are shuttering next Saturday (23) for road tours. They are "Dark Is Light Enough" and "Kismet." Also terminating its run next Saturday is "Flowering Peach."

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (16th wk; 126; $5.75-$4.60; 955; $23,339) (Viveca Lindfors, Eugenie Leontovich). Just over $22,000 for nine performances, including an extra Monday matinee (previous week, $20,400 for regular eight performances).

Anniversary Waltz, Booth (C) (54th wk; 427; $4.60; 766; $20,000) (Macdonald Carey). Nearly $16,800 (previous week, $14,300).

Bad Seed, 46th St. (D) (19th wk; 149; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Just over $27,500 (previous week, $26,700); moves to the Coronet next Monday (25).

Boy Friend, Royale (MC) (29th wk; 227; $6.90; 1,172; $38,200). Over $36,500 (previous week, $35,200).

Bus Stop, Music Box (CD) (7th wk; 54; $5.75-$4.60; 1,077; $27,811). Capacity as usual, nearly $28,100.

Can-Can, Shubert (MC) (102d wk; 812; $6.90; 1,361; $50,160). Almost $41,600 (previous week, $33,900).

Cat On a Hot Tin Roof, Morosco (D) (4th wk; 28; $6.90-$5.75; 935; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity again, over $31,500.

Champagne Complex, Cort (C) (1st wk; 7; $4.60; 1,656; $26,000) (Donald Cook, Polly Bergen, John Dall). Opened last Tuesday (12) to two favorable reviews (Chapman, News; McClain, Journal-American) and five negative notices (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post); nearly $12,800 for first seven performances and one preview; house has booked "Once Upon A Tailor" for a May 16 opening.

Dark Is Light Enough, ANTA Theatre (D) (8th wk; 61; $5.75-$4.60; 1,347; $34,000) (Katharine Cornell, Tyrone Power). Over $14,800 (previous week, $13,500); closes next Saturday (23) for short tour.

Desperate Hours, Barrymore (D) (10th wk; 76; $5.75-$4.60; 990; $27,200). Almost $26,000 (previous week, $26,400).

Fanny, Majestic (MD) (24th wk; 188; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Flowering Peach, Belasco (D) (16th wk; 127; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Nearly $14,400 on twofers (previous week, $12,000 on twofers); closes next Saturday (23).

House of Flowers, Alvin (MC) (16th wk; 124; $6.90; 1,150; $47,000). Almost $31,400 (previous week, $31,100).

Kismet, Ziegfeld (OP) (72d wk; 572; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Over $43,200 (previous week, $36,400); closes next Saturday (23) to tour.

Lunatics & Lovers, Broadhurst (C) (18th wk; 144; $5.75-$4.60; 1,160; $29,500). Nearly $21,200 (previous week, $18,000).

Pajama Game, St. James (MC) (49th wk; 388; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (12th wk; 92; $6.90; 1,510; $55,672). Almost $54,200 (previous week, $50,200).

Seven Year Itch, Fulton (C) (126th wk; 1,005; $5.75-$4.60; 1,063; $24,000) (Eddie Bracken). Over $16,800 (previous week, $13,000).

Silk Stockings, Imperial (MC) (8th wk; 60; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Capacity as usual, over $58,300.

Tea and Sympathy, 48th St. (D) 80th wk; 637; $5.75-$4.60; 1,214; $28,300). Nearly $13,200 on twofers (previous week, $15,900 on twofers).

Teahouse of the August Moon, Beck (C) (79th wk; 636; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000.

Three for Tonight, Plymouth (R) (2d wk; 13; $6.90-$5.75; 1,107; $40,000) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Almost $37,000 with theatre parties (previous week, $36,000 for first five performances and three previews).

Witness for the Prosecution, Miller (D) (18th wk; 140; $5.75-$4.60; 920; $23,248). Capacity as usual, nearly $23,800.

OPENING THIS WEEK

Ankles Aweigh, Hellinger (MC) ($6.90; 1,513; $56,000). Musical with book by Guy Bolton and Eddie Davis, lyrics by Dan Shapiro, music by Sammy Fain, presented by Howard Hoyt, Reginald Hammerstein & Fred F. Finkelhoffe; production financed at $200,000, plus $40,000 overcall. Cost about $275,000 to bring in, including approximate $20,000 tryout loss, but excluding bonds, and can break even at around $33,000; opened last Monday (18) to six negative reviews and one inconclusive (Chapman, News).

All in One, Playhouse ($4.60-$3.90; 999; $21,865). (Maureen Stapleton, Myron McCormick). Triple bill, including Tennessee Williams' "27 Wagons Full of Cotton," dance soloist Paul Draper, and Leonard Bernstein's "Trouble in Tahiti," presented by Charles Bowden & Richard Barr; production financed at $40,000. Cost about $30,000 to open (no tryout), excluding bonds, and can break even at around $13,000; opened last night (Tues.).

Guys and Dolls, City Center (MC) ($3.60; 3,090; $50,160). Musical, based on a story by Damon Runyon, with book by Jo Swerling and Abe Burrows, music and lyrics by Frank Loesser, presented by the N. Y. City Light Opera Co. as the initial revival of a three-production, six-week series presented on a total budget of approximately $220,000, including operation and can break even at around $37,000 weekly, opens tonight (Wed.).

Inherit the Wind, National (D) ($5.75-$4.60; 1,172; $31,300) (Paul Muni). Play by Jerome Lawrence and Robert E. Lee, presented by Herman Shumlin, in association with Margo Jones; production financed at $80,000. Cost about $88,000 to bring in, including approximate $14,000 tryout loss, but excluding bonds, and can break even at around $19,000; opens tomorrow night (Thurs.).

Phoenix '55, Phoenix (R) ($4.60-$3.45; 1,150; $22,000). Revue with sketches by Ira Wallach, lyrics by David Craig and music by David Baker, presented by T. Edward Hambleton and Norris Houghton as the fifth and final production in this season's series of stock offerings on a total budget of $184,375 and can break even at around $15,000; opens next Saturday night (23).

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars (2-21-55).

Juno & Paycock, G'n'wich Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55); closes next Sunday (24).

Shoestring Revue, Pres. (2-28-55).

Teach Me How to Cry, de Lys (4-5-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 46th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	23	23
Total weeks played so far by all shows	980	942
Total gross for all shows last week	$722,900	$666,100
Season's total gross so far	$27,373,200	$26,044,200
Number of new productions	52	55

ROAD

Excluding stock

Number of current shows reported	20	18
Total weeks played so far by all shows	780	699
Total gross for all shows last week	$437,600	$402,900
Season's total gross so far	$18,446,200	$15,591,900

Critics Rattle, But Aren't Contended; Will Have 'Visas' for Overseas Use

As usual, last week's meeting of the N. Y. Drama Critics Circle more or less bore out the late Percy Hammond's definition of a "nest of contented rattlesnakes." The members rattled, even if they didn't seem entirely contented.

There were perhaps more than the customary number of disagreements. But there was at least one interval of unabashed sentiment. That was when the coterie received and replied to a message from Ward Morehouse, a former member on the basis of his interval as critic for the old N. Y. Sun, but subsequently remaining in and voting as a member as drama columnist of the N. Y. World-Telegram & Sun.

By mail from Colorado Springs, where he now edits an amusements and arts section and does a weekly column for the local paper and a national syndicate, Morehouse submitted a deadpan spoofing ballot of candidates for the Circle's annual best-of-the-season selections. The Circle responded by citing the title of a musical, "Wish You Were Here."

Foreign Angle

Effort of John Chapman, critic of the N. Y. News, to open the best-play selection to foreign as well as U. S. shows was bypassed until next year. Chapman has been agitating for the switch for some time, and recently wrote to several fellow-members asking for their support at this year's meeting, when he proposed to raise the question.

However, the response to his private poll was apparently negative, so Chapman merely brought up the matter and asked that the member-critics consider it and be prepared to vote on it next year. Indications are that the proposal, advocated several years ago by Brooks Atkinson, of the N. Y. Times, will be defeated again.

Chapman also made a bid to force every member to cast a "best" vote in each of the three regular categories—best play, best foreign play and best musical. However, the prevailing opinion was that the Circle constitution doesn't specifically cover the matter, while precedent has established the right of members to abstain from voting. So the meeting upheld the non-vote of George Jean Nathan (N. Y. Journal-American) for best play and best foreign play, and Louis Kronenberger (Time mag) for best musical.

Proposal by Henry Hewes, of the Saturday Review, that the Circle issue identification cards for members to use as "visas" in foreign countries was passed more or less by default. Feeling of most members was that the matter is not a serious problem, but that since there is no real objection to the proposal, it might as well be accepted on the theory that it might be useful for a few individuals.

As reported in last week's issue, the Circle voted "Cat on a Hot Tin Roof," by Tennessee Williams, as best play of the Broadway season; "Witness for the Prosecution," by Agatha Christie, best foreign play, and "Saint of Bleecker Street," by Gian-Carlo Menotti, best musical.

Abe Lincoln Players Map First Road Tour

Springfield, Ill., April 19.

The Abe Lincoln Players, local amateur group whose summer home is the nearby New Salem amphitheatre, are negotiating for their first road tour. It would precede the drama group's annual August presentation of "Abe Lincoln In Illinois" at the Lincoln shrine. First out of town bid is from Centralia, Ill., where the offer is a reported $1,300 plus expenses.

Group is the same that appeared in the state-filmed "Lincoln Story," clips of which were used on a February "Omnibus" tv show.

Shows Out of Town

Continued from page 64

Turnabout Theatre

spectacular," with narrator Forman Brown explaining that while the scope of tv's specs isn't possible, the Turnabout can come up with entertainment on a smaller scale. The 10 new numbers accent this statement, ranging from raucous comedy to the plaintive wailing of folk singer Odetta. Forman accompanies some of them at the piano.

Odetta offers six songs, probably the best being "Delia," a sort of Bahaman "Frankie and Johnny" number, and a tender child's song, "Why?" In another, a Welsh ballad, she's joined by Frances Osborne, and their "The Miner's Song," is one of the hits of the show. Miss Osborne, doing an Edith Piaf takeoff, also scores as a comic chanteuse.

Dorothy Neumann and Harry Burnett's "Poet Laureate of Grabhorn County" is okay comedy; Burnett's "The Last Show," vignette of a clown making up for his final performance, is dramatic. Forman, who writes all the music and lyrics of various numbers, comes up with one of his own, the amusing "Footnote by the Author."

Miss Neumann's direction is fast and expert. The Yale Puppeteers' first act is clever. *Whit.*

Watch Your Gender!

On the basis of show's featured performer billing, "Three Brothers" might be a more suitable title for the current off-Broadway production of Chekhov's "Three Sisters."

Ads for the 4th Street Theatre, N. Y., presentation read: "Three Sisters," with Morris Carnovsky, Roger DeKoven and Philip Loeb."

ROAD 'TEAHOUSE' NETS 83G ON 65G BANKROLL

Profit on the road production of "Teahouse of the August Moon" has now topped the 100%. As of the windup of its 19th touring week, ending last Saturday (16), the Howard Lindsay-Russel Crouse presentation had netted approximately $83,000 on a $65,000 investment.

On April 2 accounting showed a $61,109 profit on the John Patrick dramatization of Vern Sneider's novel. The troupe, starring Burgess Meredith and Scott McKay, has been netting around $11,000 weekly at the Curran, S. F., where it's in its ninth week.

Show's profit for the four weeks ending April 2 was $43,434, plus $669 souvenir book royalty. Profit divvy as of the April 2 accounting was $32,500, leaving $6,208 available for future distribution.

Daisy Amoury Players Slate 15-Week Season

Reading, Pa., April 19.

A schedule of 15 plays has been selected for the first summer season of the Amoury Players at the Legion Playhouse of the Ephrata American Legion Post, 20 miles southwest of here. Spot opens May 27.

The plays to be presented arena-style by Daisy Amoury and directed by John Cameron are "The Moon is Blue," "Affairs of State," "Harvey," "Hasty Heart," "Oh Men, Oh Women," "Night of January 16th," "My Angels," "Male Animal," "Sabrina Fair," "Dial M for Murder," "Light Up the sky," "Outward Bound," "Yes, M'Lord," "Clutterbuck," and "At War with the Army."

The Amoury Players will consist of a resident company of Equity players, Miss Amoury says. Cameron formerly directed the Town and Country Players in Allentown, Pa., the Mountain Playhouse in Jennerstown, Pa., and was associated with the Paper Mill Playhouse, Millburn, N. J.

Miss Amoury, president of Amoury Productions, Inc., produced for the "Armstrong Circle Theatre," "Famous Jury Trials" and "Lone Ranger" on radio. She was with the N.Y. Herald Tribune for some years and has just completed a novel titled "Reverend Cyclone."

Current Road Shows

(*April* 18-30)

Caine Mutiny Court Martial (Lloyd Nolan, Steve Brodie, Barry Sullivan)—Huntington Hartford, L. A. (18-30).
Damn Yankees (tryout)—Shubert, Bost. (18-30).
Dark Is Light Enough (Katharine Cornell, Tyrone Power—Colonial, Boston (25-30).
Dear Charles (Tallulah Bankhead) — Biltmore, L. A. (20-30).
Fifth Season (Chester Morris, Joseph Buloff)—Plymouth, Bost. (18-23).
Guys & Dolls—Royal Alexandra, Toronto (18-30).
Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout) — Shubert, Wash. (18-23).
King and I (Patricia Morison)—Shubert, Chi. (18-30).
Kismet—Shubert, N. H. (25-30).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Hartman, Columbus, O. (18-23); Taft, Cincy (25-30).
Pajama Tops (Diana Barrymore)—Majestic, Bost. (18-30).
Rainmaker (Geraldine Page)—Erlanger, Chi. (18-30).
Seven Year Itch (Tom Ewell)—National, Wash. (18-23); Ford's, Balt. (25-30).
Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout)—Shubert, N. H. (18-23); Shubert, Phil. (25-30).
Solid Gold Cadillac—Cass, Det. (18-23); Hanna, Cleve. (25-30).
Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (18-30).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (18-30).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (18-30).

Current Stock Bills

(*April* 11-24)

Dial M for Murder—Arena, Rochester (12-17).
Late Love—Miller, Milwaukee (12-17).
Pal Joey—Playhouse, Stamford (12-24).
Rain—Arena Stage, Washington (19-24).
White Sheep of Family—Miller, Milwaukee (19-24).
World of Sholom Aleichem—Arena, Stage, Washington (12-17).

Times' Atkinson Off On Two-Month British Trek

Brooks Atkinson, drama critic of the N.Y. Times, sails today (Wed.) on the Britannic for London. His wife, authoress Oriana Atkinson, will debark at Dublin to visit friends, but will rejoin her husband in England.

Besides catching up on the West End shows, Atkinson will attend the opening of "Macbeth," starring Laurence Olivier and Vivien Leigh, at the Shakespeare Memorial Theatre, Stratford, June 7. He plans to return to New York in mid-June and, after covering the Shakespeare Festival at Stratford, Ont., go to his summer home in Durham, N.Y.

Lewis Funke, Times drama editor, will cover the Broadway shows, including tomorrow night's (Thurs.) "Inherit the Wind," "Damn Yankees," "Seventh Heaven" and "The Honeys," during Atkinson's absence.

Freddie Schader Joins Pitt Civic Light Opera

Pittsburgh, April 19.

Freddie Schader will be press-agent this summer for the 10th season of the Pittsburgh Civic Light Opera Assn. He succeeds Wolfe Kaufman, who is now living in Paris. Also new to the operation this summer will be Walter Taussig, of the Metropolitan Opera, who will serve as choral director and associate conductor.

Otherwise, the staff for the operation will be unchanged from last season, with William Wymetal returning as managing director; Robert Gordon, stage director; Karl Kritz, musical director; H. M. Crayon, scenic designer; Edward Noll and Grant Wagner, choreographers; Tom Bate, production stage manager; William Johnson and William Baer, assistants; Helen Blair, costume supervisor, and Bill Blair, house manager of the Nixon Theatre during the regular legit season, as company manager.

Nine-show season opens June 13 at the Pitt Stadium.

Bloomgarden

Continued from page 63

as stager, but it's pencilled for an Oct. 12 preem.

Nothing has been heard recently of the previously mentioned new full-length play by Miller. Presumably it's been set aside while the author has worked on the "Bridge" one-acters. But it remains to be seen whether it will be ready for production during the 1955-56 season, as had been anticipated.

Although Bloomgarden's plan of including all three of his scheduled productions in a single investment package is not unprecedented (the Theatre Guild did similarly with three shows a few seasons ago), it is unusual. However, all producers with a waiting list of would-be backers do what amounts to the same thing. That is, they drop any investor who declines to go into any specific show. As a result, backers are inclined to go along with "hot" producers, even on shows that don't look too promising, rather than risk being excluded from more likely future ventures.

For example, various of the regular backers of Cy Feuer-Ernest H. Martin productions were inclined to be bearish on "Boy Friend," but strung along with it so as not to miss out on the hit prospects of "Silk Stockings." Unexpectedly, "Boy Friend" turned out to be a payoff show and then, reversing the traditional switch routine, "Stockings" has also clicked as rated.

Kath. Dunham In Revue Next Fall

Musical revue starring Katherine Dunham, which has toured South America and Europe this season, is planned for Broadway production next fall by Charles Bowden and Richard Barr, in partnership with former actress Peggy Fears. Venture is being capitalized at $55,000.

It's figured the show can be done for about $21,000, plus about $18,300 for bonds and $15,700 for reserve, with provision for 20% overcall. It's estimated the musical will need about $20,500 weekly gross to break even, with a probable gross capacity of $40,000-$50,000.

The revue, as yet entitled, will be choreographed and directed by Miss Dunham. The dancer has also bought and had scored all the music for the production, therefore eliminating musical royalties. Until the presentation pays off, Miss Dunham will get 10% of the gross over $20,000. After that, her percentage is expected to be a straight 10%.

The producers plan to bring the show to Broadway prior to next Nov. 1. Bowden and Barr, incidentally, are the producers of "All in One," the triple-bill which opened at the Playhouse, N. Y., yesterday (Tues.).

LONDON LEGIT BITS

Philip King, author of "Serious Charge," currently at the Garrick Theatre, has succeeded **Frank Lawton** as lead in the play. Lawton will costar on tour with his wife, **Evelyn Laye**, in **George & Alfred Black's** "Wedding in Paris," taking over the part played by **Anton Walbrook** and then **Francis Lederer**. The musical is making an extensive provincial tour.

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Shows Abroad

Paris by Night

London, April 12.

Val Parnell & Bernard Delfont (by arrangement with Paul Derval) production of a revue in two acts (14 scenes). Stars Benny Hill; features Tommy Cooper, Claudine Cereda, Jeremy Hawk, Ilona Adams; specialty acts, Vicki and Fredi Trio Morlidor, Marqueez, Ganjou Brothers and Juanita (4). Staging by Dick Hurran; choreography, George Carden; costumes, R. St. John Roper. At Prince of Wales, London, April 9, '55 $2.20 top.

Since they began staging British editions of the famed Folies Bergere Revues, Val Parnell and Bernard Delfont have fashioned a formula for spectacular presentations to insure long running hits. Their latest production, under the title "Paris by Night," is one of the best of the series and will keep this Coventry Street theatre packed for months. With a healthy advance in the till, this twice-nightly show should very soon pay off its substantial investment and operate at a healthy profit.

The new revue is notable because it gives billing to Benny Hill, whose fame has been established via video. The young comedian, with a pleasant charm and versatility, makes a smash impact. His gab draws a full share of laughs and his comedy contributions in some of the sketches are notable for their immaculate timing and for good personality projection. In one scene, as a model demonstrating the latest in men's wear, he has the customers rolling.

The production lays particular emphasis on the comedy angle with the inclusion of Tommy Cooper, the magico who gets his laughs by fluffing his tricks. He has an infectious appeal, which has pushed him to the forefront in recent years. On his first appearance, he relies on his standard act, embellished with new bits of comedy business and later he tries his hand very effectively with some zany impressions.

Femme lead is pleasantly filled by Claudine Cereda, who brings a touch of Gallic charm to the production. She has a tuneful set of pipes, and a warm friendly style. She's somewhat restricted by material, but makes her presence felt. Ilona Adams is fine in a couple of spots, particularly as a dancer in an Arab setting, and Jeremy Hawk adds his contribution in a number of sketches.

As part of the format for these revues, specialty acts get prominent billing. The Trio Morlidor, longtime faves in this island, impress once more with their polished contortionist routine. Marqueez, exotic Burmese dancer, registers heavily with her stylized strip act. Vicki and Fredi rate kudos for their colorful dance of the Incas, and Ganjou Brothers and Juanita, in a more elaborate than usual version of their act, qualify for big applause.

The revue is one of the best examples in town of lavish staging and spectacular costuming. It's all in good taste, without undue ostentation, and the decorative show girls, and, of course, the stationary nudes, provide additional touches. Dick Hurran has done a sterling job of direction by compressing so much spendor within the comparatively narrow confines of the stage. *Myro.*

It's Different for Men

London, April 13.

Minister production of farcical comedy in three acts by Michael Pertwee and Brenda and Monje Danischewsky. Stars Naunton Wayne, June Clyde. Staging, Richard Bird; decor, Claude Marks. At Duchess, London, April 12, '55; $2.20 top.

John Carpenter ..... Naunton Wayne
Pirbright ..... Donald Bradley
Dawn Gaye ..... Valerie French
Joyce Carpenter ..... June Clyde
Grymsdyke ..... Harold Siddons
Edmund Royston ..... Jack Allen
Maid ..... Etain O'dell
Flora Ransom ..... Margot Lister
Dean of Alton ..... Eliot Makeham
Sir Roderick Fletcher ..... Wensley Pithey
Angela Fletcher ..... Glen Alyn

Michael Pertwee, a screen and television writer, Monja Danischewsky, studio-publicist-turned-producer, and his wife Brenda, have labored on this farcical comedy to little purpose, despite its promising subject matter. As it stands, and without the possibility of publicity, because of the London newspaper strike, the play is unlikely to survive.

The theme of the piece is infidelity. The three authors play up the convention that "It's Different for Men," but instead of sparkling dialog and sizzling situations, they have been content to let the subject drag along with only an occasional laugh. The treatment is mainly on farcical lines, but the play lacks the pace which this medium demands.

The plot is developed by using a schoolmaster as the main character, who, with his headmaster, are rival candidates for the headship of an important coeducational school. The schoolmaster's wife, tired of her husband's philanderings, is determined to wreck his chances by pretending to be a floosie, but the elderly Dean is enchanted by her daring gowns and antics.

Within the confines of the writing, the cast acquit themselves adequately. Naunton Wayne, a polished performer, tries hard to inject enthusiasm into the schoolmaster role. June Clyde never convinces as the wife and her frequent changes of costume add little to the general entertainment.

A delightful and gentle cameo comes from Eliot Makeham as the Dean, but Valerie French is miscast as a 16-year old from a touring revue. Jack Allen gives a fair showing as the headmaster. Richard Bird's direction is too leisurely. *Myro.*

Cornelia Kungstroem

Berlin, March 31.

Freie Volksbuehne production of drama in three acts by Ilse Langner. Stars Hilde Weissner. Staging, Frank Lothar; scenery, H. W. Lenneweit; assistant director, Rudolf Raepple; technical arrangements, Alfred Bergemann. At Tribuene, Berlin; $250 top.

Cornelia Kungstroem .... Hilde Weissner
Thomas Kungstroem ..... Siegfried Schuerenberg
Erik Kungstroem ..... Heinz Giese
Karin Kungstroem ..... Ruth Scheerbarth
Niels Peterson .... Hans Albert Martens
Geheimrat Forbius ..... Robert Taube
Jensen ..... Ernst Legal

That science may eventually lead to misery and destruction is the message of this three-act play by Ilse Langner. Although it's timely and honest, "Cornelia Kungstroem" in its present form is not entertainment for average theatregoers. The drama is wordy and fails to wordplay and gives even the most unpretensious patrons the feeling put across its theme, despite its great emphasis.

Production doesn't give the players much chance. That particularly applies to Hilde Weissner in the title role of a Nobel prize inventress of several sensational serums. When one of her serums causes a patient's death she begins to doubt the justification of her work. Then when her son, an international adventurer, returns and attempts to make unscrupulous use of her invention, she shoots him.

Most of the cast is composed of local players, such as Siegfried Schuerenberg and Ernst Legal, who turn in effective performances, and Heinz Giese, Ruth Scheerbarth, Hans Albert Martens and Robert Taube. Frank Lothar's direction seems shallow and uninteresting, but the settings by H. W. Leeneweit brighten the production. *Hans.*

A Night at the Lido

Paris, April 5.

Pierre-Louis Guerin & Rene Fraday revue in two parts and 14 tableaux, conceived and staged by Guerin & Fraday; choreography, Don Arden; sets, Fost; costumes, Fost, Folco; arrangements, J. Landreau, J. Brienne, P. Delvincourt. With Bluebell Girls (30), Anny Berryer, Guy Loyal, Vic & Adio, Debonairs (5), Half Bros. (2), Fredianis (4), Jo, Jac & Joni, Ruman & Kita, Florence & Frederic, Rene Leproux Orch (20). At Empire, Paris; $3 top.

Pierre-Louis Guerin's top ambition for sometime now has been to package his renowned nitery Lido show for a tour of South America, and perhaps North America. He has put together a theatrical revue, composed of the top numbers from the past Lido specs, for a tour through Buenos Aires, Rio de Janeiro, Mexico and Cuba. From Havre he hopes to get some U.S. ogling for possible Stateside dates.

Though show has pace, lavishness and bounce its packaged and nitery quality rob this of the stature needed for Broadway showcasing. Emphasis is on girls, movement, costumes and solid offbeat acts to make time for costume changes, plus the spice of the nude, but lack of a star name and more streamlined pictorial aspects, due to simplification for traveling, make this primarily a show that could be transposed intact to a big U.S. nitery or for Las Vegas appeal but not for the Broadway route whose tastes and emphasis are markedly different.

It could be a neat gambit, on its Paris tag, for a quick run, with the Lido reputation a plug factor. Things move at lightning pace as the well trained English line, the Bluebell Girls (30), undulate and gyrate through their well-developed terp numbers.

Second part has two of the present Lido cabaret numbers in the exotic tropical bit using phosphorescent costumes and the Chinese number with red Venetian blinds disclosing the most inventive costumes of the revue.

Vocal emcee chores are gracefully handled by Anny Berryer and Guy Loyal, and music is in the capable hands of the Rene Leproux orch (20).

Bluebell Girls are the mainstay of the proceedings and their well defined and precision work, plus the pepping of nudes, will give a good indication of the pleasures of grandiose Paris night life stapling. In short, Guerin & Fraday have a worthy package of their nitery best and it will make a pile in its travels as well as an indelible mark for the Lido cabaret. It opens in Buenos Aires April 29 for a four-week stint. Guerin & Fraday then leave the troupe to start their talent hunting trek for the next Lido entry in December. *Mosk.*

Blahsted Yankees

Boston, April 19.

This being Boston, U.S.A., there is a taboo on the word "damn" which is complicating the exploitation of the new musical comedy, "Damned Yankees" over the family medium of radio.

Disc jockeys using the hit song "Lola" are substituting darn and durn for damn. "Infernal" is also getting a workout.

Alo, Alo . . Numero Equivocado

(Hello, Hello . . Wrong Number)

Santiago, March 25.

Carlos Vilamitjana production of comedy in three acts by Julio Asmussen. Stars Jorge Mistral, Silvia Pinal; features Maria Maluenda, Carlos Morris, Jorge Alvarez. Staging, Mistral and Fernando Josseaus; scenery, Pedro Mirando. At Satch Theatre, Santiago, March 24, '55.

Niqui ..... Jorge Mistral
Valentina ..... Silvia Pinal
Camilo ..... Jorge Alvarez
Aldo ..... Carlos Morris
Cecilia ..... Maria Maluenda

Mexican screen stars Jorge Mistral and Silvia Pinal, who came to Chile for Tito Davison's filmization of "Cabo de Hornos" ("Cape Horn"), are rounding out their visit by appearing in Carlos Vilamitjana's production of Julio Asmussen's farce "Hello, Hello . . . Wrong Number."

The stage production may be a romp to Mistral and Pinal, who have appeared in many heavy Mex screen dramas, for "Hello" is frankly lightweight farce. But it would probably fall apart if it weren't for the star personalities, who are proving a healthy boxoffice draw.

Asmussen's comedy misses on originality and characterization. Reminiscent of the "Up in Mabel's Room" era, it's the mossy yarn of the young bachelor who gets loaded at his bachelor dinner, later blunders into a strange girl's apartment. She wakes up to find him passed out across her bed. That causes complications with her own sweetheart, but curtain time matters are presently adjusted by the bridegroom switching to his new-found lady and the intended bride getting the latter's man. It's a small world.

Mistral, a native Spaniard who became a star in Mexican pictures, plays the romantic lead in a relaxed manner although he overacts a bit. Miss Pinal, a looker, makes a competent foil. Jorge Alvarez, as the inevitable waiter, gets laughs, while Maria Maluenda and Carlos Morris are above average in small roles. Pedro Miranda's one set of hotel room and bath is attractively done. Carlos Vilamitjana, who produced, also designed Miss Pinal's striking changes.

For two shows a day a total of 177 days, Mistral is reportedly being paid 1,000,000 pesos, or some $3,250 at the free rate of exchange, an eyebrow-lifting figure for these parts. *Eydi.*

Das Ende der 6 Etage

(The End of the Sixth Floor)

Zurich, April 7.

Schauspielhaus production of comedy in three acts by Alfred Gehri; German adaptation by Ursula von Wiese. Staging, Guenther Haenel; scenery, Hannes Meyer; technical direction, Ferdinand Lange; lighting, Walter Bross. At Schauspielhaus, Zurich, April 3, '55; $2.55 top.

Mme. Maret ..... Therese Giehse
Hochepot ..... Armin Schweizer
Therese ..... Anneliese Betschart
Max Lescalier ..... Walter Richter
Germaine Lescalier .... Margaret Carl
Estelle Larrigade, Beatrice Foehr-Waldeke
Georges ..... Alfons Hoeckmann
Froge ..... Hans-Helmut Dickow
Mme. Loilau ..... Angelika Arndts
Berthe ..... Grete Heger
Jeanne ..... Elsbeth Gmuer

Prior to its production in the original French, this new comedy by Swiss-French playwright Alfred Gehri had its initial performance at Schauspielhaus here in German. It is the second and supposedly last sequel to the author's successful Parisian comedy "Sixth Floor" of 1937, which had been translated into various languages and filmed in France in 1941. The first sequel, "News from the Sixth Floor," was presented here successfully in 1943 and revived last year.

This sequel to the "Sixth Floor" original seems well named, for the series is apparently wearing out. What started as a fresh and lively treatment of life in a Parisian tenement shows every sign of having been squeezed to the last drop. The play is bare of new ideas and merely relies on the fact that the characters are familiar to those acquainted with the two preceding plays. Lines are often trite, with occasional vulgarisms, and the story development drags. Plot is centered around the old bookkeeper writing novels in his spare-time. After marrying off his daughter, he has befriended a young girl (one of the play's few characters), who turns out to be a schemer with a criminal background, merely after his money. The other sixth-floor tenants find this out just in time.

Staging by German guest-director Gunther Haenel is uneven and often lacks subtlety. Hannes Meyer, promising young designer, contributes a pleasant split-set along the lines familiar from the two preceding plays.

There are several lively and balanced performances. Chief credit goes to Therese Giehse, one of the foremost German-language character actresses, as the forthright landlady with a heart of gold; and Margaret Carl, who delivers an authentic and amusing portrayal of a snappy, curious tenant. Beatrice Foehr-Waldeck, an ingenue, is miscast as the schemer. *Mezo.*

All That Glitters

Detroit, April 19.

During the current engagement of "Solid Gold Cadillac" at the Cass Theatre here, producer Max Gordon, pressagent Max Gendel and general manager Al Goldin were presented with gold Cadillacs by Jim Roche, general sales manager of the motor firm.

Gifts were models, of cour

Legit Bits

Geraldine Brooks back in New York after a quickie to the Coast for a tv-film stint . . . **Oscar Serlin** planed to Europe last week for six weeks in Paris, Rome, London and Dublin . . . **Patricia Joudry,** whose play, "Teach Me How to Cry" preemed at the off-Broadway Theatre de Lys recently, returned to her home in Toronto.

Cathleen Nesbitt, will sub as co-star in "Anastasia" during July and August while **Eugenie Leontovich** vacations.

Herman Bernstein, general manager for **Leland Hayward** and **Howard Lindsay & Russel Crouse** and also the Alvin Theatre, N.Y., sailed last week on a 15-day cruise to Panama . . . Although **Burl Ives'** starring role in "Cat on a Hot Tin Roof" is his first non-singing part on Broadway, he previously played it straight in the 1949 N.Y. City Center production of "She Stoops to Conquer."

"Harvey" will be the initial production of the Negro Theatre Guild at N.Y.'s 135th Street YMCA April 30 and May 1 . . . **Curt Conway** will Boston U.'s student production of "Little Foxes" skedded for May 5-7 at the university's theatre . . . **Stark Young's** adaptation of "Cherry Orchid" will be the first of four plays to be presented in repertory at the off-Broadway 4th Street Theatre next season.

Abner D. Klipstein is pressagent for the N. Y. City Center light opera series . . . "Almost Crazy," a new musical revue with sketches, lyrics and tunes by **David Rogers, Fred Spielman, Ray Taylor** and **Jimmy Shelton** is scheduled for Broadway production at the Bijou Theatre next July by **John S. Cobb,** with **Mae Barnes** slated to star . . . **Andy Griffith** will repeat the role he created in the tv version of "No Time for Sergeants" in the **Maurice Evans-Emmett Rogers** production of the **Ira Levin** comedy, adapted from **Mac Hyman's** bestselling novel.

Shaw's "Apple Cart" is skedded for Broadway production next season by **Charles Adams** and **Joseph Neebe,** with **Brian Aherne** starring under the direction of **Michael MacOwen** . . . **Nancy Stern** and **Howard Dietz** have acquired the legit rights to **Leonard Wibberley's** novel, "The Mouse That Roared," which they plan to present as a musical on Broadway next season. No adaptors have been set . . . **Herman Cooper,** attorney for Actors Equity, currently in Europe attending a lawyers conference.

Eddie Rich opens June 27 for his third season at the Sacandaga Park (N. Y.) Summer Theatre, continuing for 10 weeks . . . Composer **Jerome Morross** and librettist **Edward Eager** have been commissioned by **Roger L. Stevens** to prepare an original musicomedy, "Gentlemen, Be Seated," for Playwrights Co. production in 1956 . . . A triple bill of **Tennessee Williams** one-acters will be produced this summer at **Herbert Machiz's** Lakeside Summer Theatre, Lake Hopatcong, N. J. Program will include "Auto Da Fe," "Something Unspoken" and "Talk to Me Like the Rain."

Magda Gabor will kick off the summer season at the Hilltop Theatre, Lutherville, Md., May 23 in "This Thing Called Love" . . . Oval in the Grove, Farmington, Conn., strawhat, begins a 13-week season June 10. Staff at the barn includes producer **Herbert S. Carlberg, James F. Dawson,** business manager; **Joseph Neiman,** pressagent and **William B. Brown,** casting . . . **Sherman Frank** will be musical director for the Atlanta (Ga.) Municipal Theatre Under-the-Stars eight-week season beginning June 26 . . . Legit-film actor **Fitzroy Davis** gueststars in "Country Girl" with the Star Theatre, Minneapolis, opening tonight (Wed.) and playing through May 1.

Author's agent **Harold Freedman** sails this weekend for London to catch "Bad Seed," "Matchmaker" and "Separate Tables," and discuss various projects. He's due back in a month. . .London producer **Emil Littler** arrived last weekend for a periodic Broadway show-catching visit. . .**Walter F. Kerr,** drama critic of the N. Y. Herald Tribune, and his authoress-wife **Jean Kerr,** move next week from New Rochelle to a property they've purchased on the shore at Larchmont, N. Y. House, which was partly burned about a year ago, has a tower, with a clock and bell.

Fred Hebert and **Dennis Murray** are now stage managers of the Broadway production of "Pajama Game" . . . After sitting on the bench as a member of the court for 18 months, **Larry Barton** is now stage manager of "Caine Mutiny Court Martial," currently at the Huntington Hartford Theatre, Hollywood. He succeeds **Len Smith Jr.,** who has gone to Australia to stage a production of the **Herman Wouk** drama. **John Huffman** is assistant stage manager of the tourer, doubling as the court stenographer.

Operating Statement

DESPERATE HOURS
(As of April 2, '55)
(*8th Week*)

Original investment, $110,000.
Operating profit, last 5 weeks, $19,862.
Share of film sale, $9,000.
Producers' 1½% of gross for period, $2,784.
Unrecouped cost to date, $72,495.
Balance available, $13,155.

(Note: Producers Howard Erskine and Joseph Hayes (the latter is also author) get a royalty of 1½% of the gross on profitable weeks, with the amount not to exceed the operating profit for that week. The money represents an advance against the management's 50% share of the profits. Besides his 3%-of-the-gross royalty as director, Robert Montgomery will get 5% of the show's profits.)

CAN-CAN
(As of Feb. 26, '55)
(*95th Week*)

Original investment (repaid), $300,000.
Profit, last 4 weeks, $16,975.
Total net profit to date, $643,931.
Distributed profit, $569,547.
Balance, $74,385.

(Note: The backers share of the payoff from the Feuer & Martin production was $287,047, representing 95.7% profit to date on their investment.)

LUNATICS AND LOVERS
(As of April 2, '55)
(*16th Week*)

Original investment (repaid), $100,000.
Profit last five weeks, $32,016.
Total net profit to date, $62,989.
Total distributed profit to date, $30,000.
Balance available, $3,900.

Scot Legit Bits

Glasgow, April 19.

"Witness in Danger," a dramatization of **R. L. Stevenson's** "Catriona," into the Princes Theatre, Edinburgh, for a four-week stand . . .Citizens' Theatre, Glasgow, cancelled **Joseph Tomelty's** "Is the Priest at Home?" due to casting troubles and substituted **Terence Rattigan's** "The Deep Blue Sea," with **Elizabeth Ashley** and **Richard Mathews**. . .Flemish drama group from Belgium presenting the anonymous play "Marieken van Nieumeghan" ("Mary of Neumegen") at Empire Theatre, Inverness. . .Western Repertory Company opened at the Palace, Kilmarnock, with a revival of the old Scot. comedy "Hunky Dory."

Longhair, Like Wine, Is Heady With Age; Gigli, Phenom at 65, Sells 3 N.Y. Dates

To the season's incredible story of the success of concert oldsters—71-year-old Wilhelm Backhaus' sell-outs; 65-year-old Myra Hess' triumphs; sixtyish Vicente Escudero's raves; 59-year-old Kirsten Flagstad's socko Symphony of the Air concerts after an 18-month retirement—add the name of Beniamino Gigli.

The onetime Met Opera tenor, now 65, and away from the U. S. since 1939, still has enough b.o. pull for not one, but three N. Y. recitals, and at the tail-end of the season, too. The first one sold out so fast, and the second went so well, that a third had to be added—all long before the opening recital, which was last Sunday (17). Take on that affair, at Carnegie Hall, with a $4.60 top, was around $8,000.

Vet lyric tenor is a phenom. Decades older than his more active contemporaries, Gigli has been the biggest concert attraction abroad for the last 10 years. His manager, S. A. Gorlinsky, of London, who's had him since 1948, has been able to book three Gigli concerts in London every season, in the 7,000-seater Albert Hall, and sell them out. Fact that he's the last representative of the Golden Age of Song has been a large factor in Gigli's continued draw.

In the U. S., his position as Caruso's artistic successor has been marred by his fights with the Met Opera over contract terms, his subsequent retirement to his native Italy, and espousal of Mussolini Fascism before and during the last World War. His politics have had no apparent effect on his postwar concertizing in Europe.

Gorlinsky, now in N. Y. with Gigli, reveals that the tenor's autobiography, in an English translation, is due out in London this fall. He hopes then to film it, under title of "Life of Gigli," with the tenor doing the singing, and appearing in the later, postwar scenes as himself.

Columbia Artists Mgt. is repping Gigli in the U. S., but only in a booking capacity, at the regular 10% fee, with Gorlinsky assuming the financial risks. Gotham recitals are being handled by Joseph H. Conlin Jr., who bought the artist for a straight fee of under $5,000 for each appearance.

In addition to the three N. Y. dates, Gigli is booked in Newark, Hartford, Philadelphia, Cleveland, Chicago, Washington, Boston and Buffalo. He also has six dates in Canada. Bookings take him through June 10, but Columbia wants him to stay here into July, for added dates. Gigli has been offered the Hollywood Bowl for July 8, Denver Red Rocks for July 12, etc. Decision will be made shortly.

MET MGR. BING PACTED FOR GABFEST CIRCUIT

Met Opera general manager Rudolf Bing has been signed by the Columbia Lecture Bureau Inc. (Giesen & Boomer) for spot dates throughout next season. He'll be on the regular lecture series, to major town halls and universities, talking about opera.

This marks the first time that a Met Opera manager has consented to go out on a lecture tour, as well as the first time for Bing on a gab circuit. He signed last Friday (15).

'Delinquents' Preem

World premiere of "The Delinquents," one-act, one-hour opera, with libretto and music by Martin Kalmanoff, will be presented by Co-Opera Co. at the Mask & Wig Club, Philadelphia, April 27, 28, 29 and 30.

U. S. Soprano 1st Negro To Sing At Vienna Opera

U. S. soprano Camilla Williams made her debut last Saturday (16) with the Vienna State Opera, singing the title role in "Madame Butterfly." She is the first Negro artist to appear with the famed opera company.

Miss Williams, a leading singer of the New York City Opera Co., is now on her second European tour. This summer she'll sing at the Lewisohn Stadium, N.Y., doing the leading role in "La Traviata."

She also has a television appearance over the Canadian tv network, singing the Nile Scene from "Aida."

Met Okays Bing Regime By 3d Three-Year Pact; Now Seeking New Home

Indicating its continued approval of Rudolf Bing's management and confidence in his policies, the board of directors of the Metropolitan Opera last week extended the general manager's contract for another three years, or through the '58-'59 season. Bing's present pact, his second three-year termer, runs through '55-'56.

Board accepted the resignation of George A. Sloan as chairman and named him honorary chairman. Lowell Wadmond, president, is also known to be wanting to quit, due to pressure of his law work, but no action was taken. Nor was a new board chairman picked.

The Sloan resignation is regarded as easing the eventual move of the Met Opera from its present cramped Broadway quarters elsewhere. Sloan always favored staying put, because of the charm and aura of the old house, built in 1883. Met board last week voted strong support to a resolution for a new opera house. A committee was authorized to discuss with N.Y. city officials the possibility of a new structure on the West Side, in the area between 60th and 69th Sts. that may be redeveloped under slum clearance laws.

Anna Russell Set for 68 U.S.-Can. Dates in '55-'56

Anna Russell, concert comedienne, now on a lengthy tour Down Under, opens in Sydney, Australia, tomorrow (Thurs.), after filling her New Zealand bookings. Singer, set for 62 dates, has had to add about 10 more since starting the trip. She left the U. S. March 25 and will be back Aug. 1.

Miss Russell is also set for 68 dates next season, November through March, in the U.S. and Canada, including engagements with the Seattle, Cincinnati, Oklahoma City and National (D. C.) Symphonies. Then she returns to Europe for dates starting in April next year. Giesen & Boomer Inc. is handling. The Anzac tour, one of the longest ever booked for a concert artist, is under aegis of the Australian Broadcasting Commission.

Dobbs' Round-World Tour

Mattiwilda Dobbs, American Negro soprano, flew last Friday (15) to Madrid on the first lap of a round-the-world concert tour.

In October, she'll make her American operatic debut with the San Francisco Opera in "Coq d'Or" and will begin her third U.S. concert tour under management of S. Hurok.

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The Gallic Mind

A Continental conductor was discussing with friends the more prevalent habit in America of maestros conducting without scores, memorizing the pieces first. He saw no particular virtue in this.

"French conductors, for instance, wouldn't bother to memorize new or long scores," he said. "They're too busy with women and food."

"Are you a French conductor?" he was asked.

"Oh, no," he replied; "I'm too old."

Parade of O'Seas Symphs Keeps Up

Parade of big symphony orchs from Europe is to continue. Columbia Artists Mgt. has plans for importing foreign symphs for the next three years. It will bring over the Philharmonia Orchestra of London next season ('55-'56), for a five-week tour of 30 dates next fall, with Herbert von Karajan as conductor. Karajan recently wound up a five-week tour here heading the Berlin Philharmonic.

For '56-'57, Columbia will bring back the Concertgebouw of Amsterdam, which was here earlier this season, under its maestro, Eduard van Beinum. For '57-'58, Columbia will import the Berlin Philharmonic again, this time for an extended eight to 10-week coast-to-coast tour. Tour will begin in the far west, in Vancouver, move down the coast, then south and east, winding in N. Y. after 50 dates.

Parade since the war has also included the Israel Philharmonic, Danish Orchestra, Royal Philharmonic and French National Orchestra.

FAINE GETS LEAVE FOR 2-YEAR ISRAEL STINT

Hyman R. Faine, national exec secretary of the American Guild of Musical Artists for the last nine years, has been granted a two-year leave of absence to go to Israel. Faine will be special consultant to the Israeli Minister of Labor, headquartered in Jerusalem. One of his main tasks is to set up a mediation and arbitration system in Israel.

Faine, accompanied by his family, will sail from N. Y. May 23. He will be replaced by Mortimer Becker, of Jaffe & Jaffe, attorneys for AGMA, who'll double between the union office and his law duties. Faine's duties will also be shared by the two AGMA assistant exec. secs., Howard Laramy and Murray Bilmes.

A special group of 10 leading dancers of the Danish Royal Ballet will make their U. S. debut at the Jacob's Pillow Dance Festival, in Lee, Mass., early in July.

Concert Bits

Soprano **Jennie Tourel** throwing a party tomorrow (Thurs.) at her N. Y. home in honor of her marriage Saturday (23) to Dr. Harry Gross, Gotham cardiologist.

Betty Randolph Bean, member of board of directors of the League of Composers, and public relations and press head for the N. Y. Philharmonic, engaged to Bruce Lee Kubert, non-pro. They're to be married in early summer.

Emile Renan, N.Y. City Opera baritone, in a change of pace is staging "The Barber of Seville" in Miami April 24.

Myra Kinch is unfolding a new dance-opera, Manuel Galea's "The Wind Is West," when she and her company of 16 appear at the N.Y. YMHA April 24.

Artur Rubinstein will do a unique series of five concerts at Carnegie Hall, N. Y., next season devoted to concertos for piano and orchestra. He'll precede the series with similar concerts in London and Paris.

Richard H. Loeffler has been appointed biz manager of the Corpus Christi (Tex.) Symphony Society. For the past year, Loeffler has been public relations director of the Dallas Symphony Orchestra.

Metropolitan Opera conductor **Rudolf Kempe** has signed a managerial contract with Columbia Artists Mgt., to cover his orchestral guest appearance in this country.

N.Y. Orch Winds 113th Season to 'Okay' 250G Red; 480G of Touring Is Next

The N. Y. Philharmonic-Symphony wound up its 113th season in N. Y. Sunday afternoon (17) and left that night for a five-week $230,000 transcontinental tour of the U. S. Management expects to break even on the tour. Although figures aren't all in, it also believes it will wind the season with the same deficit as of a year ago, namely around $250,000. Considering increased expenses, like hiked pays, this isn't bad.

There was a decrease in subscriptions for the '54-'55 season of about $21,000, but single sales' upbeat during the year almost made that up. Execs said privately that audience complaints were about the same. There were beefs about the skedding of contemporary music, while composers on the other hand complained that not enough American music was played. As one official put it: "People would come to the boxoffice, ask the length of the modern work, and if it was any longer than 10 minutes they wouldn't buy tickets."

Orch will be back from its U. S. tour in late May. In September it will fly to Europe for its first Continental tour since 1930. It will play 26 concerts abroad prior to returning for the opening of its 114th season in Carnegie Hall Oct. 21. Fall tour will open with a week of six concerts at the Edinburgh Festival. Dates will follow in Holland, Belgium, France, Austria, Germany, Switzerland, Italy and Greece, winding with two concerts in London Oct. 4-5.

Overseas tour is expected to cost about $250,000. The ANTA International Exchange Program is contributing about $50,000, and the State Dept. made a special request for the orch to play Vienna and Berlin for propaganda reasons. Basil Peter Goulandris, a Greek-American philanthropist, is providing travel expenses to Greece and concert costs there for two dates, with all the proceeds from two Athens programs to be put towards a fund to build a much-needed concert hall in that city. The orch's musical director, Dimitri Mitropoulos, hails from Greece. He last appeared there as a conductor in 1938.

Felix Brentano will continue for 1955-56 as director of the Columbia U. Opera Workshop. **Rudolph Thomas**, former conductor of the Albany Symphony Orchestra, has been engaged as music director. Plans are being made for production of a new American opera in the spring of 1956.

Steber Sets Yugo Tour; Also Duets With Fisher

Eleanor Steber, now on tour with the Met Opera, will wind up her domestic chores in Cleveland May 1 in a surprise-booking joint recital with Eddie Fisher. Soprano then flies overseas May 4 for a rare Behind-Curtain booking, being set by Columbia Artists Mgt. for six performances in Yugoslavia in May-June. This is to be followed by two dates at the Prades Festival, as guest with the Bach Aria Group, July 2 and 7.

Singer may also do some dates in Greece next August before returning home.

Abravanel Gets Summer Post at Santa Barbara; To Double From Salt Lake

Santa Barbara, Cal., April 19.

Maurice Abravanel, conductor of the Utah Symphony Orchestra, has been appointed music director of the Music Academy of the West here. This is a summer institution, held in July-August, giving eight weeks of intensive music training on a professional level to those interested. Alexander Hilsberg held the director's post last year, and Ernest Lert previously. Faculty includes such names as Lotte Lehmann, Gregor Piatigorsky, Darius Milhaud and Georgy Sandor.

Abravanel, who will double between Santa Barbara and Salt Lake City (he runs a music fest in the Utah town during July), will mainly work with an orchestra of students here. He will also prepare and conduct a performance of Strauss' "Ariadne auf Naxos" with students in the Lobero Theatre.

Winnipeg Ballet Raises 50G to Revive After Fire

Winnipeg, April 19.

The Royal Winnipeg Ballet, wiped out last spring by a fire which destroyed all its property, is reactivating. A fund-raising drive for $50,000 has already topped the $45,000 mark, and is almost completed. Coin is needed mainly for new scenery and costumes.

Group, with Gweneth Lloyd as founder-director and Betty Farrally as artistic director, will start rehearsing this spring, with performances planned for early fall.

Classical Disk Reviews

Rossini: La Cenerentola (RCA Victor). Exhilarating performance of a charming, melodious work by the Glyndebourne Festival Opera Co. Marina de Gabarin, as Cinderella, is an ample-voiced contralto; Juan Oncina, a good lyric tenor, and Ian Wallace (as the Baron), a strong, impressive bass. Vittorio Gui handles soloists, orch and chorus effectively.

Franck: Sonata in A & Szymanowski: Sonata in D Minor (Angel). Top Russ fiddler David Oistrakh showing his rich, creamy tone in the lush, romantic Franck sonata for a warm, satisfying performance. He's as sensitive and tasteful in the more moody, reflective Szymanowski. Pianist Vladimir Yampolsky is an excellent partner. Impressive platter.

Brahms: Trio No. 2 in C & Haydn: Trio No. 1 in G (London). Charming contrast — the elegant, dainty Haydn and robust, restless, earthy Brahms—gracefully, efficiently handled by the Trio di Trieste for a most appealing disk.

Lecuona: Andalucia (MGM). Pianist Pablo Flores handles the Spanish suite with a solid but graceful touch, plus a feeling for the Cubano rhythms. Disk contains some attractive short pieces too.

Haydn: Symphonies No. 44 & 85 (Epic). Paul Sacher leads the Vienna Symphony impressively through these two engaging works. The No. 44 ("Trauer") is energetic and lively, though sombre at times. The No. 85 ("La Reine") is a charming, small-scaled, stately work.

Prokofiev: Concerto No. 1 & Lalo: Symphonie Espagnole (Capitol). Sharply varied coupling, the brittle, ironic, astringent Prokofiev and the sentimental, melodic Lalo concerto, both handled with brilliant musicianship by Nathan Milstein, backed by the St. Louis Symph under Golschmann.

Prokofiev: Wedding Suite; Weber: Invitation to the Dance; Enesco: Roumanian Rhapsody No. 1 (Columbia). To the familiar Weber and Enesco (played with dispatch), Andre Kostelanetz and the N.Y. Philharmonic add the unfamiliar suite from the ballet, "Stone Flower." The five dances based on folktunes are rhythmic, simple, Slavic and very pleasant.

Respighi: Feste Romane & Vetrate di Chiesa (Mercury). Interesting coupling. The rarely-heard "Vetrate" (Church Windows) is lyric, evocative, descriptive music, and strong contrast to the gaudy, raucous, colorful "Roman Festivals." Highly-polished readings by Antal Dorati and the Minneapolis Symph.

Liszt: Totentanz; Chopin: Krakowiak, "La Ci Darem" Variations, Grande Polonaise Op. 22 (Vox). Pianist Orazio Frugoni, aided by the Pro Musica under Hans Swarowsky, in a vivid performance of the flashy, rhythmic Liszt. By contrast, the three gentle Chopin pieces, the sparkling Polonaise and the other two early works, stand out. Frugoni's brilliance with Liszt is countered by the sensitivity and musicianship on the three Chopin pieces for a very attractive disk. *Bron.*

Shaving On Papers

N.Y. Daily News yesterday (Tues.) became the third Gotham newspaper but the first tabloid to reduce the size of its column width. Overall five-column width of the paper was cut by 5/16ths of an inch, a move by which the newspaper hopes to realize savings of more than $500,000 a year in newsprint costs. City's two other tabloids, Daily Mirror and the Post, are expected to follow suit soon.

N.Y. Times and the Herald Tribune reduced their column widths some time ago.

AP's Peak Membership

Associated Press has set a new record in terms of membership, with a total of 1,744 daily, weekly and Sunday papers and 1,376 radio and television stations now on its rolls. Foreign memberships have risen, too, with a total of 4,150 subscribers now on the list, an increase of 390 over last year. Data highlights AP's annual report, sent to members in advance of the annual AP meeting in New York April 25, which President Eisenhower is slated to address.

General manager Frank J. Starzа also said in his report to members that the completion of AP's radioteletype circuits throughout the world has resulted in "virtually instantaneous reception" of news in all parts of the world. New circuits insure flash reception of stories throughout the world a fraction of a second after they're teletyped in New York. Other advances in AP operations were an increase in the use of facsimile, an expansion of the AP wirephoto network by 35 additional members to a total of 315 and the establishment of a national teletypesetter sports wire.

Holt's Peak Profit Year

Henry Holt & Co. set new sales records during 1954, achieving net sales and operating revenues of $8,097,812, compared with the previous record, $7,517,173 in 1953. Annual report shows a net income of $388,514 after taxes, compared with 1953's $289,170. Profit per share was $1.37 on 257,003 shares, as opposed to $1.21 on 203.047 shares the year before.

Annual meeting of the company will be held May 18 at its New York offices, with 15 directors slated to be elected for the coming year.

Page One Ball

Show biz figures to entertain at the Page One Ball—annual blowoff of the New York Newspaper Guild—on April 29 at the Sheraton Astor, N.Y., already include Kaye Ballard, Victor Borge, Helen Gallagher, Georgia Gibbs, Bambi Linn Rod Alexander, Giselle Mackenzie, Lauritz Melchior, Lucy Monroe, Terry Moore and Walter Slezak. Talent is being lined up by Louis Sheaffer, director of the Page One Ball.

Mayor Robert F. Wagner is honorary chairman. The Guild's Page One Awards will be presented for outstanding achievement in various fields.

What's He to Do In Spare Time?

Prolific author Louis L'Amour has two new western novels coming out almost simultaneously. "Heller With a Gun" hits the stands April 28 via Gold Medal, and "Guns of the Timberland" will be published June 1 by Pantheon. In addition to this, he will have a five-part serial starting in the Saturday Evening Post very soon called "The Burning Hills," and his "Stranger On Horseback" (starring Joel McCrea, Miroslava and John Carradine) will get a Broadway showing by United Artists some time next month. Incidentally, his "Hondo" has sold over 750,000 copies and still going strong.

Right now he is at work on three projects simultaneously—an adventure novel laid in the 12th Century, a melodrama for the legitimate stage, and a series of half-hour tv scripts.

Holt Denies Book 'Bias'

William E. Buckley, veepee of Henry Holt & Co., and Howard Cady, editor-in-chief and manager of the trade book dept., both can't understand the AP and the N.Y. Times reports quoting Newsweek associate editor Ralph de Toledano's allegation that some bookstores had refused to handle his novel, "Day of Reckoning."

When the author's wife told the Holt execs that "it was kept where it would not be seen," they asked for information on which stores, and they'd check, but from Holt's viewpoint "the book has received excellent exposure." Cady wrote the Times also denying its statement "there had been a few instances of attempts by stores or clerks to suppress the work." He knows nought of this. The book is considered by both Holt execs as "a very good book" and has "sold only fairly well so far, some 4,000 to 5,000 copies (according to Buckley) but it's still very new." It was published March 24 and received an unusual editorial review in the Satevepost.

Another Gina Mag

Gina Lollobrigidia seems to have displaced Marilyn Monroe in the cheesecake mag department. The second mag in two weeks, devoted entirely to the Italian glamor girl, has just been published. Newest is Pines' publication of "That Girl Gina," a 15cer, text by Florence Epstein (and pretty well documented, if you ever get past the 60-odd "revealing" photos of the star). She's plenty in that department. Pines' print order is for 1,000,000 copies.

Last week's Gina entry was Personal Story mag's 35cer, subcaptioned "all about the Sex Bomb of the screen."

Liberace Edition

Claude M. Bristol's "The Magic of Believing," with over 325,000 copies in print, has been published anew at $3.95 in "special Liberace edition" form, including an introduction by the pianist and with a flock of frontispiece pix of the candelabra kid.

Since Prentice-Hall's first publication of the book early in 1948 it has gone into this, its 23d edition, an obviously good showmanship tieup.

1955 Mutual Baseball Almanac

Roger Kahn, who covers the Dodgers for the N.Y. Herald Tribune, and MBS sportscaster Harry Wismer are the accredited coauthors of the "1955 Mutual Baseball Almanac," but a large "edited by" credit goes to Paul Lapolla, who conceived the book.

Actual copyright ownership of the book is in the names of Kahn and Lapolla. Doubleday publishes.

Mad Hotter

Starting in May, Mad mag comic book will go slick humor as a 25c seller with Roger Price and Ernie Kovacs among maiden issue contribs. Publisher William Gaines is gambling on the changeover. As a comic, Mad sold an average 600,000 a month. Slick will be bimonthly to start, with Harvey Kurtzman editing. Goal is 1,000,000 circulation.

Gaines felt sure that Mad was luring an adult crowd. Convincer came when Mad selections reprinted by Ballantine Books in "The Mad Reader" sold over 420,000 copies at 35c and is going into a fourth printing.

B'klyn Eagle Up For Sale

The shutdown Brooklyn Eagle has been put up for sale by publisher Frank D. Schroth, with May 2 as a deadline for the sale of the property intact. If no purchase is forthcoming by that date, it's extremely unlikely that the 104-year-old newspaper will ever publish again under its old name, since Schroth will then divide the assets into three groups and sell them separately. One group would include the name, goodwill, news files, library, morgue and circulation lists; the second, machinery and printing equipment, and the third, office equipment and furnishings.

Decision to put the property up for sale came last week, a month after Schroth announced he'd never publish it again as a result of the Newspaper Guild's strike of the paper. Schroth said he won't necessarily sell to the highest bidder, but would take "the interests of Brooklyn and its people" into account in any bid. Several parties were reported interested in buying the newspaper, among them New Jersey realtor Julius I. Kislak on behalf of an unnamed client, and the Calrendon Associates, an editorial consultancy outfit.

New SR Editors

The Saturday Review has added six names to its staff as editors-at-large. They are Harrison Brown, Francis Henry Taylor, John Steinbeck, Walter Millis, Elmo Roper and Joseph Wood Krutch. They'll mainly contrib pieces for the editorial page.

Cleveland Amory also has joined the SR as a contributing editor.

Pa. Court Pix Battle

Battle over courtroom photography continues to sizzle, with the latest incident occurring last week in Greensburg, Pa., where three county judges found six newspapermen and a freelance photographer guilty of contempt of court for taking pictures in a courthouse (but not the courtroom). Septet included executives of the Pittsburgh Post-Gazette and the Greensburg Tribune Review, who defied a court ban on picture taking to test the validity of the ban. Two publishers and an editor got $500 fines and five days in jail; the others got $100 fines and five days.

Newspapermen, who claimed the ban violates freedom of the press and who plan to appeal the ruling, were Post-Gazette publisher William Block; Tribune Review publisher David W. Mack; Post-Gazette editor Andrew Bernhard; Post-Gazette reporter Vince Johnson; Post-Gazette photogs James Klingensmith and Don Bindyke, and Robert Purdy, the freelance photog hired by the Tribune Review for the job.

Jazzmen Talking

A history of jazz as told by the musicians themselves will be published by Rinehart May 31 under the title "Hear Me Talkin' To Ya: The Story of Jazz by the Men Who Made It."

Tome, compiled by Nat Shapiro, of Broadcast Music Inc., and Nat Hentoff, associate editor of Down Beat mag, includes first-person accounts of 150 jazzmen from Louis Armstrong to Dave Brubeck.

Clooney's 'Complete Life'

Pocket Magazine has issued 66-page "Complete Life of Rosemary Clooney" in vestpocket format with abundant illustrations of her activities in radio (CBS), films and disks, plus home life with Jose Ferrer.

Author Thurston Moore traces singer's career from Marysville, Ky., birthplace in 1928 to the present.

Paul Wilhelm's Uranium Strike

First writer to feel the thrill of a possible radioactive burn is Paul Wilhelm, columnist for Mojave Desert papers. Wilhelm has a hideaway that looks strictly from "Rain." It's located on a small oasis near 1,000 Palms, 15 miles east of Palm Springs.

The other day rich uranium deposits were found on his property, and before he knew it he and A. Ronald Button, Republican National Committeeman from California, were signing a 5-year lease with Intex Oil Co.

Wilhelm spent four years in military service in the South Pacific and when he returned all but one of his four huts had been carted off by vandals.

Lucky none of the vandals had a Geiger counter or they would have carted off his deposits as well.

Hank Greenspun Absolved

A Federal court jury in Las Vegas this week absolved Las Vegas Sun publisher Herman G. (Hank) Greenspun of charges of mailing matter tending to incite to murder. Jury turned in a not guilty verdict on the charge that an editorial by Greenspun put through the mails tended to incite the murder of Sen. Joseph R. McCarthy.

Column was written 15 months ago.

P-H's 2 TV Books

Eric Heath, vet screenwriter in Hollywood and in London, and with radio-tv experience on both sides of the pond, has authored "Writing for Television" which Prentice-Hall is bringing out in June.

Another P-H August publication is "Color Television Servicing" by Walter H. Buchsbaum.

Leifer of the Party

Children of all ages, give a heed and a hop-a-doodle-do to Fred Leifer's "The Li'l Abner Official Square Dance Handbook" (Barnes; $1.50), complete with the money-making start-a-club angle, Al Capp's Dogpatch dramatis personae doin' the didoes, the on-the-hoof basics of 26—count 'em—26 new twists and turns, Manny Blanc's arrangements for the pie-anno and a hand-me-down bibliography of the hoedown-polka-long-ways-calls-Ozarkian - Appalachian-reel-schottische and etcetera circuit.

Here's the dance favorites of Daisy Mae, Pappy & Mammy, Evil Eye Fleegle, Sadie Hawkins and Li'l Abner himself; and such music inspirers and perspirers as Paul Jones, Swing Like Thunder, Take a Peek, Birdie in the Cage, Texas Star, Boomps a Daisy Mae Mixer, Turkey Wing and Duck for the Oyster. Whether you wanna do-si-do with Hairless Joe or Rustle Your Bones with Available Jones, pay no attention to the chichi crowd and remember—"It's sharp to be square!"

It's a mighty purty collection with such extra-added attractions as duds for terpin', vittles for eatin', sashays for the atha-a-letic and what more can you ask for a buck and a half? *Trau.*

Nat'l Headliners' Awards

National Headliners Club Awards, given for outstanding work during the previous calendar year, and sponsored by the Press Club of Atlantic City, which also plays host to both new and old winners annually, were announced here Saturday (16).

This year, the 21st the awards have been given, 12 went to newspaper, news magazine, or newsreel reporters, while seven were won for radio or tv reporting. Winners of the 20 awards will be guests at annual Headliners Frolic and award ceremony here on May 27-28, with the awards to be made at a formal noonday luncheon on the 28th.

Judges this year were headed by Tom Paprocki, Associated Press cartoonist, and included workers from all the fields winning awards.

For outstanding public service by a newspaper, and also judged the "best" circulation class of between 25,000 and 50,000 circulation: the Columbus (Ga.) Enquirer for its general excellence in editorial and news coverage of the Phoenix City, Ala., civil disturbance.

Outstanding editorial cartoons: Leo E. Thiele, L. A. Mirror-News.

Outstanding coverage of major domestic news story: Joseph L. Myler, United Press — Washington staff, for continued excellence in reporting day-by-day status of atomic and hydrogen power developments during 1954.

For outstanding coverage of a major foreign news story: Edwin A. Lahey, Chicago Daily News, the Red Crisis, and revolt in Guatamala.

Outstanding sports writing or columning: Francis Stann, Washington Star, for his column "Win, Lose or Draw."

Outstanding editorial columns: Royce Howes, associate editor of the Dertoit Free Press, and specifically for his "The Cause of a Strike" which delved into the economic impact of an automobile strike idling nearby 45,000 workers.

In the circulation category of between 10,000 and 25,000, the Headliner medal was awarded the Provo- (Utah) Daily Herald's for Mrs. Joan Geyer series on community and state problems, and Frank C. Robertson's column "Chopping Block."

Best sports action picture: Charles Warner, Vancouver Sun, for his picture showing the mistake that cost John Landy the miracle mile race against Roger Bannister. Warner's picture was made just as Landy, who was leading the race, turned his head to the left at the sound of pounding feet, and Bannister is just passing him on the right as he goes on to win.

Best news feature picture, stressing human interest: Sam Goldstein, International News Photos, for his picture of former President Harry S. Truman and President James C. Petrillo of the Musicians union, taking bows after a piano-horn duet at the union's annual convention in Milwaukee.

Best news action picture: Tom Gallagher, N.Y. Daily News, for his dramatic picture of one of the victims of a crash landing in Jamaica Bay by an Italian Airlines plane, being hauled out of the water by rescue workers.

Best feature story or series in magazine: Look Magazine and William Attwood for exclusive interview with India's Prime Mi ister Nehru.

Outstanding newsreel coverage of a news event: Paramount News for its comprehensive coverage of Hurricane Carol.

CHATTER

Samuel Goldwyn profiled in April 29 Collier's by Tom Pryor.

Helen Lamm resigned as Coast representative for Fawcett Publications to enter the publicity field.

Louis Biancolli, class of '35, and music critic for the N.Y. World-Telegram & Sun, received the New York U. Alumni Assn.'s Citation of Achievement last Saturday (16).

Robins Millar, vet drama critic of the Scottish Daily Express, is having a new play, "The Sell-Out," preeming at Glasgow Citizens Theatre April 25. It deals with the drapery trade.

Lifetime Living Inc. chartered as a consolidation of The Journal of Living Publishing Corp. and Lifetime Living Inc., to conduct a business as publishers and broadcasters of programs in New York.

The Schenectady (N.Y.) Union-Star will publish a 100th anniversary edition Friday (22), portions of which will be written in the Victorian style of the mid-19th century to contrast with today's concise factuality.

Ilona Massey has sold her autobiography, "I Live to Love," to Woman's Home Companion, which will bring out the story in three installments starting in October. Louise Raedocker is collaborating with Miss Massey.

William Woods, American author of "Manuela," is collaborating with British film producer Ivan Foxwell on a screenplay based on his novel. The book, published in London by Rupert Hart-Davis last month, is going into a second edition.

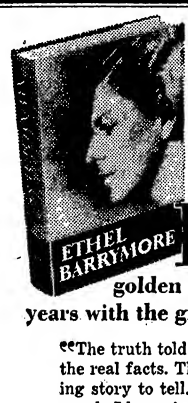
Frederick Ware, managing editor of the Omaha World-Herald, last week celebrated his 35th anni on the paper. Ware joined the World-Herald as state editor, and was sports editor and city editor before becoming managing editor in 1943.

George Jessel back in New York and off to Washington and nearby keys to address authors' luncheons etc., on behalf of his new Holt book, "This Way Miss," which looms a bestseller, predicated on its initial two printings of 15,000 and an additional 5,000 copies.

Top award of the National Education Writers Assn. for The Quincy, Mass., Patriot-Ledger was won via a series of articles by Fred Pillsbury, now a Boston Herald editorial writer. Pillsbury wrote a series of articles on "The Need Is Elementary," dealing with the city's elementary school requirements.

Manchester (Eng.) University will give a degree of Doctor of Letters to Alfred Powell Wadsworth, editor of the Manchester Guardian, at a special ceremony July 2. The Guardian celebrates its centenary as leading British daily newspaper on that date.

Virginia Van Upp has established headquarters at RKO Studios to write the screenplay for the Barbara Stanwyck starrer, "Love's Lovely Counterfeit," based on a James M. Cain story.



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Broadway

Gary Cooper in from the Coast en route to Europe.

Jack Buchanan in from London yesterday (Tues.) on the Queen Elizabeth.

Goldie Hawkins will kick off Fire Island's first nitery at Ocean Bay Park May 30.

William Fox Jr., grandson of the film pioneer, engaged to Barbara J. Weil; marriage in June.

Harold Lloyd, actress Louise Allbritton and John Barrymore Jr. en route to Europe on the Liberte.

Marvin Frank has set up his own public relations office. He's now handling music promotion for UA's "Marty" and its upcoming "The Kentuckian."

Herman Wouk, George Shearing, Billy De Wolfe and E. R. (Ted) Lewis, head of British Decca, sailing for Britain today (Wed.) on the Queen Elizabeth.

Danny Kaye, whose latest is "Court Jester," and Norman Panama and Melvin Frank, co-producers of the film, Coasted after huddles at the Paramount homeoffice.

London music publisher Reg Connelly followed his wife, Olive, back to England by air over the weekend. He had to stay on a few extra days to wind up some business.

Town Hall Club, Inc., in operation as a sub-unit within the Town Hall on West 43d St., and which had closed its doors quietly a fortnight ago after longtime operation, has filed involuntary bankruptcy listing $71,897 in liabilities and $27,190 assets.

Sol Hurok left Monday (18) for London to begin a three-week European scouting trip for NBC Television. Hurock will confer with theatrical, musical and ballet organizations in Paris, Madrid, Oslo, Copenhagen, Milan and Rome as well as in the British capital.

The Stuart Erwins (June Collyer) have announced the engagement of their daughter, June (Judy) Dorothea Erwin, to Burton Montgomery Schutt, of BevHills, a Stanford U. School of Architecture senior. Bride-to-be is an alumna of Miss Hewitt's Classes. A June wedding is planned.

Money Dalmes, of the Comedie Francaise, now in New York on a holiday with her husband, Claude C. Philippe, veepee of the Waldorf-Astoria, gags about her nom-de-Paris among the Franco-American set. She's known "Mississippi." This comes from his introduction of her as "Mrs. CCP" (his initials).

Pat Rooney reports that Pat Jr.'s Dog House, a roadside inn specializing in hot dogs and hamburgers, at Lake Blaisdell, N.H., is a big click for his ex-actor-son. It started as a gag and has been expanded to include boating facilities and the like. It draws from a number of nearby girls' schools. Pat Jr. is also assistant golf pro at the local country club.

Bill Treadwell, new national prexy of the American Public Relations Assn., will be feted by his org at a Toots Shor luncheon Tuesday (May 3). Fiesta, to be toastmastered by video gabber Tony Marvin, is threefold: Treadwell is four-time winner of the Silver Anvil award for p.r. work; it's also his 20th year in the biz, and, he's just become the APRA topper.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 76751)

Lili Palmer due in Munich to play the title role of "Kaiserin Elisabeth of Austria."

Orson Welles, have finished his role in "Fledermaus 1955," is making some tv shorts in Vienna.

Nearly 1,000 Reich theatres have contracted for C'Scope, and 75% of them have it installed so far.

Hamburg Opera House plans a new "Hamlet" ballet, with Maria Litto dancing the role of Ophelia.

UFA, the Hitler-era film monopoly, added a new theatre to its present chain, the 600-seat UFA-Palast in Dusseldorf.

The play, "Zyklone" (Cyclone), will be made into a pic this year as a German-French coproduction. Pierre Fresnay is starred.

Hans Albers set for lead in "Der Letzte Mann" (The Last Man), remake of Emil Jannings classic, for ND Films. Dr. Harald Braun will direct.

"Der Letzte Akt" (Cosmopol production about the last 10 days of Hitler) wound up in Vienna April 12. Columbia has world distrib. rights.

A German adaptation of the Broadway hit play, "Desperate Hours," by Joseph Hayes, will be presented at Hamburg's Thalia Theatre this summer.

Wolfgang Staudte, director for DEFA, the Russian - controlled company in East Germany, will make his first West German film this summer. A German-Holland coproduction, it is based on the bestseller, "Amsterdammer Tragodie."

"Luxury Girls" (UA), under its hotly contested German title "Madchen Ohne Moral" (Girls Without Morals), is doing standout biz here. The German censorship board originally banned the title, claiming it had no connection with the film. But later proceedings showed the board had no right to decide title connotation.

Paris

By Gene Moskowitz
(28 *rue Huchette; Odeon* 49-44)

Phil Silvers in for a brief vacation after canning his vidpix series.

Art Buchwald to do a filmed tv series of 15 minute shows for MCA.

Marcel Ayme's five-year-old legit hit, "Clerambard," finally gets N.Y. airing next season.

Cecile Aubry taking her second legit fling as star in the new Grand Guignol legiter, "La 'Chair L'Orchidee" (The Flesh of the Orchid).

Audrey Hepburn set to play "L'Aiglon" in the William Wyler pic of the Edmond Rostand classic on the life of the son of Napoleon.

Raoul Ploquin and Henri Frenay back from Germany where they gave the pic setup the o.o. and huddled on the proposed European Film Pool.

Bernard Luber here to huddle with Olivia DeHavilland on the pic he will produce here next season "Leila." It will be made in Paris and London.

Peter Stone in from U.S. to meet English producer, Henry Sherek, for discussions of proposed London production of his first play, "Bag Full of Dreams."

Michele Morgan may do her first legit stint in the new Marcel Achard play, "Le Plus Bel Amour Du Monde" (Most Beautiful Love in the World), next season.

Gallic pix entered at Cannes Film Fest are Andre Cayatte's "Dossier Noir" (Black Files) and Jules Dassin's "Du Rififi Chez Hommes" (Brawl Among the Men).

New Folies-Bergere revue set for May. Modernization is the word with choreography being done by U.S. dancer George Reich and with a bevy of names rather than one star.

Pierre Andrieu plans a big international revue at the Alhambra in June. Called "Flash," it will have players of Swedish, Italian, Austrian, English, American and Gallic origin.

Comedie-Francaise due to play N.Y. for the first time, under the aegis of Sol Hurok, Oct. 25 for a three week stay at the Broadway Theatre. They will present Moliere's "Le Bourgeois Gentilhomme," "Le Barbier De Seville" and Marivaux's "Arlequin Puni par L'Amour."

San Francisco

By Ralph J. Gleason

Les Brown in town for one-nighter at California U.

Saul Zaentz of Fantasy Records making a trip east to visit distributors.

Hal Wallis in town for preview of "Rose Tattoo" in Berkeley and San Francisco.

Bill Hogan, Chronicle drama ed, back after short vacation; Jim Estes subbed for him.

Bob Hope here hitting bookstores for autograph sessions on his new book "Have Tux—Will Travel."

Benn Reyes left for Tokyo ahead of Patti Page tour of Japan. Jack Rael and company, leave May 4 for the Orient.

Wood Soanes, Oakland Tribune dram ed, due back at his desk after prolonged tour of Europe, recuperating from illness of last winter.

Shipsted & Johnson's "Ice Follies" junketing Frisco dram eds, columnists and sports writers to Vancouver B.C. on May 6 for a weekend preview of the "Ice Follies," which follows its Canadian run by appearences here this summer.

Philadelphia

By Jerry Gaghan

Vocalist Tony Carey signed by Columbia Records.

Eddie Rosenbaum, retired film praiser, elected to ASCAP.

Sophie Tucker inked for November 15 booking at the Latin Casino.

Local magician Jack Chanin, currently at the Embassy, pacted by Grossinger's.

Escudero made one-night appearance at Academy of Music last week on farewell tour of U.S.

The Burton Sisters, recently pacted by Victor, signed for 10 spots on Steve Allen TV programs.

Ethelyn Thrasher, assistant to Sam Handelsman, Playhouse-in-Park producer, recovering from surgery.

London

The Four Aces booked into the Palladium for two weeks beginning May 9.

Lind Joyce tops the cabaret bill at the Albany starting tonight (Wed.).

Hal Hackett, Official Films prez, in London to look over company's telepix plans.

Walter Reade Jr. due here next month for confabs with the Cinematograph Exhibitors Assn.

Leslie Hutchinson (Hutch) returns to Quaglino's next Wednesday (27) for an extended cabaret season.

Robert Weiss, European head of Capitol Records, here for a periodic checkup of his company's business.

John Davis hosting a luncheon for Al Graham and Keith Russett, now on a European swing from Australia.

George Cukor, Ava Gardner and Stewart Granger back from location lensing in India on "Bowhani Junction."

Frank Launder and Sidney Gilliat tossing a press reception today (Wed.) after the screening of "The Constant Husband."

WB, Metro and Paramount were joint hosts with Phillips Records at a Claridges cocktailery to welcome Doris Day on her first trip to Britain.

Princess Margaret due to attend the European preem of "Daddy Longlegs" at the Carlton June 6 at a charity gala to benefit the Invalid Children's Aid Assn.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

Infanta Isabel has "Sublime Decision."

Carols Llopis "De Acuerdo, Susana?", which stars cinema actor Alberto Closas, is at Teatro de la Comedia.

Outstanding legiter was author Jose Antonio Jimenez-Arnau's "La Hija de Jano" (Jano's Daughter) starring Amparo Rivelles.

Vittorio de Sica announced he will come to Spain to film "El Lazarillo de Tormes" (The Blind Man's Guide from Tormes).

Spain's late author Jacinto Benavente will be honored by a monument erected in his name here; will be dedicated by the Society of Authors.

After Danielle Darrieux finishes her role in Robert Rossen's "Alexander the Great," she will go to France to star in D. H. Lawrence's "Lady Chatterly's Lover."

Husson's "La Cocina de los Angeles" (The Angels' Kitchen), translated by Jose Luis Alonso, will be presented shortly at Windsor Art Theatre in Barcelona.

Chamartin Productions' "Marcelino, Pan y Vino" (Marcelino, Bread and Wine) chosen by the Spanish Film Syndicate as Spain's entry at Cannes Film Festival this year.

The three most applauded musicals are "Diga Vd. 33" at Teatro de la Zarzuela, the folkloric "La Guitarra y la Copla" at the Calderon and Madrid's "Mi Vida es el Cantes."

Actress Emma Pennella signed pact to play femme lead opposite Arturo de Cordova in Estela Films' "Los Peces Rojos" (The Red Fish), which has started at Chamartin Studios.

Pilar Lopez Co. leaves shortly for a long tour of South America.

"White Christmas" (Par), soon to open at the Cinema Lope de Vega, will give Spain its first look at VistaVision.

Luis Sagi-Vela's "Al Sur del Pacifico" (South Pacific) company, after 11 weeks at the Teatro de la Zarzuela, off on lengthy tour of Barcelona, Valencia and other major cities in Spain.

Unitalia's delegate in Spain, Giovanni Piergili, says King Vidor's "War and Peace," starring Mel Ferrer and Audrey Hepburn, (Lux Films); and "Carrousel Espanol" will be made in Spain this summer.

Germany's "Mientras Tu Vivas" (As Long as You Live) currently filming exteriors in Granada. Although not a coproduction, Spain's Hispano Films is working with the Wiesbaden Co. and a number of Spanish actors will appear in it.

Major film openings include "7 Brides for 7 Brothers" (M-G), Walt Disney's "Song of South"; "Sinuhe the Egyptian" (20th), "Garden of Evil" (20th); "Night People" and "Broken Lance," (both 20th); "Fire Over Africa" (Col); and "Executive Suite" (M-G).

Semana Santa, Easter, and their ritualistic, solemn processions are over. With these religious functions ended, the big corridas and tourist season have arrived in Spain and with it the traditional opening of the theatrical season. Madrid's theatres and cinemas preemed four new comedies, four musical revues and 14 pictures.

Author-correspondent Ray Brock back in Madrid after a long hibernation in his Ibiza hideaway. His recent "Ghost on Horseback," which since its appearance last October, sold about 100,000 copies, is being sought by several American film companies. Brock got the idea for "Ghosts" years ago when he was covering modern Turkey as a war correspondent.

The Netherlands

By Hans Saaltink

Gary Cooper here to attend the Continental preem of "Vera Cruz," in Amsterdam Tuschinski Theatre.

Theater Co. gave performances of "I'll Come As A Thief," a French trifle by Georges de Tervagnac.

Agatha Christie's "Witness For The Prosecution" performed by De Toneelvereniging, with Jenny van Marlant and Ton Kuyl.

Jos Cleber's radio orchestra De Zaaiers, to Venice to compete in the Festival Internationale de la Chanson, from July 24-30.

June 6 German director Wolfgang Staudte will start shooting "Ciske The Rat," feature film in two (German and Dutch) versions.

Directed by Friedrich Schramm and conducted by Alexander Krannhals, the Netherlands Opera produced Benjamin Britten's "Peter Grimes."

The Nederlandse Comedie will represent Holland at the International Theatre Festival (Paris) with Johan de Meester's production of "King Oedipus." The festival is held during the months of May, June and July.

After touring the Orient, Israel (4 months) and Spain (8 months), the Dutch ice show, Redley's "Ice Ballet," returned to Amsterdam to perform its "Fantasia 1955," during April, starring Ken Bailey, Lippe, Dagmar & Bailisch, and Huster-Mathews.

Metro intends to shoot "Lust For Life," Vincent van Gogh's biography, here this fall on location, directed by Vincente Minnelli, produced by John Houseman, starring Kirk Douglas. For filming "The Hans Brinkers Story" over here, no details are yet known.

The Nederlandse Comedie produced "The Seawolf," a play by Dutch poet Ed Hoornik. Though the play has undertones of foreign playwrights, it escaped the darkness and fatalism sought after by writers of the past. Mimi Boesnach, Ina van Faassen, Maxim Hamel and director Ton Lutz are in the main parts. The play shows the actions of half a dozen people at the end of the season at a calm Riviera resort.

Chicago

Jimmy Pappas' Vine Gardens prepping return to entertainment policy.

Lowell Thomas, in on Cinerama biz, aired his nightly newscasts from the Chi CBS headquarters.

Vic Wilmot joined the Ed Deuss ad agency-flackery to handle the Edgewater Beach Hotel's publicity.

Metro producer Joe Pasternak here last week setting plans for preem of "Love Me or Leave Me," Ruth Etting biopic.

Al Milton resigned as sales promotion director of the Chez Paree nitery to devote full time to the public relations firm bearing his name.

Minneapolis

By Les Rees

Flame nitery has Dizzy Gillespie underlined.

Hotel Radisson Flame Room has Tito Guizar.

Blue Barron played Prom Ballroom one-nighter.

"Solid Gold Cadillac" set for Lyceum Aug. 18-25.

"Oklahoma" current bill of St. Paul Civic Opera Co.

"Caine Mutiny Court Martial" in third week at Star Playhouse.

"Pajama Game," here May 11-15 with three matinees, scaled at $4.95 top.

Shipstad-Johnson's "Ice Follies" wound up its usual highly successful three-week Arena engagement.

Skitch Henderson and Faye Emerson to be guest artists with Minneapolis Symphony at St. Paul Auditorium benefit concert April 24.

Lyceum after all may get "The King and I" for 10 days or two weeks later. House was unable to accept May engagement because Dublin Players previously had been booked.

Hollywood

Pier Angeli sprained an ankle.

Abe Lastfogel planed in from N. Y.

Spencer Tracy returned from Europe.

Ann Miller planed to Australia on p.a. tour.

Pinky Lee back from personal appearances in Cleveland.

John Wayne to Acapulco on a three-week yachting vacation.

Danny Kaye to Philadelphia to start an eastern speaking tour.

Gale Robbins has been signed for three more Screen Gems telepix.

Audrey Wood in town hunting new stories for Broadway production.

Dimitri Tiomkin returned to work at WB after siege of pneumonia.

Warner Hollywood will celebrate second anni of "This Is Cinerama" April 29.

Art Rush and Al Rackin to San Antonio to prepare for the Roy Rogers rodeo.

Edward Muhl to the Virgin Islands where UI's "Away All Boats" is filming.

Forrest Tucker and Raymond Burr touring Army and Navy hospitals in the east and midwest.

Eight camels arrived from Australia to appear in Cecil B. DeMille's "The Ten Commandments."

Edmond L. De Patie addressed the Hollywood Lions Club on the Motion Picture Exhibition project.

Director Arthur Lubin set Dorothy Reid to write the original story of pic he plans to make in Tele Aviv.

Y. Frank Freeman tossed a luncheon at Paramount for John Schlesinger and Dick Harmel of South Africa.

Ilona Massey will make her Coast supper club debut at the Chi Chi restaurant, Palm Springs, opening Sunday (24). Miss Massey will introduce "I Live to Love," written by Howard Fenton and Gene Bone, who will also appear in her act. Bone is a pianist, Fenton a singer.

Screen Writers Branch of the Writers Guild of America, West, has rounded out its full complement to the Motion Picture Industry Council by naming Herbert Baker as its fifth delegate to film group. Previously set were Ivan Goff, Herb Meadow, Winston Miller and Allen Rivkin.

Pittsburgh

By Hal V. Cohen

Pittsburgh Press Club, dormant since early '30s being reactivated.

Horace Heidt's one-nighter at the Mosque April 28 will benefit Hill City.

Johnny Kirby went into West Penn Hospital for surgery on an injured toe.

Jack Kahn, advertising man and former ad-pub head here for WB, operated on for bursitis.

Cast of "Pajama Game" tossed a party for Pat Stanley at the Variety Club on her birthday.

Gloria Okon off tele now and concentrating on a new nightclub act she opens Saturday (23) at Horizon Room.

Big Tent No. 1 delegation to Variety Club convention in L.A. will spend a week at New Frontier in Las Vegas after the meet.

Cleveland

By Glenn C. Pullen

The Met opera here last week for nine performances.

Johnny O'Brien and Nita-Peppi team restored floor shows to Statler's Terrace Room.

Gayle Gaylord, Dina Tom and Cholly Wayne breaking in new musical combo at Encore Room.

Frederic McConnell readying his Play House group for another strawhat season at Chautauqua, N.Y., beginning July 3.

Pinkey Lee's two shows at Cleveland Arena Sunday (17) backed by George Young, former operator of Roxy, where Pinkey won his burly spurs.

Mel Torme back at the Vogue Room, while Four Windsors jumped into Alpine Village to fill gap left by Six Headliners, who broke up their act.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Myles Bell, U.S. comedian, inked to play Glasgow Empire this week.

"A Man Called Peter" (20th) notching solid biz following its joint world preem at La Scala, Glasgow.

Citizens' Theatre, Glasgow, cancelled performance of Joseph Tomelty's "Is The Priest at Home?" and substituted a two-weeks of Terence Rattigan's "The Deep Blue Sea." Richard Mathews and Elizabeth Ashley had the leads.

OBITUARIES

HARRY KILBY

Harry Kilby, 56, a vet nitery agent, died April 13 of a heart attack in Miami Beach. Kilby came to Florida after many years of agenting in New York. He was an indie for many years, who built up a circuit of cafes. He set the talent at various Jack Lynch operations in Philadelphia for many seasons. He built the cafe department at General Artists Corp., and was a veepee when he decided that he'd rather work in warmer climes.

After several seasons in Florida, he returned briefly to New York to go into partnership with Leonard Green in Mercury Artists Corp. He left that arrangement after a few months. Curiously, Kilby trained Green in agency mores, having hired him as an assistant while at GAC. Following that venture, Kilby returned to Florida.

At various times, Kilby operated cafes. At one time he doubled as an agent and a boniface during the operation of the now-defunct Ross Fenton Farms, near Long Branch, N. J. Recently, he again became involved in cafe operations. He had two recent experiences in which he built up rundown cafe properties. In each case, the landlord took over when the lease expired. His most recent venture was with the Brook Club, Miami Beach. He was partnered with the landlord in that cafe.

Survived by his widow and daughter.

TOM ARTHUR

Tom Arthur, 76, vet theatre manager and past president of the Independent Theatre Owners of Iowa, died April 11 in Mason City, Ia. In show business for nearly 65 years, he was manager of the Cecil Theatre, Mason City film house. The Cecil was built on the same site occupied by the Wilson Theatre, legit house, which Arthur also managed from 1904-1911 when it was destroyed by fire.

At the age of 18, Arthur took over the lease on the opera house in his home town of Waseca, Minn. During the early stages of his career he also managed road shows and was manager for William Owen in Shakespearean performances. With development of motion pictures, he entered into partnerships in operation of various film theatres in Mason City.

He was president of the Independent Theatre Owners of Iowa in 1930 and from 1935-1951 managed the Palace and Strand Theatre in Mason City in addition to operating the Cecil.

His wife survives.

SOLOMON LIBIN

Solomon Libin, 83, Yiddish playwright and former staff writer for The Jewish Daily Forward until his retirement three years ago, died April 14 in New York. He began his writing career with The Arbeiter Zeitung and The Abendblatt, the latter a predecessor of The Forward. He later turned to short story writing and had a number of his stories appear in book form.

One of Libin's plays, "Broken Hearts," was produced in 1903. It had a long run in the Yiddish theatres in N. Y. In 1923 it was produced in London and was later made into a Yiddish-language picture starring Maurice Schwartz.

Surviving are two sons and a daughter.

CHARLES GOLDNER

Charles Goldner, British actor who recently played in Hollywood died April 15 in London. Well known on both sides of the Atlantic, he co-starred with Jean-maire in the American stage play, "The Girl in Pink Tights," was in 20th-Fox' "The Racers," and had been set for Metro's upcoming "Quentin Durward," to be made in England.

Goldner also played the male lead in the London stage company of "Dear Charles."

Surviving is his wife.

ROUBEN ARVANOFF

Rouben Arvanoff, 54, former dancer and for 22 years maitre d' of the Ambassador Hotel's Cocoanut Grove, Los Angeles, died April 14 of a heart attack in Hollywood. After fleeing from his native Russia in 1917, he joined a Russian dance troupe in the U. S.

In the 1920's Arvanoff and his wife, Lya, formed a dance act, appearing in many top hotels until 1932 when he became associated with the Ambassador. Following his retirement in 1952, he joined the sales staff of the Hotel Roosevelt, Hollywood, as an executive in 1954. His wife survives.

HERMAN WEIGERT

Herman O. Weigert, 64, a former assistant conductor and Wagnerian coach at the Metropolitan Opera, N. Y., for 13 years, died April 12 in N. Y. of a heart ailment. Born in Germany, he joined the Berlin Staatsoper in 1920 as assistant conductor. He remained there until 1934 when he joined the Metropolitan.

Weigert retired from the Met in 1947 and since then taught privately and worked as accompanist for his wife, Astrid Varnay, Met soprano.

A son and a daughter survive besides his wife.

ADA NELLIGAN

Ada Nelligan, 67, former musical comedy actress, died April 12 in Hollywood after a heart attack. After retirement from the stage, she functioned for 11 years as business representative for the Theatrical Wardrobe Attendants Union, Local 767.

Surviving are a son, daughter and grandson.

FRANK P. FINN

Frank P. Finn, 38, soloist and a member of the chorus with the Metropolitan Opera Co. for 12 years, died April 17 in New York. Prior to joining the Met, he was associated with the Chicago Opera Co., the Chicago Symphony Orch, the Illinois Symphony Orch and the San Carlos Opera Co.

Surviving are his wife, three children, mother, three brothers and a sister.

JOHN WHEATLEY

John Wheatley, 41, veepee and creative director at the MacFarland-Aveyard ad agency in Chicago, died April 18 in Elgin, Ill., after he was stricken with polio while vacationing in Mexico.

Wheatley joined MacFarland-Aveyard in 1953 after 13 years with Ruthrauff & Ryan. He entered advertising in 1938 at BBD&O's Buffalo office.

Survived by wife and daughter.

RALPH DAVIS

Ralph Davis, 83, who pioneered with his late brother, Israel, in building de luxe picture theatres in London, died April 11 in that city. The brothers' first house in the luxury category was the Angel in Islington. Their most famous venture was the Davis Theatre, Croydon, one of the largest film houses in Europe.

Surviving are his wife and a daughter.

DAVID F. MATTHEWS

David F. Matthews, 50, former story editor at Warners and 20th-Fox, died April 13 in Honolulu. After leaving 20th-Fox in 1952, he had been a freelance writer living in South America and the Far East. He was on his way to the U. S. when death overtook him in his hotel room in Hawaii.

He left no known relatives.

ROY FORKUM

Roy Forkum, story artist for Walt Disney and other studios, died March 29 in Carpinteria, Calif. He started his career as an artist-reporter on the St. Louis Post-Dispatch. Later he worked in N.Y., where in 1919 as a commercial artist he attracted attention through a new approach to advertising art.

Widow, three daughters survive.

ADOLPHE E. CARLSON

Adolphe E. Carlson, 59, top management official with Technicolor, died of a heart ailment April 17 in Glendale, Cal. With the company 26 years, he rose through the ranks to become plant manager in 1943. Last year he was named special consultant to Techni's officers.

Surviving are his wife, father and two sisters.

JACK KLEIN

Jack Klein, 59, co-owner of the Maple Drive-In Theatre in Pittsburgh, died April 10 in that city. Up until 15 years ago, he had been a druggist and had also been a building contractor, which indirectly got him into outdoor exhibition.

He leaves his wife, mother, two sons, three brothers and a sister.

VICTOR CARNE

Victor Carne, 60, longtime artists manager of the EMI recording group, died April 2 in Hampstead, London. Joining EMI in 1928, he was associated with the Regal and Columbia labels.

As a singer, Carne recorded under the name of Victor Haven.

JOSE M. L. RIVAS

Jose Maria Linares Rivas, 54, Spanish actor who was prominent in both Mexican legit and films since 1945, died April 13 in Mexico City after a long illness. He was the nephew of Manuel Linares Rivas, noted Spanish dramatist.

His wife and daughter survive.

CONRAD EVANS

Conrad (Connie) Evans, 77, house carpenter for the last 19 years at the Martin Beck Theatre, N.Y., died backstage April 9 during a performance of "Teahouse of the August Moon."

There are no survivors.

LEO THOMAS CLEARY

Leo Thomas Cleary, 60, vet radio-screen actor, died April 11 in Hollywood of uremic poisoning. He'd been acting 35 years.

Survivors are his widow, two sons; one, Richard, has a tv show in Chicago, and mother.

LESLIE GUYATT

Leslie Guyatt, 50, instrument sales director of Boosey & Hawkes musical instrument firm, died March 29 in London. He was with the company for 25 years.

His wife and a daughter survive.

DAVE VINE

Dave Vine, 65, vet vaude performer, died April 17 in Rego Park, L. I., N. Y., of a heart attack. Further details in vaude section.

PAUL G. JACOBS

Paul G. Jacobs, 36, brother of Danny Thomas, died April 16 in a car crash near Barstow, Cal.

Further details in Vaude Section.

William S. Jacobsen, 68, founder and president of the Clinton, Ia., Broadcasting Corp., operator of radio station KROS, died of a heart attack April 10 in Dubuque, Ia. Surviving are his wife and two sons, one of whom, Bernard M., is general manager of KROS.

Florina Capdevielle, 23, of the Spanish dance team of Rocio & Julio, was killed recently in an auto crash in Yucatan state, Mexico. Interment was in Mexico City under auspices of the National Actors Assn. Her parents, a brother and two sisters survive.

Jesus Maza Ramos, 44, a top Mexican stage, film and radio comic who appeared with an act known as Los Fikaros, died recently in Mexico. His death came only 12 days after his partner, Mario Caballero, died of cancer. Ramos' wife and three children survive.

Donald M. Johnson, 20, adopted son of the late C. Rosamund Johnson, musician-composer, was found shot to death April 18 in his Bard College dormitory, Annandale-on-Hudson, N. Y. Authorities said it was an apparent suicide.

Raymond Glaser, 43, tv and film writer, died April 10 in Los Angeles. Among the shows he wrote were "Life of Riley" and "Duffy's Tavern." Surviving are his wife, two daughters, mother, father and a brother.

John Powell, 72, longtime theatre manager who managed the Star Theatre, Warrington, Eng., for 20 years, died there April 9. Surviving is his wife, who manages the Cameo Cinema, Warrington.

Rex J. Steele, 52, film editor at Warners for 19 years, died April 10 in Hollywood, following a heart attack. His wife and two daughters survive.

Hansi Fuehrer, 79, who starred in a number of operettas before World War I, died of a heart attack April 3 in Vienna. She appeared in the U.S. in 1914.

L. Verne Slout, 61, who operated Michigan's last touring tent show for 29 years before it closed in 1953, died April 12 in Vermontville, Mich.

John W. Brown, 46, Paramount branch manager in Boston, died April 16 in that city. Surviving are his wife, two sons, a brother and a sister.

Wife, 73, of Chef Joe Milani, radio and tv performer, died of a heart ailment April 15 in North Hollywood. In addition to her husband she left a son.

Mother of William Miller, assistant manager at the N.Y. Roxy, died April 13 in Scranton, Pa., following a lengthy illness.

Widow, 88, of Otto Bonnell, composer of "Turkey In The Straw", died April 15 in Des Plaines, Ill. Daughter survives.

Arthur Filmore Cain, 69, who toured the U.S. and Europe with John Philip Sousa's Band, died April 15 in Bath, Me.

Julian Anhalt, 66, who was business manager for a number of Florenz Ziegfeld's shows, died April 14 in Seneca Falls, N.Y.

Mother of Irving Tombach, Warner Bros.' Cincinnati field man, died April 16 in Chicago. Also surviving is a daughter.

Ernest Sanders, stage manager of Royal Hall, Harrogate, Eng., died recently in that town.

Harry Ford, 81, English comedian, died April 1 in Birmingham, Eng.

IN LOVING MEMORY

OF

PETER DE ROSE

March 10, 1896 — April 23, 1953

ROBBINS — FEIST — MILLER

TV Edging

Continued from page 1

CBS pactee (with the web in on "first refusal" rights although Rose's paper with the web calls for five scripts under a flat arrangement considered to be the highest fee in tv since NBC's arrangement with Robert E. Sherwood which has since been scrapped). Rose's most recent major work, "Crime in the Streets," given on ABC-TV's "Elgin Hour," will be filmed by Allied Artists with Rose doing the screen treatment and Sidney Lumet being talked up to handle the direction as per his video chore. The "big city" juve delinquency locale may persuade AA to shoot it in New York. Rose's "Twelve Angry Men," originally seen on CBS-TV's "Studio One" as the season's opener, has been gobbled up for indie production with probability of release under the United Artists label.

"The Rack" and "Patterns" are two of a cluster of four quick sales to Hollywood by writers' rep Blanche Gaines in what stands as a record for such tv-to-pix turnover. Frank Gilroy, a leading writer in Mrs. Gaines' stable (she's the widow of Charles Gaines, production lieutenant to John Sinn in the Fred Ziv radio and telepix office), will have his "Last Notch" westerner filmed by Russell Rouse and Clarence Green (UA). Carey Wilbur's "It Might Happen Tomorrow," given on "Studio One," is in the works for indie filming by George Pal and Randy McDougall.

Stars Hit Road

Continued from page 1

five cities in Texas last week for the launching of Warners' "Strange Lady in Town."

James Cagney is now in N. Y. after a tour of 10 cities in behalf of Paramount's "Run for Cover." This was the first such trip made by Cagney. James Stewart has become unusually active in selling Par's "Strategic Air Command." Gary Cooper, now abroad, included in his itinerary the preems of United Artists' "Vera Cruz" in Amsterdam, Stockholm and Oslo.

Dean Martin and Jerry Lewis will participate in a Par junket to the Catskills on the June 10 weekend to bally their latest, Par's "You're Never Too Young." (Lewis was a busboy at Brown's Hotel in the borscht belt.)

U.S. Probes

Continued from page 1

independent civic crime-fighting agency, has charged previously that remnants of old Capone mob have penetrated the industry.

Special Assistant Attorney-General Earl A. Jinkinson said: "There are indications that illegal agreements to control prices and distribution exist between manufacturers, distributors and operators." While seeking mainly evidence of antitrust violations, Jinkinson is also seeking out proof of other illegal activities to be submitted to U. S. Attorney Robert Tieken.

The five manufacturers and two unions involved are: Rudolph Wurlitzer Co., J. P. Seeburg Corp., H. C. Evans Co., Rock-Ola Manufacturing Co., A. M. I. Inc., the International Brotherhood of Electrical Workers, Local 134 (AFL); the Automatic Coin Equipment Machine Operators Service and Repairmen, Local 3 (AFL).

MARRIAGES

Carol Haney to Larry Blyden, Las Vegas, April 17. Bride's an actress-dancer; he's an actor.

Corinne Calvet to Jeff Stone, Tangiers, April 17. Both are thespers.

Ruth Gunning to Dennis O'Connor, Salford, Eng., April 11. Bride's a secretary with Warners Manchester, Eng., branch; he's WB rep in Sheffield, Eng.

Lois Weiss to Thomas Wexler, Philadelphia, April 17. Bride is production dept. secretary at KYW.

Jean Burnley to Otto Wolff, Leeds, Eng., April 2. Bride's an ice show performer.

Annelies Ehrlich to Leon Askin, Beverly Hills, Cal., April 12. He's an actor-director.

Patricia Sexton to Leonard Schugar, Pittsburgh, April 10. Bride's publicity director for Buhl Planetarium.

Harriet Bosack to Richard Kineavy, Pittsburgh, April 16. Bride's with SW Theatres in Pitt.

BIRTHS

Mr. and Mrs. Joel McCrea, son, Hollywood, April 10. Mother is Frances Dee, actress; father is the screen actor.

Mr. and Mrs. Stan Mars, son, Paisley, Scotland, March 28. Mother is daughter of vet Scot comedian Bobby Telford; father's also a comic.

Mr. and Mrs. Newton Kalmar, daughter, Hollywood, April 11. Father is a film attorney.

Mr. and Mrs. Sy Weintraub, daughter, New York, April 11. Father is partner and general manager of Flamingo Films, the telefilm company.

Mr. and Mrs. Bert Cowlan, daughter, New York, April 13. Father is radio-tv actor; mother was formerly with American Research Bureau.

Mr. and Mrs. David Litman, daughter, Pittsburgh, April 10. Father's of Copa nitery family.

Mr. and Mrs. Matthew Veciola, daughter, Pittsburgh, April 8. Father's with Joey Sims band.

Mr. and Mrs. John Bello, son, Pittsburgh, April 5. Father's a theatre owner in Blairsville. Pa.

Mr. and Mrs. Kevin Burns, daughter, Pittsburgh, April 11. Father's a cameraman at KDKA-TV.

Mr. and Mrs. John Zajdel, son, Pittsburgh, April 6. Mother was with WB booking department.

Mr. and Mrs. Jay S. Harrison, daughter, N. Y., April 15. Father is music editor of the N. Y. Herald Tribune.

Mr. and Mrs. Mac McGuire, daughter, Philadelphia, April 11. Father is early morning personality at KYW and WPTZ.

Mr. and Mrs. Bob Manning, daughter, Philadelphia, April 16. Father is a vocalist. Mother is former "Miss Philadelphia," Itha Duerrhammer.

Mr. and Mrs. Alan Schneider, daughter, April 5, N.Y. Father is a legit director.

Mr. and Mrs. George R. Hartz, daughter, Hollywood, April 12. Father is a musician.

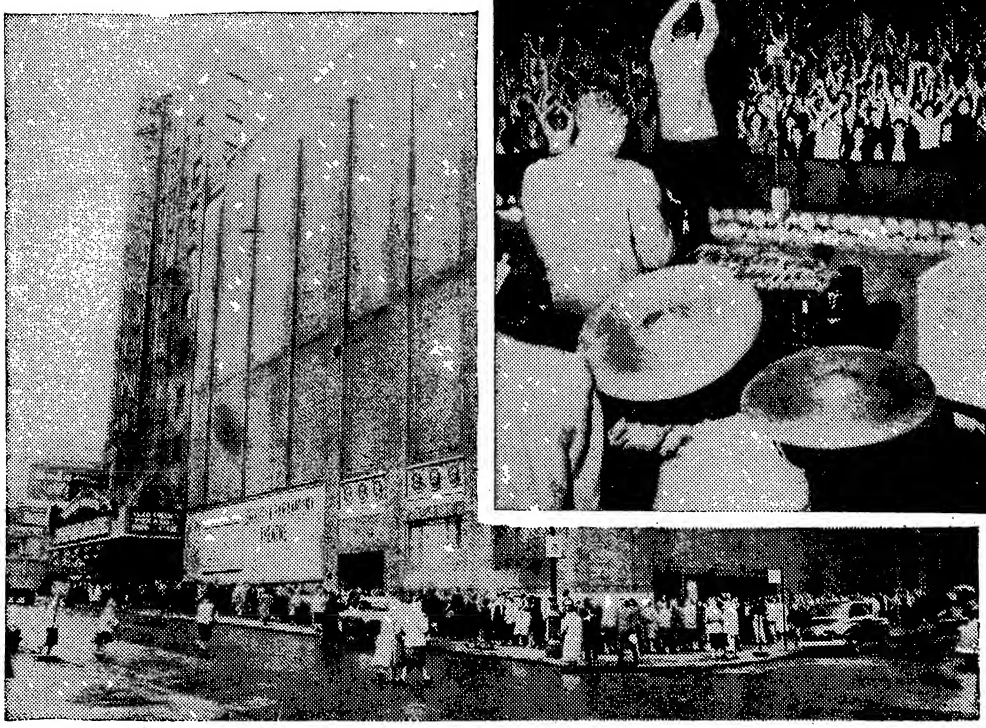
Mr. and Mrs. R. G. Armstrong, daughter, New York, April 16. Father is an actor.

Mr. and Mrs. Martin Sweeny Jr., son, New York, April 9. Mother is daughter of George P. Skouras, prexy of United Artists Theatre Circuit and Magna Theatre Corp.

Mr. and Mrs. Sam Kaufman, son, New York, April 9. Mother is actress Dorothy Darling; he's news and feature editor of the NBC press dept.

Rockin' 'n' Rollin' with Alan Freed

8:30 A.M.—Last Day of Engagement



PARAMOUNT THEATRE

FLATBUSH AND DEKALB AVENUES, BROOKLYN 1, N. Y.

April 15, 1955

Mr. Alan Freed
Station WINS
28 West 44th Street
New York, N. Y.

Dear Alan:

They say "A picture is worth a thousand words". I am sure the above photos speak most eloquently.

However, I personally want to thank you and your associates, Morris Levy and Phil Kahl, for the most exciting and stimulating engagement in Show Business in the past ten years.

The weekly gross of $107,000.00 (net) is the biggest in the history of the Brooklyn Paramount Theatre.

Really looking forward to your return.

As ever,

Gene Pleshette

Eugene Pleshette

EP:lf

...and, of course, many thanks to Harry Levine.

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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CENSORSHIP SNEAKS INTO LEGIT

It's Now 'No Biz Like Some Other Biz' to Escape That Big Tax Rap

Show bizites are discovering that there's no business like some other business for bringing in the big coin. The show will continue to go on but performers are now eyeing other areas of operation as an adjunct to their greasepaint careers.

Trend towards extra-curricular business activities is highlighted by several of video's top talents who've launched merchandising firms of their own. These merchandising outfits stand to pull in more loot for the tv performers, and even some of the pic people who are getting into the act, than they made in show biz. The big difference is the tax bite. It's the magnet attracting entertainers into the merchandising corporation orbit. Corporative tax is much less than the tax on the performer's personal income and the big coin is usually put into their show biz activities such as tv film or new live video productions. Sometimes the monies are even allotted for new manufacturing ventures.

Such corporate structures, into which performers can channel profits to beat the Federal income tax rap on "personal service" earnings, are not new. Bing Crosby and Gene Autry moved into corporation setups quite a while back but the establishment of similar operations had been at a virtual standstill until about 18 months ago.

Jackie Gleason has teed off the newest of such enterprises. His

(Continued on page 70)

Kilpatrick Favors Pronto Test of Toll-TV In a Major Market

Washington, April 26.

The Madison Square Garden Corp. has informed the FCC that subscription tv "most definitely should be tested in a major market without delay."

Authorization of toll-tv has also been urged by the State Radio Council of Wisconsin as a method of financing educational stations.

In comments filed with the agency Friday (22), John Reed Kilpatrick, Garden prexy, said that championship fights and Metropolitan Opera performances in theatre tv prove that the public is willing to pay a substantial fee to see the unusual show, even if it means taking the trouble to leave the home.

"It takes no complicated process of reasoning," he said, "to reach the conclusion that, were it possible for the viewer to see the same event comfortably in his own home, he would be perfectly willing to pay for this privilege, without giving weight to the added advantage that all members of the household could enjoy the show as well."

Kilpatrick said the number of sports programs on toll-tv will be

(Continued on page 69)

Open Wm. Morris Bldg. On Lastfogel's Birthday

When Abe Lastfogel returns to the Coast next week he will supervise the formal cornerstone ceremonies of the new three-story William Morris Agency Bldg. in Beverly Hills.

The building itself may be unveiled May 17, which is the present agency head's 57th birthday. May 1 is also the founder's birthday. The agency was formed in 1898.

Houston Solons' 'Blue' Hit Parade

Houston, April 26.

The Juvenile Delinquency & Crime Commission of Houston, which recently launched a drive against suggestive songs being played in this area, has compiled a list of records "reported as being suggestive, obscene and characterized by lewd intonations." According to I. Oshan, commission prexy, support for the campaign has been widespread, ranging from Coast stations to ASCAP execs in New York.

The list of nixed songs are as follows: "I Got A Woman," "Everyday I Have The Blues," "Come Back Baby," "Reconsider Baby," "Honey Love," "Sixty Minute Man," "Work With Me Annie," "Annie Had A Baby," "Last Night," "You Upset Me Baby," "The Wallflower," "Good Rocking Tonight," "Sexy Ways," "My Babe," "Whatcha Gonna Do Now," "I Want A Bowlegged Woman," "Wine Head Baby," "Laundromat Blues," "Too Much Lovin,'" "I Didn't Want To Do It," "Another Fool In Town," "Candy Kitchen," "Male Call," "Drunk," "Smootchie" and "One More Drink."

'Davy Crockett' Disk Sales Top 4,000,000, Bringing Back Raccoons

"The Ballad of Davy Crockett" is shaping up as the biggest pop disk seller since "Tennessee Waltz" in 1951. And it may even top that 20-year record-breaker. Riding with 17 record versions, tune already has racked up 4,000,000 disk sales and is still topping the bestseller lists. Top slice is Bill Hayes' Cadence cut, which has passed the 1,250,000 sales mark.

Columbia's Fess Parker and Capitol's Tennessee Ernie Ford also are pulling in hefty sales figures.

The "Tennessee Waltz" rackup of about five years ago was due pri-

(Continued on page 70)

BURLESQUE CASE GETS ACLU HELP

By HOBE MORRISON

Theatrical censorship is getting a workout in New York these days. It's not going under the billing of censorship, of course, but that's what it suspiciously resembles.

Edward T. McCaffrey, N. Y. City Commissioner of Licenses, who recently "persuaded" Tennessee Williams to revise the script of his new, controversial drama, "Cat on a Hot Tin Roof," at the Morosco Theatre, N. Y., denied last week an application for a proposed "burlesque" show in Brooklyn. The American Civil Liberties Union calls it censorship.

Equity, official publication of Actors Equity Assn., called attention last week to what could be a sleeper in a bill recently introduced before the N. Y. City Council proposing the establishment of a commission to take over from the License Commissioner all power over theatres in New York. Among the transferred powers would be not only licensing, including broad control over ticket distribution, but also sweeping au-

(Continued on page 70)

Chi Commission Fingers Mobster Control of Jukes

Chicago, April 26.

Mobster control of "almost every level of the jukebox industry" is detailed in a confidential report currently being used by the U. S. Department of Justice in its probe of a suspected juke monopoly. Report was the result of a 10-year study by Virgil W. Peterson, operating director of the Chicago Crime Commission.

The report states that virtually every phase of the juke industry is "permeated with hoodlums and the gangster element" and has become a huge racket. Among the Chi

(Continued on page 18)

The Broadway Mind

Couple of Broadway regulars heading for the premiere of "All in One," at the Playhouse, N.Y., just a few doors down the street, were eating dinner last Tuesday night (19) at the Absinthe House. Seemingly a bit put out at the prospect of being served by a stranger, they demanded to know where their regular waiter was.

The reply obviously shocked them. "The night of an opening," the lady gasped, "and he's off?"

'Ankles' Turning Into Showdown Between Critics and Columnists

"Ankles Aweigh" may become a "test case" between the N. Y. drama critics and the gossip columnists and radio-tv personalities. Former generally panned the musical, while many of the latter are going all-out to plug it.

Rebutting the scornful drubbing given the show by the firststring aisle-sitters, the columnists have been devoting unprecedented space in unprecedented unanimity to tout it. Also, such video names as Arthur Godfrey, Milton Berle and Jackie Gleason have talked up the tuner on their network stanzas.

Meanwhile, Anthony Brady Farrell, a major backer of the musical and owner of the Hellinger Theatre, N. Y., where it's playing, took over the production last week after forcing out the original sponsors, Howard Hoyt, Fred Finklehoffe and Reginald Hammerstein. Latter trio were reportedly caught short by having gone out on a limb for approximately $35,000 more than the $240,000 capital raised. Besides the coin, about $20,000 had been put up by Farrell to cover the necessary bonds.

It's understood Farrell threatened to withdraw the bonds if the producers didn't turn the show over to him. With the trio already in hock, this would probably have necessitated closing last Saturday (23). In taking over the property, Farrell reportedly relieved the ex-managers of their $35,000 obligation and also got their contractual rights to 1% of the gross royalty.

As owner of the Hellinger, Far-

(Continued on page 70)

See 10 Billion '55 Take From U. S. Vacationers

Atlantic City, April 26.

Some 2,500,000 U.S. vacationists will spend $10,000,000,000 in 1955, members of the Resort Hotel Committee of the American Hotel Assn., representing 1,800 resorts in the U.S. and neighboring countries, were told here last week. The estimate was made by Fred L. Mino, hotel consultant and partner in Horvath & Horvath, accountants, in an address to 50 resort hotel heads in Chalfonte-Haddon Hall.

Mino said that $2,250,000,000 will be spent for lodging, food and beverages.

Las Vegas Vampin' Till A-Bomb Ready

Las Vegas, April 26.

Television came to nearby Yucca Flat prepared for everything in the way of the A-Bomb blast but the weather. And the network commentators were left with their Las Vegas hangovers showing this morning (Tues.) when the A-blast was called off and they had to restrict themselves to short interviews. Prospect wasn't very good at the last forecast for the rescheduled big blow tomorrow (Wed.), and just when the webs will get the opportunity to show the detonation to the country is in doubt.

Meanwhile, the working (tv) press is commuting from Vegas to Yucca, while the atom experts keep an eye out on the weather. That was the main topic of discussion on the NBC-CBS pool telecast

(Continued on page 30)

See Bed Cases Hurt, Catholic Vets Resolve Against Pay-See Video

Added entry in the home-toll television pro-and-con sweepstakes is the Father Duffy Post, Catholic War Veterans of America, which took sides with the "anti" groups. The unit, in a resolution adopted over the past week, took the position that home-toll would tend to deprive hospitalized vets of sporting events and other entertainment which they're now receiving without charge.

Copies of the resolution were forwarded to the Federal Communications Commission, the N. Y. State Congressional delegation and the N. Y. City Council. The FCC specifically was asked to bar the use by home-toll interests of any channel now allocated to standard tv broadcasters.

Pat Ward Finds That Breaking Into Show Biz Is No Primrose Path

The attempts by Pat Ward to get her foot in the door of show biz is meeting with obstacles in every direction. Latest to nix her bid to start a singing career is the New York State Liquor Authority, which told the Paraglide, Hempstead, L. I., that their liquor license will be jeopardized if they insist on hiring Miss Ward.

SLA said that Miss Ward's appearance would be "offensive to good morals and public decency," and therefore would subject an operator to loss of license and would apply to any licensee "who employs a known or confessed prostitute on any capacity, particularly, one who has publicly admitted she continually, over a long period of time flouted laws and seeks to capitalize on her sordid past." The SLA followed the lead of the New Jersey Liquor Board, which told the Stage Coach Inn, South Hackensack, N. J., that license revocation would follow Miss Ward's employment.

Meanwhile, Miss Ward is encountering difficulties on other

(Continued on page 62)

Cannes Fete Opens With High Hopes Of Averting Log-Rolling; 40 Nations Send Pix, 'Girl,' 'Marty' U.S. Entries

By GENE MOSKOWITZ

Cannes, April 26.

The Eighth Cannes Film Festival opened here Monday (25) with the showing of "Bad Day At Black Rock" (M-G) at night. This film went over well with the formally attired audience. Only thing lacking was the promised presence of Spencer Tracy, who went back to the U. S. because of illness. However, this year American interest is quite intense.

With the five films entered from the U. S., it shapes at a $1,000,000 saving in the free visas and special remittance allowances on these films. Also important is the Yank prestige and the rampant publicity with more than 400 scribes, from all the world, centered here with the run of the fete until May 11. Forty nations have entered 34 featured and 45 shorts.

A truly international jury is on tap this year, which has been constituted to dispel the usual criticisms of logrolling and favoritism leveled at the all-Gallic juries in the past. Of course, there are always diplomatic aspects involved in a manifestation of this sort, but this year will see reps of seven nations sitting in judgment on the outstanding pi xof the world. Russia and satellites are in this year and Anatole Litvak is repping the U. S. on the jury while the East has director Youtkevitch. Others are Luis Bardem, Spanish direc-

(Continued on page 62)

Manheim-Arlen Musical

Mannie Manheim, vet radio-tv scripter and producer, has finished a legit musical, called "Madison Avenue." Harold Arlen will do the score.

Has to do with an ad agency that hires a minister to star in its tv show, which is sponsored by a cheese outfit.

Ed Sullivan Cuts Down To 2 N.Y. News Columns; Sylvester, Iams Move Up

Pressure of his multiple enterprises has caused a cutback by Ed Sullivan in his column-writing activities for the N. Y. Daily News and the New York News-Chicago Tribune Syndicate, and the cutback has resulted in The News' first entertainment department reshuffling in years. Under the new setup, drama editor Bob Sylvester moves up to a permanent columnist's post, spelling Sullivan, for whom he used to sub, and Jack Iams moves over from the copy desk as Sylvester's replacement as drama editor.

Sullivan's new schedule calls for only two columns per week, instead of five, and he'll appear Mondays and Fridays, with the latter a "first" for him, having never had a Friday column. Sylvester, who over the years has subbed for Sullivan and Danton Walker, will do five a week, on Sunday, Tuesday, Thursday, Friday and Saturday, while Walker is status quo with five on Sunday, Tuesday, Wednesday, Thursday and Friday.

Iams, though a desk man, is also a novelist and is currently working with Abe Burrows on a musical adaptation of his "Countess to Boot," which Alexander H. Cohen and Ralph Alswang will produce. News staff, incidentally, is throwing a party at the 4th Estate Restaurant Friday (29) celebrating the "divorce" of Sylvester and drama reviewer John Chapman. It's a gag in honor of Chapman, celebrating his "freedom" after 15 years of having Sylvester "breathing down his back."

Sinatra Seeking 500G For Renege on Starring Role in 'On Waterfront'

Beatrice Harman, as assignee of Frank Sinatra, has brought a $500,000 breach of contract suit in N.Y. Supreme Court against Sam Spiegel charging that the producer failed to cast Sinatra in the Marlon Brando role in "On the Waterfront" in violation of an alleged agreement. Under an Oct., 1953, contract, the complaint states, the actor was to receive $55,000 plus 1% of the film's net profits for portraying the Brando part.

Sinatra, who asserts he rearranged his schedule in anticipation of landing the "Waterfront" stint, also contends that he was anxious to win the role since he knew it would increase his prestige and further his acting career to work with director Elia Kazan and writer Budd Schulberg. Moreover, the actor claims, the film will gross $5,000,000.

Named besides Spiegel are Horizon-American Corp., American Pictures Inc., and Horizon-American Inc. Defendants, in answering the suit, deny all allegations and ask for dismissal of the action. They maintain there was no written agreement between them and Sinatra but mere oral negotiations.

Hitchcock, Now a Yank, Doing Film in England

Alfred Hitchcock is due in from Hollywood over the upcoming weekend. Then to London to prepare for location shooting of "The Man Who Knew Too Much," VistaVision entry with James Stewart and Doris Day.

This will mark the first visit to England for the producer-director as an American citizen. He was naturalized last week.

4/27

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1905-1955

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HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson, Chicago

Britain's Film Rentals to New Peak Last Year

London, April 26.

Gross film rentals in Great Britain last year attained a new peak level of $68,311,000, according to a survey prepared by the Films Division of the Board of Trade and published in their official journal last Saturday (23). British pix accounted for 32.4% of the total at $22,260,000. Latter figure indicated a progressive rise during recent years.

From the gross, producers received $43,475,000 or more than 4% up on the 1953 total. Foreign films sliced $30,069,000 of total and British pix earned upwards of

(Continued on page 62)

Jane Froman Carrying Damage Action Vs. Pan-Am To United States Top Court

Washington, April 26.

Jane Froman appealed to the U. S. Supreme Court last week in her long drawn out damage suit against Pan American Airways. Miss Froman, who sued Pan-Am for $1,000,000, has been awarded only $8,291.87 under the "Warsaw Convention," an international agreement limiting liability in accidents involving planes in international traffic.

The singer was seriously injured when the airplane, "Yankee Clipper" crashed in the Tagus River at Lisbon, Portugal, in 1943. Miss Froman sued in the New York courts which upheld the limited liability under the "Warsaw Convention." Miss Froman claimed the agreement does not apply since she was flying under arrangement with the U. S. O. to provide entertainment for American troops overseas.

NICK DEAN DEPORTED

Former Hollywood Labor Racketeer Home to Argentina

Chicago, April 26.

Nick Circella, alias Nick Dean, one of the labor racketeers convicted in 1942 for his part in the million-dollar Hollywood labor extortion conspiracy against major producers, left the United States last week for Argentina under a deportation order.

Circella was fined $10,000 and sentenced to eight years in Federal prison in the extortion case and had been fighting deportation ever since his release from prison.

Joe at $2.50 Top

Minneapolis, April 26.

U. S. Senator Joe McCarthy comes into the Lyceum, local legit house, for a one-nighter, April 28, scaled at $2.50 top, all seats reserved.

Ostensibly he'll limit himself to a talk, but appearance is being ballyhooed the same as a regular attraction.

Senator's appearance is under auspices of local group which rented the theatre outright.

The Hits of The Year—1905

Talking with music men Louis Bernstein, Leo Edwards, Abe Olman, Max Dreyfus, Irving Berlin, L. Wolfe Gilbert, Gene Buck and a couple of other young oldsters t'other day about the music business. This is one segment of show biz which proves more than ever that the more things change the more they remain the same.

When New York's Tin Pan Alley was on 28th Street, west of Broadway, it was a putt from Sime Silverman's first VARIETY office on the Knickerbocker Theatre Bldg. Sime grew up with most of these vets, along with Henry Waterson, Ted Snyder, Max Winslow, Joe Keit, Jerome Remick, Ed Bitner, Mose Gumble, Leo Feist, Al Bellin, Frank Clark, Phil Kornheiser and kindred pioneer giants of the music business.

The 1905 Hit Parade, as detailed in Dr. Julus Mattfeld's "VARIETY Music Cavalcade" (and what a terrific $10 worth that Prentice-Hall book is; many a radio, film and tv producer, not to mention countless scripters, owe plenty to the CBS musicologist for compiling this), included songs like Victor Herbert's "Kiss Me Again" from "Mlle Modiste," George M. Cohan's "45 Minutes From Broadway" from the show of the same name; "Glen MacDonough and Victor Herbert's "It Happened In Nordland," Achille Claude Debussy's "Claire de Lune" (that "Achille" is something he must have dropped with the years), Clare Kummer's "Dearie," Arthur A. Penn's "Carissima" (published in Chicago by Sol Bloom, later the U. S. Congressman from N. Y.), Jean Havez's "Everybody Works But Father."

Also any number of Gus Edwards' songs, including "He's Me Pal" (words by Vincent P. Bryan), "Tammany" and "In My Merry Oldsmobile" (also both with Bryan) and "If A Girl Like You, Lover a Boy Like Me" (words by Will D. Cobb); "In The Shade of the Old Apple Tree" by Harry H. Williams and Egbert Van Alstyne; "Mary's a Grand Old Name," and "So Long Mary," both also from Cohan's "45 Minutes From Broadway"; My Gal Sal," by Paul Dresser; Bert Williams' "Nobody" (just being revived in the upcoming Bob Hope picture, "The 7 Little Foys"); "Rufus Rastus Johnson Brown," officially known as "What You Goin' To Do When The Rent Comes 'Round?," by Andrew B. Sterling (w.) and Harry Von Tilzer (m.).

Also, "Where The Morning Glories Twine Around The Door" (same writers); bandmaster Arthur Pryor's now standard instrumental "The Whistler and His Dog" (Pryor Jr. is now an ad agency radio-tv exec); Harry Lauder's "She Is Ma Daisy" (J. D. Harjer collabbed on the lyric); "My Irish Molly O," by Billy Jerome and Jean Schwartz; "Wait 'Til The Sun Shines, Nellie" (Sterling-Von Tilzer); "When The Bell In the Lighthouse Rings Ding Dong," by Arthur J. Lamb and Alfred Solman (what did the bassos in male quartets do without that one?), "Where the River Shannon Flows" (by James J. Russell), "Will You Love Me in December As You Do in May?", words by James J. Walker, later the Mayor of N. Y., music by Ernest R. Ball; Charles K. Harris' "Would You Care?"; and another Victor Herbert musicomedy excerpt, from "Miss Dolly Dollars" (book by Harry B. Smith), titled "A Woman Is Only a Woman but a Good Cigar is a Smoke."

To paraphrase some upstart tv comic in recent years—Jack Benny said of him that "it only took probably 10 to 15 years for George Gobel to become an overnight sensation"—they don't write no more like that today.

Or so it seems. But whether it's that 1905 Hit Parade, or the recent cycle of religiosos, hillbilly, rhumba, mambo and rock 'n' roll stuff, the technique is still the same—you gotta plug 'em. They did it one way at the turn of the century; we now have the electronics to project new song material.

From the burlesque and the vaudeville days to the coinmachine and deejay segue, the pattern is still the same—exposure of the new song material to the public. The founder of this paper was always an intimate of the music men. The recent evolution of the music business, because of a coin-machine happenstance— first cousin to the pinball and carnival gimmick —is but another manifestation that the more things change the more they remain the same.

Sime helped organize the Music Publishers' Protective Assn., and in fact put in one of the VARIETY vets for a starter to police it, as a combative move against the payola. The cut-in and the subsidy were rampant in those days; it's somewhat improved today. What has happened in the Music Biz over the past half-century is detailed in this year-end's upcoming Golden Jubilee edition. Read all about it.

Paris Night Spots Ready for 1955 Crop of Tourists; 3,000,000 Expected

Paris, April 25.

With the tourist seasonal rush on, a looksee at the nitery situation shows that there have been some shifts in the past year, and some new spots rocketing into prominence. But on the whole, there are fewer spots with the biggies getting their regular trade.

Prices remain about the same with a $3 minimum in the smaller joints and a bigger tab ($7) for the elaborate clubs.

The Lido is now entrenched as the "must" spot. The new show, "Desires," is the best yet, with faultless pacing, brilliant acts and sparkling dance girls sprinkled with the nudie scenes. With the Nouvelle Eve still shuttered, there is no competition in sight for this club unless it is brought on by Pierre-Louis Guerin himself who intends reopening the Bal Tabarin with a new revue "Vive Montmartre," this summer.

The Ruder and Nuder Spots

Pigalle flesh pots such as Pigalles, Naturistes, Sphinx and Eve still get those wanting the ruder and nuder, with such places as Madame Arthur,, La Narcisse, L'Indifferent and Carrousells drawing the curio oglers. Madame Arthur is the frankest and Carrousells the smartest in the limp-wrist sweepstakes. Main dance places, with speakeasy atmosphere, remain in Montparnasse at Jimmy's and L'Elephant Blanc.

Starting upstairs, on top at the Butte Montmartre, are the little spots which feature cheap drinks

(Continued on page 18)

Benny's Hub Goodwill

Boston, April 26.

Jack Benny will be honored next Thursday (May 5) at the 18th annual goodwill dinner of the Massachusetts Committee of Catholics, Protestants and Jews at Hotel Statler.

Benny, General Walter Bedell Smith, former Under Secretary of State, and Governor Theodore R. McKeldin of Maryland, will receive citations. Maxwell M. Rabb of Boston, Secretary of the Cabinet, will be toastmaster.

Bergman as Anastasia, With Guy Bolton Script; 'Ankles' Anvil Chorus

If Darryl F. Zanuck's negotiations for Ingrid Bergman's film comeback, in the title role of "Anastasia," from the current Broadway legit hit played by Viveca Lindfors, are consummated, the picture will probably be shot abroad. It looks like Miss Bergman and 20th-Fox will come to terms.

Guy Bolton, who did the English adaptation of Marcelle Maurett's play (from the French), is heading for the Coast to work on the screenplay. A legal detail also with the surviving Princess Anastasia, allegedly the last of the Romanoffs, now residing somewhere in Germany, is being con-

(Continued on page 16)

TV LIBERAL, SCREEN STRICT

Metro and CBS Holding Talks, Television 'Specials' in Prospect

Hollywood, April 26.

Metro and CBS brass have been holding top-level discussions of an "exploratory" nature regarding the major studio's possible entry into tv pix production. Taking part in the talks were Metro production chief Dore Schary and Arthur Loew, and Harry Ackerman, v.p. in charge of network programming for CBS-TV in Hollywood. Ackerman, contacted regarding the talks, sidestepped comment "at this time." It is known, however, that CBS is very interested in what MGM may do in tv.

It was learned from other sources that top echelon of Metro meet in N. Y. this week to make a decision on entering tv production, and go into detail if studio decides to join other majors in video. Participating will be Loew's prexy Nicholas M. Schenck, v.p. Charles Moskowitz and Schary.

While Ackerman would not discuss the Metro talks, he did mention that CBS recently bought the "My Friend Flicka" series from 20th-Fox's tv subsid and that 20th's new series for GE will be on the CBS web.

Ackerman expressed the opinion the entry of the majors into tv was partly competitive and partly cooperative, from the network standpoint, adding "We would rather cooperate with them than fight them."

Ackerman said "the majors can be helpful by producing good programs, and in no way can I view their entry into tv as harmful. We can live in full co-operation with them. One result of the majors coming into tv will be more hour-long film shows because they plan a number of such programs, I understand."

Fits In With CBS

CBS is planning a certain number of "specials," one-shot shows of large stature for the new season, although "the backbone of our business is still the weekly series," the web exec said. Bing Crosby

(Continued on page 18)

Buddy Adler's New Status

Buddy Adler, 20th-Fox producer, will also function as an executive on the staff of production chief Darryl F. Zanuck. During the year Adler has been under contract to 20th, he produced five pictures. He has six pictures on his future slate.

It was emphasized that Adler's appointment does not alter the status of any other studio executive.

Belgium-U.S. In 2-Yr. Pact; Mute Color Printing

Paris, April 26.

Marc Spiegel, representative of the Motion Picture Assn. here, has just returned from Brussels after signing the Belgium-U. S. Film Agreement on the behalf of Eric Johnston, MPAA prexy. Pact is to run for two years, from March, '55 to February, '57 and insures the industry a $10,000,000 take from this lucrative market. Films are up to 258 pix per year which is seven over the usual number. All films are dubbed in Belgium, and all remittances are free.

Spiegel signed with Belgian Minister of Economic Affairs Jean Rey. An additional saving for U. S. companies was brought about by having the Belgian government softpedal the demands for 80% of the color printing locally as well black and white prints. New agreement has the 80% drastically cut by dispensation, given by Belgian Minister, allowing for depletions in color printing on those films whose prints could not serve on other Continental markets.

Accord goes into effect immediately.

ALLIED SHIFTS DUTIES

Marcus, Kirsch, Dollinger, Snaper Take New Roles

Allied States Assn. has made a number of changes in its official lineup since the St. Louis board meeting when Ruben Shor succeeded Ben Marcus as president. Marcus has replaced Jack Kirsch as regional veepee, with Kirsch asking to be relieved to devote full time as chairman of Allied's 1955 convention.

Irving Dollinger, named treasurer of National Allied, relinquished the post of regional veepee to former president Wilbur Snaper. Bennie Berger, already a member of Allied's Emergency Defense Committee, was elevated to chairman of that group. Abe Berenson was relieved as a member of EDC and replaced by Glenn D. Thompson of Oklahoma. Berenson remains as a regional veepee.

'PILGRIMAGE PLAY' SEEKS L.A. INJUNCTION

Hollywood, April 26.

Preferred Pictures Corp. and J. Ernest Bass filed suit in L.A. Superior Court charging conspiracy and seeking injunction over color feature "The Pilgrimage Play." Action is directed against National Audio Visual Assn. Inc., Family Films Inc., Sam Sersh, Herman H. Levy, Don White.

It is alleged that defendants conspired to get approximately 100 distributors in U.S. and Canada to breach distribution contracts with Preferred for picture. Minimum of $50,000 is asked but possible damages might reach high as $250,000.

EASY-GOING VIDEO PACING THEATRES

Television appears shaping as a factor influencing new interpretations of Hollywood's Production Code. The point has been made that if certain material and treatment can be handled by the more intimate tv medium it will have the effect of removing justification for taboos on the same subject matter imposed by the Code.

An important example of this involved Metro over the past week. Film company bought theatrical rights to "Fearful Decision," dramatic play presented by U. S. Steel on the ABC-TV network in the 1953-54 season. The story concern's a father's deliberations anent paying ransom following the kidnapping of his son. But abduction is banned by the Code and M-G was turned down when the seal of approval was requested.

M-G appealed this at a meeting of Motion Picture Assn. of America directors, who serve as the appeals board, in N. Y. last week. M-G won the appeal "on technical grounds" — that is, the board okayed the story because it begins after the crime has taken place.

However, one eastern film exec commented that even if the kidnapping were shown the MPAA board likely would have had to relax the Code regulation because of the original presentation on the home screens.

It's further noted that tv is airing more and more "stronger" material. Writers of "The Rack," also a Steel exposure picked up by M-G, were permitted use of the words "Hell" and damn. Just until a short time ago these expressions were absolutely nixed by the Code. Now they may be uttered under special circumstances.

Also, story material touching on illegal drug traffic or addiction is proscribed by the Code flatly. Yet this subject has been the basis of numerous dramatic outings on tv.

Once Unhonored, General Mitchell Now Subject of Rival Biographies Fighting for Film Source Payoff

Announcement by United States Pictures (which releases through Warner Bros.) that it planned to film "The Court Martial of Billy Mitchell," based on the climatic event in the career of the "father of the U. S. Air Force" has touched off a priority hassle as heated as the controversy centering about Mitchell.

So far there are plans to make two pictures about Mitchell. In addition, there are four different stories claiming to be the "authentic" account of the late general's life and activities. The U. S. Pictures film, slated to roll in June, is based on a screenplay by producer Milton Sperling and Emmet Lavery. This story, it's claimed, is the result of "a full year of research and documentation of public and official records of the controversial, internationally headlined case." Sperling was in New York recently seeking a writer to make some revisions in the script.

Challenging Sperling's alleged claim that he had the Mitchell family's consent to produce the film is Barnett Glassman, president of Trophy Productions, who maintains he has the rights to Isaac Don Levine's "Mitchell—Prophet on Air Power," described as the official Mitchell biography. According to Glassman, Levine's agreement with the Mitchell family, including the general's first and second wives and their children, entitles Trophy "to exclusive rights to any phase, part or incident, in the life of General Mitchell."

Glassman further asserts that the Mitchell family has made it clear than no other outfit except Trophy Productions has the right to produce a picture dealing with the life of Mitchell. Complicating the situation a little more is the fact that Mitchell's sister recently wrote a biography of her famous brother and there was a report that her contribution would serve as the

(Continued on page 18)

George Lait to Par

Hollywood, April 26.

George Lait, who recently bowed out as publicity head at the Columbia studios, joins Paramount next Monday (1) on special exploitation assignments. His first will be on "Ulysses," which Par will release in late summer.

Lait will head for N.Y. this upcoming weekend to huddle with Par ad-pub v.p. Jerry Pickman to discuss the campaign for the film.

N.Y. Meet Plays Up Vital Nature Of Foreign Sales

The American film industry's foreign market will be given a dramatic spotlight in N.Y. Friday (29) when Eric Johnston, president of the Motion Picture Export Assn., pic company presidents and other top-echelon execs join in a luncheon conclave for a review of developments abroad to date and undertake to set general policy for the future.

Session, on the basis of the agenda now set, is to be devoted to overseas operations exclusively. It's conceded throughout the trade that the foreign market has become "vital" and all distribs are concerned about its uncertainties.

The meeting, it's hoped, will develop an understanding among the companies on how the various

(Continued on page 22)

National Boxoffice Survey

Weather Cuts Into Trade; 'Jungle' No. 1, 'Eden' 2d, 'Man' Third, 'Slipper' Fourth, 'Cinerama' Next

Trade at key cities is spotty in present session, with variable weather and dearth of new, big pix hurting. Many communities had to face the competition of one of the first all-outdoor weekends.

"Blackboard Jungle" (M-G), which has been gradually growing in stature as it got additional playdates, is new champ at the wickets. It is closely followed by "East of Eden" (WB), now mainly on extended-runs. This Warner pic was first a week ago.

"Man Called Peter" (20th) is managing to hold in third place, exhibs noting that this film has shown solid staying power. However, it is quite spotty currently. "Glass Slipper" (M-G) again is finishing fourth.

"Cinerama" (Indie) is moving up to fifth position while "Country Girl" (Par) is winding up sixth. Latter has finished or is nearing end of extended engagements in principal key cities covered by VARIETY.

"Man Without Star" (U) is taking seventh money. "Hit Deck" (M-G) is landing eighth spot while "Revenge of Creature" (U) is capturing ninth. "Gate of Hell' (Indie) is 10th. 'Capt. Lightfoot" (U) and 'Doctor in House" (Rep) are the runnerup films in that order.

Outstanding newcomer is "Strategic Air Command" (Par). This newest VistaVision production is soaring to a new record opening week at N. Y. Paramount. "Eternal Sea" (Rep), which got saturation release in New England area this stanza, is smash in Providence and Boston.

"Violent Saturday" (20th), also new, is rated okay in Detroit and Cleveland but mild in L.A. "Bedevilled" (M-G) is very spotty currently but fancy in N. Y. backed by vaude at Palace. "Run For Cover" (Par), sock in K.C., looms in Denver.

"Strange Lady in Town" (WB), okay in Frisco and Buffalo, looks fair in Philly. "Rage at Dawn" (RKO) is rated fair in Buffalo and oke in Minneapolis. "Big Combo" (AA), smash in Philly, looms fairish in Balto.

"3 For Show" (Col), mild in Cincy and K.C., is rated poor in Denver. "Long John Silver" (DCA) looks good in Montreal but slow in N. Y.

"N. Y. Confidential" (WB), trim in Louisville, shapes fair in St. Louis. "On Waterfront" (Col), on second time around, is fine in Detroit, and okay in Balto and Minneapolis.

"Cinerama Holiday" (Indie) still is doing great biz in some five keys. "Tight Spot" (Col), good in Detroit, is fair in Providence and mild in Philly and Cleveland.

"Aida" (IFE), smash in Toronto, is fancy in Frisco. "Black Tuesday" (UA) is okay in Toronto.

(*Complete Boxoffice Reports on Pages* 10-11).

That Hollywood 'Edge'

By now it looks like the picture business has again "digested" another of its threats. Like radio, like television.

Video was the ogre for all other show biz opposition. But the novelty wore off. Then video began to rate. It (1) whetted and enhanced entertainment tastes in mass terms; and (2), as regards Hollywood, got everybody back on the ball.

So now it's clear again that there is nothing like the Hollywood names for marquee values. And the big bad television is first in line. Hollywood studio know-how is now sought by sponsors and networks, per the deals at Paramount, 20th-Fox, Warners, with probably others to follow. Much of this new direct-for-tv- film production will unsubtly trailerize for the big theatre boxoffice pictures.

One thing is clear. For all the impact of television, few producers of video shows can match the showmanship of the studios. This remains an immense factor of Hollywood prestige. If the studios value an Ed Sullivan, et al buildup on the air, it also works the other way. Video well knows that there's nothing like a name seasoned on the theatre screens. *Abel.*

GOLDEN JUBILEE YEAR

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1905 - 1955

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Todd-AO: Tentative Commentary

[Great—But Will Top Itself]

JOE SCHOENFELD

Hollywood, April 26.

A number of closely guarded showings of "Oklahoma!" in the Todd-AO process have been held on Metro's stage 2 in recent days for select groups of trade and press VIP's. Arthur Hornblow Jr., producer for Magna and Rodgers & Hammerstein of the film version of the R&H era-opener, has been hosting the screenings, and, while he has been explicit that there be no reviews of the picture itself, he places no restrictions on comment on the process.

It's been nearly a year since the Todd-AO process was first unveiled on a rented Metro stage by Joseph M. Schenck, head of Magna, Michael Todd and Dr. Brian O'Brien, optical scientist who developed Todd-AO. That June 22d, the refinement on the Cinerama-type entertainment down to a single 70m strip of film, rather than the three cameras and projectors used by Cinerama, was demonstrated on a 25-year-old Erdeman projector, originally owned by Paramount, showing some rough newsreel type of film and "Oklahoma!" test scenes. Yet, crude as the film and projection were, the startling audience participation effect achieved on the 51' by 25' screen (60 feet wide along the curve), along with its amazing photographic clarity, moved the attending newspapermen and trade observers to raves.

High promise still stands, fortified by the obvious tremendous improvement in the process as it was seen Wednesday (20) night. Some four reels of "Oklahoma!" were shown via the universal Phillips projector (can show all dimensions at 24 and 30-frame speeds merely by twist of a dial) and, despite the fact that this was a much-used work print and only one reel was temp-dubbed with the Todd-AO six-track sound, it was a demonstration that excited the imagination regarding the future of roadshow motion picture production and exhibition. What it does is take a long-lived, highly popular form of entertainment at a critical period in its history and wraps it up in a brand new, exciting package that will pull tremendous audiences all over the world.

Impressively answering the question of many 35m film diehards, the footage seen clearly and unequivocably demonstrates the ability to tell a dramatic story in the Todd-AO process—even down to the most intimate scenes. This is graphically shown in the smokehouse scene involving Curly (Gordon McRae) and Jud (Rod Steiger), an extremely tight situation for any camera yet never out of perspective on the massive screen.

But perhaps the greatest improvement in single-track the Todd-AO process as seen Wednesday night, in contrast to the sound at the showing a year ago, is in the six-track sound, which has a clarity and separation that's unsurpassed by any other sound system now around. It's incomparable to anything except a live performance under perfect acoustical conditions.

At the demonstration, the one reel temp-dubbed with the six-track sound contained the "Everything is Up to Date in Kansas City" number sung and danced by Gene Nelson, Charlotte Greenwood and chorus. Unlike Stereophonic sound and other methods, at no time is there a sudden or confusing sound emanation from strange angles. Todd-AO sound uses seven horns (five behind the screen and two surrounds, latter off the sixth track).

The sound is so good, in fact, that it's safe to predict that one of the dramatic highlights of the opening of "Oklahoma!" July 17 at the Rivoli in New York will be the three-minute overture via the six-track sound system.

At the demonstration, incidentally, Hornblow gave particular credit to Todd for the development of the sound system, and then admitted that it wasn't adopted by the "Oklahoma!" producers without a struggle.

With all the great promise evident in the process, one thing was evident at the demonstration showing the other night—that "Oklahoma!" isn't entirely the perfect vehicle to show off the audience participation qualities of Todd-AO. In short, "Oklahoma," albeit a much-needed "star" teeoff for the new process, actually only scratches the surface of Todd-AO's potential. A far greater fulfillment is promised by such upcoming productions as "South Pacific," "War and Peace" and "Around the World in 80 days."

Infra-Red Record Of Public Seated In Dark Theatres

Chicago, April 26.

A method that may be employed to study audience reaction to motion pictures was demonstrated at the 77th semi-annual convention of the Society of Motion Picture and Television Engineers here. This is achieved by filming the audience in the dark via the use of negative film sensitive to infra red rays.

The paper in which a study was reported was prepared by Bernard R. Kantor of the Dept. of Cinema, U. of Southern California and was presented by Herbert Farmer of the university. While the technique has been proved as a tool for measuring audience reaction, it has not as yet been applied to any large-scale study.

New 'Research' Sideline Diversifies S-W Move

Continuing its diversification moves, Stanley Warner Corp. has formed a company to deal with motion picture equipment. The company, known as Stanley Warner Research Corp., was organized in Delaware, but will have its main office at the company's headquarters in New York.

Executives of the company are reluctant to disclose at this time the exact nature of the new enterprise and what the "motion picture equipment business" would involve. One exec said it involved "experimentation."

Formation of the company apparently is in keeping with SW's announced intentions to diversify its efforts in the amusement as well as other businesses. Wall Streeter David Baird, who is chairman of the company's finance committee, has been charged with the task of coming up with good business ventures. Last year SW acquired the International Latex Corp. Previously it took over the exhibition and production rights to Cinerama. SW also owns 50% of a UHF tv station operating in the Schenectady, Troy and Albany area of upper New York State.

Port Clinton, O.—City Council by a 4-3 vote turned down the third reading of a repeal of the 3% amusement tax because of the municipality's need for money.

MAKELIM GETS TITLE

His "The Peacemaker" Guarded From "Deadly Peacemaker"

An arbitration panel set up by the Motion Picture Assn. of America sided with Hal Makelim's Atlas Pictures in its dispute with Samuel Goldwyn Jr. over a title.

Makelim was given priority on use of the title, "The Peacemaker." Goldwyn had wanted "The Deadly Peacemaker" as the name of his pic and the arbiters turned him down.

Oscar's Dollar Value

Los Angeles, April 26.

"The Country Girl," Paramount release which won Grace Kelly an Oscar as Best Actress, has pulled in $168,000 locally during the three weeks since she copped the award, in a seven-theatre, regular firstrun

During film's previous 12-week run at the Warner Beverly, it grossed approximately $166,500. Pic currently is holding for a fourth week at two of the seven houses.

Second Quarter Holdback Now Out of Fashion?

Various companies broke loose last week with disclosures about product availability for the present and coming months. Significantly, according to a few exhibitors queried on the subject, the new release skeds show some indication that the distributors are breaking away from the practice of holding back top-bracket pix during the second calendar quarter.

At 20th-Fox, the new slate consists of 16 films, 13 of them in CinemaScope, for April through September. "A Man Called Peter," "Daddy Long Legs," "That Lady," "Soldier of Fortune" and "Magnificent Matador," all C'Scopers and with prominent names, are among the second quarter releases.

Columbia earmarked four new

(Continued on page 18)

New York Sound Track

Warner Bros, sneaked "Mr. Roberts" last week at the RKO 86th St. and at the Victoria on Broadway . . . Producer **Lester Cowan** mulling a New York re-make of Elmer Rice's "Street Scene" . . . Warners pub-ad chief **Mort Blumenstock** in from the Coast for homeoffice confabs . . . **William J. German**, general chairman of N. Y. Variety Club's Heart Award Dinner honoring IATSE prexy **Richard F. Walsh**, named a 33-man sponsoring committee of film industry leaders for the May 2 shindig . . . **Pierre and Renee Gossett**, whose article in the French magazine, Realities, was a source for "Cinerama Holiday," visiting Gotham.

Toronto recently was getting set to make feature-length films and now a report from Calgary, Alberta mentions two local businessmen there, **Pat Stirton** and **Bob Ward**, as planning to go into production come summer . . meanwhile **Robert Maxwell** is shooting "Lassie" footage for vidpix in the Calgary area.

David A. Lipton, Universal v.p., in town for ad-pub huddles at the homeoffice . . . Bank of America, repped in Gotham by **Peter Geiger**, is making several features available to the Armed Forces Television Service for showing in remote outposts. "Countess of Monte Cristo," "Magnificent Doll" and "Secret Beyond the Door" are included . . . Marilyn Monroe Productions hired **Arthur P. Jacobs** as p.r. rep. . . . Indie filmmaker **Stephen L. Shariff** just completed a half-hour film in Casablanca.

Metro's **Howard Dietz** back from a Bermuda vacation . . . **Debbie Reynolds** back to the Coast after a quickie to England . . . **Louis Calhern** in for a vacation before reporting for his next Metro picture . . . **Mervyn LeRoy** returned to the Coast yesterday (Tues.) for preproduction confabs on "The Helen Morgan Story" at Warner Bros. . . . **Kenneth More**, who stars opposite **Vivian Leigh** in 20th's "The Deep Blue Sea," in from England . . . **Count Leonardo Bonzi**, adventurer-explorer-producer of IFE's documentary, "Green Fire," arriving next month for the Little Carnegie preem of the picture.

Name of **Gina Lollobrigida** overcoming drive-in resistance to subtitled lingo pictures. "Bread, Love and Dreams" chalked up two-day gross of $610 at ozoner in Corpus Christi, Tex.

Historic Studio Vested 100% With Goldwyn; Pickford's Film Projects

Los Angeles, April 26.

Samuel Goldwyn outbid Mary Pickford for sole ownership of the Goldwyn Studios, upping former actress' final bid of $1,900,000 to take property at $1,920,000 in oral court auction. Thus, Miss Pickford relinquishes the property she's partially held since 1922, when she and the late Douglas Fairbanks, then her husband, acquired studio from Jesse D. Hampton, who built it in 1920.

Final deal for lot which has been the object of litigation between the pair for nearly six years, calls for Goldwyn to pay Miss Pickford $984,000 for her 41/80ths interest in plant, where many of the most memorable pictures in Hollywood history were lensed. Goldwyn will complete payment in full to her tomorrow (Wed).

Immediately following completion of bidding (20), Miss Pickford through Richard Polimer, veepee of Mary Pickford Corp., disclosed plans to embark upon production this summer of a three-picture program. Trio includes a musical, to be made in Spain; "They Kill to Live," produced by Polimer in Malaya; and an African feature co-produced by Buddy Rogers and Howard Hill. Rogers, Miss Pickford's husband, and Polimer will be associated with her in all future production activity, which may also include several tv series.

Polimer said of Goldwyn winning studio: "Miss Pickford got her price." He added she had offered to sell out to Goldwyn a year ago at the price she now is receiving from him.

Goldwyn, from whom the studio took its name when he leased it from Pickford-Fairbanks in 1935, has headquartered on the lot since 1928. In 1945, he bought the 19/80ths share belonging to Douglas Fairbanks Jr., and in 1948 acquired Sylvia Ashley Fairbanks' 20/80ths interest, bringing his total to 39/80ths until he became full owner. From 1927 to 1935 property was known as United Artists studio.

L. A. to N. Y.

Eve Arden
Constance Bennett
Mort Blumenstock
Stephen Bosustow
Louis Calhern
Ray Crossett
Alfred E. Daff
Marion Davies
Paul Douglas
Ben Gage
L. Wolfe Gilbert
George Gobel
Alex Gottlieb
Alfred Hitchcock
Helen Hoerle
Van Johnson
Dorothy Kirsten
George Lait
Earl Leaf
Mary Livingstone
Frank Loesser
Harold Mirisch
Merle Oberon
Ben Pearson
Clark Ramsay
Line Renaud
Dore Schary
Lillian Small
Herb Steinberg
Mike Todd
Lew Wasserman
Esther Williams
Teresa Wright

N. Y. to Europe

Lucius Beebe
Aileen Brenon
Ricardo Cortez
Robert Costello
David Farrar
Hy Glick
Julius M. Gordon
William J. Heineman
Avril Hillyer
Van Johnson
Stanley Kramer
Dr. Erich Leinsdorf
Jean Benoit-Level
Jules Levey
Parke Levy
Prof. Marco Malini
Jean Medeira
Richard Myers
James E. Perkins
Howard Phillips
Arnold Picker
Artur Rubinstei
Joe Schoenfeld
Sol A. Schwartz
Jules C. Stein
Alfred Wallenstein
John Williams
Francis Winikus
Max E. Youngstei

Austin Keough's Big Role in Film Industry Hailed

Austin C. Keough, Paramount v.p.-general counsel who died in N. Y. last Wednesday (20) at the age of 67, was widely regarded as dean of film industry attorneys, this being of particular significance over the last decade as the trade became more enmeshed in legalistics. The executive had a voice in probably every major decision affecting the business at the top level and institutionally.

For years Keough had been chairman of the legal committee of the Motion Picture Assn. of America. That he was the topkick was made clear at all meetings of this group, with his colleagues always seeking his opinion in full in dealing with the problems of the day. A meeting of MPAA executives was going on, incidentally, when news of Keough's death was flashed. The meeting came to an abrupt halt.

Keough had been in unsteady health in recent years but refused to set a leisurely pace for himself. He had been observed working as late as midnight in his Par home-office quarters. He had been under treatment for diabetes but the immediate cause of death was heart failure.

Associated with Par and its predecessor companies since 1919, Keough held a number of exec posts. When Par, as it is now constituted, was formed on Jan. 1, 1950, he became v.p.-counsel and corporate secretary.

Barney Balaban, Par president, in a tribute to Keough, said that through the past 40 years he "had been as much a part of Paramount as the company's trademark. Side by side with pioneer Adolph Zukor he had given the company spirit, integrity, strength. In the field of motion picture law he had no peer. His legal work on behalf of the film industry's advancement was prodigious."

MPAA president Eric A. Johnston stated: "He was a great and kind man and one of the giants of our industry. His wise counsel and inspiring leadership are irreplaceable in these troubled times."

ADOLPH SCHIMEL OF U TO HEAD MPAA LEGAL

Adolph Schimel, Universal's v.p.-general counsel, looks slated to replace the late Austin Keough as chairman of the legal committee of the Motion Picture Assn. of America. It's regarded as one of the most important committee jobs of any organization within the film industry.

It's understood that recently, when it appeared Keough wanted to relinquish the post, Schimel was informally asked to take over and had accepted. However, Keough decided to continue with the assignment.

The MPAA committee virtually calls the turns on nearly all top-level legalistic decisions, subject to the approval, of course, to the various company presidents. The recommendations of the legal group are said to be invariably accepted and become producer-distributor policy, regarding such matters as arbitration, common defense of private antitrust suits, etc.

Schimel, who is 55, joined U in 1925. He was named v.p.-counsel five years ago.

Europe to N. Y.

Mrs. Luther Davis.
Rita Gam
Morris Helprin
Robert Lantz
Earl McClintock
Kenneth More
Lanny Ross
Robert Schless
Ann Shirley
Phil Silvers
Sherlee Weingarten

N. Y. to L. A.

Vanessa Brown
Rosemary Clooney
Jack Goodman
Mervyn LeRoy
Alan Lipscott
Debbie Reynolds
Thomas G. Rockwell

FREE TV PLUGS IN JEOPARDY

Will Rogers—Needs Your Support

This year as always in the past the Will Rogers Memorial Hospital at Saranac Lake, N. Y. has a peculiar priority upon the support of show business. Here is a hospital which admits, without redtape, any member of the industry stricken by the rod-shaped bacilli of tuberculosis. Long and irregular hours under less than ideal conditions have often rendered showfolk peculiarly vulnerable to TB.

Make no mistake; despite the Godsend of the new "miracle drugs," prolonged and costly bed-rest and occasional surgery are still required. The need to support the Will Rogers Memorial Hospital remains an urgent one.

There'll be a one-day collection in theatres during the week of Aug. 15. Plan to throw your support behind the campaign. For further information on the campaign, contact Ernest Emerling at Loew's home office in Times Square.

Authors Get More'n Lip Service From Producers Today But Critics Skimp Credit Still—Val Davies

By GENE ARNEEL

Hollywood screen writers have become first-class citizens. As a matter of fact, the time may not be too far off when they'll be regarded as more than anonymous men behind the scenes so far as the public is concerned.

Valentine Davies, one of the more prominent Coast scripters, opines that the stature of the writers has been greatly enhanced over the past few years. This developed as an aside to, or perhaps part of, the film industry's scramble for "quality" material.

Davies makes it clear he's discussing the top men of his profession. "They've become in greater demand whereas hardest hit by the studios' policies of cutting down on production numerically were the members of our guild (Screen Writers Guild) in the $500 to $750 a week class," he states.

Davies continued: "I don't like to talk in terms of money but this is the most effective way of showing the trend. Ten years ago when Bill Perlberg was producing a remake at 20th-Fox I was given the job, although I had little experience. Just recently I was called upon to do a remake at the same studio."

Davies' point was that a while back the scripting assignment was so regarded that a lower-income-bracket craftsman (himself) got the job. But with conditions today the majors want high-bracket scribes. Davies is now in this latter group.

Shun Soap Opera

The studios call the turns, of course. "And," adds Davies,

(Continued on page 22)

On Subject Matter, Dore Schary Sees Films 'Too Timid'

The motion picture business has been "too timid" in the realm of controversial subjects, Dore Schary, production chief at Metro, yesterday told members of the N. Y. Sales Executives Club at a Hotel Roosevelt luncheon.

"I believe that for any picture company to make controversial films purely for the sake of starting controversies without having a moral conviction in the matter would be in some respects morally venal," he said. "But I do believe there are subjects and areas of discussion which motion pictures must explore.

"We cannot avoid subjects that are challenging, merely because some percentage of our audience will disagree with us. To make films that are bland and mild and inoffensive would result in a stagnation of creation, and ultimately in a diminution of our audience. If we are disturbed by the possibility that Mr. Binford of Memphis may ban our product we are doomed."

Exec pointed out that often films

(Continued on page 20)

Clears Audrey Hepburn For Italian 'War & Peace'; She Owes 2 in Britain

In return for relieving Audrey Hepburn from a prior commitment so that she could appear in the Paramount-Ponti-de Laurentiis "War and Peace," Associated British Pictures Corp. will receive the United Kingdom distribution rights to the picture. Deal was worked out by Kurt Frings, Miss Hepburn's new agent.

Before coming to the U.S. to appear on Broadway in "Gigi," which was followed by her appearance in two Par films, "Roman Holiday" and "Sabrina," Miss Hepburn was committed to ABPC for three films, reportedly at $2,800 each. She's said to be getting $350,000 for "War and Peace."

In return for the release rights, ABPC now has a claim on Miss Hepburn for only two pix. She'll fulfill one of these by appearing in a picture to be made by Billy Wilder as part of his deal with Allied Artists and which AA will jointly produce with ABPC. The picture is expected to roll early in the fall after Wilder finishes "The Spirit of St. Louis" for Warner Bros. Miss Hepburn, of course, will receive considerably more than the $2,800 stipulated in her original deal with ABPC.

In the "War and Peace" agreement, Frings first arranged for Miss Hepburn's appearance in the picture with Ponti-de Laurentiis in Rome and then went to London to get the okay of Robert Clark, ABPC topper. He's currently in New York to make the final arrangements with Par prexy Barney Balaban and eastern production chief Russell Holman. Also sitting in on the confabs are Carlo Ponti and Ralph Serpe, Ponti-de Laurentiis' American representative. Paramount is said to have put up $2,000,000 as part of its share of the production costs in the joint effort with the Italo firm. Picture will be filmed in Italy.

Kramer to Address UA's London Meeting

Stanley Kramer sails on the Queen Mary today (Wed.) for a two-month tour of England and the Continent. He'll be in London next Tuesday to address the United Artists sales convention and to screen "Not As A Stranger," which he produced and directed for UA.

Meanwhile, a contingent of UA execs is deserting the homeoffice to participate in the London conclave. Those who've already made the transoceanic trek include Arnold Picker, foreign department v.p.; William J. Heineman, distribution v.p., and Francis Winikus, ad-pub director. Max E. Youngstein administrative v.p., leaves N. Y. for London tomorrow (Thurs.).

SAG EDICT MAY NIP FILM BALLY

Screen Aceors Guild's new edict barring its members from appearing on filmed commercially-sponsored tv shows without pay in return for picture or personal publicity plugs has New York film pluggers in a tizzy. News that the American Federation of Television and Radio Artists looks with sympathy on SAG's action and may follow suit is adding to the woes of the publicity staffers.

It's no secret that tv has become one of the prime publicity oulets for the film studios. It's reached the point that when a personality comes to New York, the tv dates are lined up first and all other interviews and bally activities are geared around the video appearances.

The tv exposures in New York are considered to rate a hefty payoff since the personalities and the pictures get coast-to-coast breaks via network facilities. Most film industryties, including exhibitors, acknowledge that these appearances are helpful at the boxoffice.

Ed Sullivan's "Toast of the Town" has been an especially important plugger of films and film personalities. In addition, there are dozens of other shows, including "What's My Line," "Today," "Tonight," "Strike It Rich," "The Name's the Same," "I've Got a Secret" and many others which have the welcome mat out for the filmites.

How the SAG edict will effect this "free" publicity is still unclear. It's believed that the SAG order, pertaining to filmed shows, may also apply to programs that are kinescoped. Since almost all the top shows are kinescoped to some extent for some areas, it would automatically bar SAG performers from appearing on these programs. If AFTRA should follow SAG's example, there would be no outlets (unless the performers are paid) for film publicity. It's considered extremely doubtful that the tvites would shell out coin so that film thesps could plug their pictures.

The SAG ruling came the day after Frank Sinatra explained why he refused to appear on Sullivan show to plug Samuel Goldwyn's "Guys and Dolls." "I think a stand has to be made on these free appearance," Sinatra said, "It is not fair that I do a show for Sullivan with no pay, then in same breath ask spec. producer Max Liebman and others to pay. I can't set a precedent. I'm a business man and get paid when I appear on tv."

However, Ken Thomson, SAG exec secretary, said that the union's action had nothing to do with the Sullivan-Sinatra dispute. SAG ruling is said to be aimed at a Hollywood columnist who is enlisting the cuffo services of top stars for a pilot film.

Filmites in N.Y. are wondering if the SAG ruling, handed down during a run of a contract, will stick. SAG, it's explained, could ask for it the next time contract talks come up, but no one felt that they could put the edict in effect at this time. Most star contracts provide that they make themselves available for publicity appearances. This usually includes tv as well as personal appearances and newspaper interviews.

Some industryites were of the opinion that some video shows took advantage of the fact that a film personality was set for an appearance. Although the star may have been scheduled for a quick interview or just a bow for a plug, it's claimed that several of the shows advertised their appearances or the fact that film clips starring certain personalities would be shown. Some studios have put hands down on this practice, mainly not to antagonize exhibitors. In general, the situation has been overlooked, however.

Exhib Tells Air Force 'Command' Dandy Feature But 'Exorbitant' Rentals Threaten Playdates

Paramount's selling policy on "Strategic Air Command" is the subject of a complaint sent by Allied Theatre Owners of the Gulf States to Harold E. Talbott, Secretary of the Air Force. Abe Berenson, president of the exhibitor group, told Talbott via a letter that Par at this time is "asking such exorbitant and confiscatory rental terms that I venture to say very few, if any, of us will be able to afford the exhibition of this great motion picture."

Berenson also commented on the film's having been made "through the cooperation of and at great expense to the U.S. Air Force." He expressed knowledge of the Air Force's desire to give "SAC" the widest possible circulation.

This is believed the first time an exhib association did any beefing about a single film on official Washington grounds. Also rare is Berenson's intimation that Par looks to be restricting exhibition of a film that the air wing of Government wants given a big play.

Par execs reserved comment for the stated reason they were not in receipt of a copy of Berenson's letter.

However, it's known the film company has a unique policy on "SAC"—unique in that exhibitors in the initial dates take no risk. In the few accounts which Par has set for the pic in the double-frame VistaVision process so far, the company is giving each theatre its house expense plus 10% of the gross.

Reason for this is that Par wants to take over the entire presentation of "SAC" at the start, including installation of equipment, all advertising and tieups. The aim, of course, is to launch the film on an unusually elaborate basis with this momentum to carry through subsequent dates.

Berenson's letter (copies were sent to the press) notes that membership of his organization mainly consists of small situations.

"SAC" is one of the most expensive productions on Par's new lineup, the negative cost being $2,300,000, which excludes James Stewart's participation.

House Gets New Bill To Drop Excise Tax On B.O. and Cafe Checks

Washington, April 26.

Bill to repeal all selective excises except those on liquor and tobacco was introduced last week by Rep. Noah M. Mason (R., Ill.). Measure, if it passed, would not only eliminate the 10% bite on admissions but would also get rid of the 20% tax on night club checks.

In lieu of the various excises, the Mason bill calls for a uniform 5% manufacturers' sales tax. It was Mason, a member of the tax writing House Ways and Means Committee who introduced the bill in 1953 to eliminate the admissions tax on motion pictures. Measure passed Congress but was vetoed by President Eisenhower. Last year, Congress cut the admissions tax from 20% to 10% and eliminated it on tickets costing 50 cents or less.

Even if Mason's new bill should pass it might not mean very much to patrons of motion pictures. The 5% manufacturers' excise would be slapped on the Hollywood studios which would seek to pass it along to the exhibitors who, in turn, would try to get it back from ticket buyers.

U'S BARCELONA SALES MEETING ON MAY 16

Universal has blueprinted plans for a European sales conference to open May 16 in Barcelona with 53 reps from four continents attending. Sitting in from the U. S. will be Milton R. Rackmil, U president; Afred E. Daff, exec v.p. and president of the international subsidiary; Americo Aboaf, foreign general sales manager, and Fortunat Baronat, director of foreign publicity.

Meeting will open with announcement of the winners of the 1955 Daff Drive, 17-week global sales competition which winds Saturday (30). On the subsequent agenda is discussion of release and promotion plans for all U product to be distributed in Europe in the coming year, including "Away All Boats," now in production as the company's first in VistaVision.

Participants at the conclave will include Arthur Doyle, Far Eastern supervisor; Al Lowe, Latin American supervisor, and various representatives and managers from the European countries and the Near East.

Seek Jeffers Trial Date

Los Angeles, April 26.

Trial date setting in Mike Jeffers' libel suit against the Screen Extras Guild has been continued until May 2. Hassle already has reached the court on two earlier occasions, the jury deadlocking after six months on the first, and Jeffers being awarded $35,000 in the second.

New trial is an appeal from decision.

Stanley Gets VistaVision

Philadelphia, April 26.

The Stanley Theatre, 2,900-seat deluxer operated by Stanley Warner has begun installation of new projection system to show VistaVision.

New screen, to measure 30 feet high by 60 wide, will be the largest in area and Stanley will become one of the three theatres in the world to present double frame process which achieves an image 2¾ times the area of a standard film frame.

First pic here to use the new equipment will be Paramount's "Strategic Air Command," starting May 5.

Paramount Sells 30 Old Features For Television

Hollywood, April 26.

Paramount has sold 30 vintage Pine-Thomas features to television in a precedental move marking the first time a major studio has sold product it owns to video. Paramount sold the pix to Elliot Hyman, head of Associated Artists Productions, for $1,550,000. Move was viewed here as one which may open the floodgates of the sale of old negatives from the majors to tv.

Most recent of the 30 pix involved was released in 1948. Seven years is the usual playoff time for theatrical pix. Years ago Paramount and Pine-Thomas made a deal whereby they traded pix they held in mutual ownership, and sale involves those P-T pix owned by Paramount. The ownership, and sale involves those P-T owned by Paramount. The pix still owned by producers Bill Thomas and Bill Pine are also up for sale to tv.

Included in the batch of product which goes to tv are "No Hands On the Clock," "Torpedo Boat," "I Live in Danger," "Submarine Alert," "High Explosive," "Aerial Gunner," "Alaska Highway," "Mine Sweeper," "Timber Queen," "The Navy Way," "Gambler's Choice," "One Body Too Many," "Dark Mountain," "Dou-

(Continued on page 18)

The Big Tip Off

So-so meller entertainment with Richard Conte as columnist taken in by hoodlum pals. A programmer.

Hollywood, April 26.

Allied Artists release of William F. Broidy production. Stars Richard Conte; co-stars Constance Smith, Bruce Bennett, Cathy Downs; features James Millican, Dick Benedict. Directed by Frank McDonald. Written by Steve Fisher; camera, John Martin; editor, Chandler House; music composed and conducted by Edward J. Kay. Previewed April 22, '55. Running time, **79 MINS.**

Johnny Denton ..... Richard Conte
Penny Conroy ..... Constance Smith
Bob Gilmore ..... Bruce Bennett
Sister Joan ..... Cathy Downs
Lieutenant East ..... James Millican
First Hood ..... Dick Benedict
Father Kearney ..... Sam Flint
Sister Superior ..... Mary Carroll
Hal Trenton ..... Murray Alper
Mrs. Marshall ..... Lela Bliss
Bartender ..... G. Pat Collins
Orator ..... George Sanders
Scoop ..... Frank Hanley
Second Hood ..... Harry Guardino
Mrs. Trenton ..... Virginia Carroll
Noah Trenton ..... Robert Carraher
Cleaning Woman ..... Cecil Elliott
Ed ..... Pete Kellett
Jail Guard ..... Tony Rock
First Reporter ..... Allen Wells
Re-write Man ..... Tony DiMario

(*Aspect ratio*: 1.85-1)

The routine melodramatic complications in "The Big Tip Off" make for only so-so entertainment of the programmer variety and, while some familiar names headline the cast, general prospects are mild.

Richard Conte plays a newspaper columnist taken in by a hoodlum friend, Bruce Bennett, who makes his big coin via operating a professional fund-raising organization for charity drives. The Steve Fisher screen story might have had more dramatic punch if it had not used the weakening device of flashback. However, even without that technique it is illogically plotted with formula characters and performances that get nowhere under Frank McDonald's direction. Production backing by William F. Broidy also fails to impress, even though a telethon sequence attempts to dress the footage up with some uncredited musical bits that use April Stevens, Chuy Reyes, Spade Cooley and Ginny Jackson.

Conte, a small-timer at the columning trade, gains public notice when he refuses to reveal the source of underworld tips on killings. He couldn't have, anyway, because they are anonymous phone calls planted by Bennett, who's softening the writer up for the funds to be raised via the telethon. Plenty of confusion exists as to motivations all around, and no effort is made to explain a number of angles that develop and are left dangling at the finale. Latter sees Bennett apparently knocking off Constance Smith, his social secretary who has gone soft for Conte and is ready to spill the beans, and framing the writer with some of the telethon coin. The hero muddles through, though, and so does Miss Smith for a clinch fade-out by the pair.

Cathy Downs occupies a co-star spot as a nun for whom Bennett stages a legit charity event at Conte's urging. Just how the religious angle figures here is vague although it's present throughout the footage. James Millican, police lientenant whose lack of savvy is matched only by Conte's, and Dick Benedict, Bennett's henchman, are featured and, like the rest of the cast, contribute little.

John Martin's lensing, the editing by Chandler House and other technical credits are standard. *Brog.*

Madame Butterfly

(Italo-Japanese)
(COLOR)

Tokyo, April 19.

An Italian-Japanese co-production by Toho Motion Picture Co., Rizzoli Film and Gallone Productions. Stars Kaoru Yachigusa and Nicola Filacuridi; features Michiko Tanaka and Ferdinando Lidonni. Voices of members of Teatro dell'Opera di Roma and dancers of Takarazuka Girls Opera Co. Directed by Carmine Gallone. Based on opera by Puccini. Camera, Claude Renoir; editor, Nicolo Lazzari. Tradeshown at the Italian Film Festival in Tokyo, April 13, '55. Running time, **108 MINS.**

Chocho-san ..... Karuo Yachigusa
Pinkerton ..... Nicola Filacuridi
Suzuki ..... Michiko Tanaka
Sharpless ..... Ferdinando Lidonni
Yamadori ..... Satoshi Nakamura
Goro ..... Kiyoshi Takagi
Priest ..... Yoshio Kosugi
Geishas ..... Takarazuka Girls Opera Co.

To date this is the first definitive filmed version of Puccini's famous opera, "Madame Butterfly." Combining the talents of Japanese actors and actresses with Italian voices, Japanese art directors and set designers (with the music of Puccini played by an Italian orchestra under an Italian director) could only result in a filmed "Butterfly" which will probably never be equalled until it is made in Japan with natural sets.

But this is still a filmed opera, and one can't forget viewing it. This is no realistic motion picture, telling a plausible story. There are anachronisms throughout and librettist J. L. Long's original literary licenses with reality have been retained in the film. Still it is a far more effective presentation of the opera than could be done in an opera house. For these reasons, and because it has not the spectacle of the pic, "Aida," nor the b.o. pull of Sophia Loren, "Butterfly's" success in the U. S. will depend on the number of opera patrons who will want to see it on the screen.

A prologue sets the scene, and then the opera follows Puccini's score faithfully with few if any sets. Only one set is used, the home and garden of Butterfly overlooking Nagasaki harbor, a poorly contrived canvas backdrop. Art director Ryotaro Mitsubayashi has built beautiful interiors which follow faithfully the best in Japanese architecture. But when he steps outside to create a Japanese garden, he lets his enthusiasm for color and decoration run wild.

Greatest pr ise must go to Kaoru Yachigusa in the title role. An actress with little experience (she played supporting dramatic roles in the Takarazuka Girls Opera Co. prior to the pic), she turns in a stirring tour de force in her first film. Her task was triply difficult. She had to understand the western interpretation of a Japanese woman called for by the story, then mouth the lyrics dubbed in by another's voice, and all the time portray the emotions which go with the words. She is completely believable in every scene.

This opera belongs to the principal singer, and this is also a one-role vehicle in main. Nevertheless, Miss Yachigusa receives sterling support from her Italian and Japanese coworkers. If Nicola Filacuridi fails to become a true Yank, he is at least as American as most Pinkerton's seen on opera stages. He is handsome and successfully portrays a man in love with a foreign woman.

Michiko Tanaka, as Butterfly's faithful maid, makes the most of her role, perhaps the most histrionically meaty in the opera. Kiyoshi Takagi, as Goro, the go-between in the international romance, is clever. Ferdinando Lidonni, as the American consul, is a suave diplomat throughout.

Lidonni is also the only member of the cast who sings his own lines. Butterfly is sung by Orietta Moscucci, Pinkerton by Guiseppe Camporo and Suzuki by Anna Maria Canali. All have superb voices.

Claude Renoir uses his camera effectively, especially on the splendid Italian sunset in the second act. His lensing of the geisha procession is done with restraint where it might have been made into a Ziegfeld extravaganza. *Lars.*

I Cover the Underworld

Minor meller for lowercase dual-dating in the programmer market.

Hollywood, April 21.

Republic release of William J. O'Sullivan production. Stars Sean McClory, Joanne Jordan, Ray Middleton, Jaclynne Greene; features Lee Van Cleef, James Griffith, Hugh Sanders, Roy Roberts, Peter Mamakos, Robert Crosson, Frank Gerstle, Willis Bouchey, Philip Van Zandt. Directed by R. G. Springsteen. Screenplay, John K. Butler; camera, Reggie Lanning; editor, Tony Martinelli; music, R. Dale Butts. Previewed April 20, '55. Running time, **70 MINS.**

Gunner O'Hara, John O'Hara ..... Sean McClory
Joan Marlowe ..... Joanne Jordan
Police Chief ..... Ray Middleton
Gilda ..... Jaclynne Greene
Flash Logan ..... Lee Van Cleef
Smiley Di Angelo ..... James Griffith
Tim Donovan ..... Hugh Sanders
District Attorney ..... Roy Roberts
Charlie Given ..... Peter Mamakos
Danny Marlowe ..... Robert Crosson
Dum-Dum Wilson ..... Frank Gerstle
Warden Lewis L. Johnson ..... Willis Bouchey
Jake Freeman ..... Philip Van Zandt

(*Aspect ratio*: 1.66-1)

The current shortage of secondary pix for lowercase dualer dates will be a help to "I Cover the Underworld." The Republic offering is a minor meller for fillin bookings in the programmer market, but with little entertainment even in this classification.

The budget production makes standard use of a stock story, with nothing to distinguish it from the mine-run potboiler, under the associate producer guidance of William J. O'Sullivan. The script by John K. Butler tells how a divinity student busts up some bigcity gangs by posing as his criminal twin brother. Neither the gangs nor the racket coin appear important enough and as a consequence nothing herein seems worth the effort. The pace is draggy as directed by R. G. Springsteen.

Sean McClory, who has been seen to much better advantage, does the dual role. The divinity student gets into the act when he connives with the authorities to hold the bad brother in jail beyond his parole date so the good one can talk waterfront gangs into merging into one big outfit with written records of operations. Just as this is being accomplished, the bad boy busts jail and arrives on the scene, only to die from a bullet fired in mistake by one of his own henchmen. The gangs are wiped out in one fell swoop and McClory departs to finish his cleric studies, even though Joanne Jordan, nitery chirp, indicates she's willing.

The players have little chance to do more than run through their characters. Seen with McClory, besides Miss Jordan, are Ray Middleton, police chief; Jaclynne Greene, the bad brother's moll; Lee Van Cleef, James Griffith, Hugh Sanders and others as assorted pluguglies.

Lensing and other technical credits are standard. *Brog.*

Siluri Umani

(Human Torpedoes)
(ITALIAN)

Rome, April 19.

Paramount release of a Ponti-DeLaurentiis production. Stars Raf Vallone, Franco Fabrizi; features Andrea Checchi, Enrico Salerno, Christinan Marquand, Carlo Pederzoli, Nario Bernardi, Emilio Cigoli, Franco Chianese, Elena Varzi. Directed by Leonviola. Screenplay and story, MareAntonio Bragadin, Franco Brusati Ennio DeConcini, Carlo Lizzani; camera, Riccardo Pallottini; editor, Renato Cinquini. At Imperiale, Rome. Running time, **87 MINS.**

Competent reenactment of some Italian naval exploits of World War II follows other recent pix on wartime heroics of the Italo Army and Navy. Okay for the Italian market and a possibility for export as a straight actioner.

Action follows the familiar pattern for these pix, from early training to preparation for the big event to this big event itself. This is perhaps more straightlaced than others in the almost total exclusion of love interest and barracks humor. Interesting is the method employed by the special Italian Navy unit, spotlighted in pic, in attacking a British convoy in Suda Bay with a specially trained shock force of motorboats war-headed with an explosive charge. Aimed at ships at full speed, pilot is given last-minute escape chance only by jumping out of the speeding boat. Actual attack, on which pic is based, took place March 26, 1941.

Acting is consistently good, with all the cast underplaying. Direction and cutting could have made for a tighter, slicker effort, but manages nevertheless. Lensing, when seen here, was marred by considerable murkiness. *Hawk.*

Seminole Uprising

(COLOR)

Fair western for the program market.

Columbia release of Sam Katzman production. Stars George Montgomery; features Karin Booth. Directed by Earl Bellamy. Screenplay, Robert E. Kent, based on novel, "Bugle's Wake," by Curt Brandon; camera (Technicolor), Henry Freulich; editor, Jerome Thoms; music conducted by Mischa Bakaleinikoff. Previewed N.Y., April 14, '55. Running time, **74 MINS.**

Lieut. Cam Elliott ..... George Montgomery
Susan Hannah ..... Karin Booth
Cubby Crouch ..... William Fawcett
Black Cat ..... Steve Ritch
Captain Phillip Dudley ..... Ed Hinton
Sergeant Chris Zanoba ..... John Pickard
Tony Zanoba ..... Jim Moloney
Toby Wilson ..... Rory Mallinson
Colinel Hannah ..... Howard Wright
High Cloud ..... Russ Conklin
Malawa ..... Jonni Paris
Tasson Li ..... Joanne Rio
Colonel Robert ..... Richard Cutting
Spenced ..... Paul McGuire
Dinker ..... Kenneth MacDonald
Wood ..... Rube Schaffer
Marsh ..... Edward Coch

(*Aspect ratio*: 1.85-1)

"Seminole Uprising" is a fairish western for the programmer market. While this Sam Katzman production has ample action and Technicolor to heighten its visual assets, the cast is relatively unknown save for George Montgomery, who is starred. Story draws upon familiar material and exhibs will find it difficult to find a new exploitation dress for an old subject.

Screenplayed by Robert E. Kent from a novel by Curt Brandon, the film concerns some restless Seminoles who escape from a Florida reservation circa 1855 and head for wild and woolly Texas. Montgomery, an Army lieutenant is ordered to the area to round up the tribesmen, who are headed by wily Steve Ritch.

Of course, some romantic complications develop when Karin Booth appears on the scene. Daughter of post commander Howard Wright, she previously had been smitten by Montgomery but later rejected him for another since she believed him part Indian. Much footage unreels before Montgomery rescues his onetime love from the Seminoles, bags Ritch and exposes rival officer Ed Hinton as unworthy of either his uniform or Miss Booth's affections.

Director Earl Bellamy is unable to get much plausibility into the proceedings via performances of most of the players. Battle scenes, too, come off as strictly contrived in instances where producer Katzman has elected to keep down the nut by inserting old color clips of braves on the warpath. Quality of this library stuff can't compare with the fresh Technicolor lensing of Henry Freulich.

Among those who manage to give some degree of credibility to their roles are Montgomery as an intrepid Indian fighter, Ritch as the notorious Seminole chieftain and William Fawcett as Montgomery's scout. Miss Booth, a shapely blonde, isn't too convincing in the major femme role. Wright is adequate as commander of the Army post. Rory Mallinson is amply surly as a vindictive rancher and Hinton makes himself suitably unpleasant as an officer sans scruples.

Music conducted by Mischa Bakaleinikoff is a plus contribution, editing of Jerome Thoms is competent with exception of the inexpert substitution of library shots, while sound and other technical credits shape up as okay. *Gilb.*

Fortune Carree

(Square Fortune)
(FRANCO-ITALIAN)
(C'Scope—Color)

Paris, April 19.

Filmsonor release of CICC-Pathe Cinema-SGC-Noria Films-Titanus production. Stars Pedro Armendariz, Raul Meurisse. Directed by Bernard Borderie. Screenplay, Joseph Kessel, Borderie from a novel by Kessel; dialog, Kessel; camera (Eastmancolor), Nicolas Hayer; editor, Mouleuart. At Normandie, Paris. Running time, **120 MINS.**

Igricheff ..... Pedro Armendariz
Mordham ..... Paul Meurisse
Caid ..... Fernard Ledoux
Servant ..... Folco Lulli
Girl ..... Anna-Maria Sandri

Main appeal of this here is as the first Gallic Cinemascope production. It has a colorful background in the desert with the intertribal warrings and career of a soldier of fortune as actionful figures. However, its sprawling adventures and false hair-on-chest writing, makes this primarily for local and European markets. It is hard to see where this can make the grade in U.S. spots. It has the Pedro Armendariz name and might serve for secondary spots with C'Scope, locale and adventure exploitable items.

Armendariz is a hotheaded soldier who quits his training for the other side after an adventurous trek across the desert. He has time to buy a woman on the way and makes a deal with a French smuggler to get arms. However, the smuggler fails to come through, the fight is lost and Armendariz is captured.

C'Scope lensing is colorful and lush except for badly-done night for day shots. Armendariz overacts his role and bad dubbing exaggerates his play into posturing. Paul Meurisse fares better as the Frenchman while Anna - Maria Sandri, as the battered woman, does nicely. Battle scenes are well staged. Editing and general production dress is fine. But this overdone, adventure opus is too naive to be anything but a general secondary entry in the U. S. *Mosk.*

The Prisoner

(BRITISH)

Alec Guinness in grim drama of Cardinal held on treason charge; star's appeal main selling factor in U. S. and likely strong enough to beat stark theme.

London, April 19.

Columbia production and release. Stars Alec Guinness and Jack Hawkins; features Wilfred Lawson and Raymond Huntley. Directed by Peter Glenville. Screenplay, Bridget Boland; camera, Reg Wyer; editor, Freddie Wilson; music, Benjamin Frankel. At Plaza Theatre, London April 19, '55. Running time, **94 MINS.**

The Cardinal ..... Alec Guinness
The Interrogator ..... Jack Hawkins
The Cell Warden ..... Wilfred Lawson
The Secretary ..... Kenneth Griffin
The Girl ..... Jeanette Sterke
The Warder ..... Ronald Lewis
The General ..... Raymond Huntley
The Governor ..... Mark Dignan
The Doctor ..... Gerard Heinz

Adapted and closely following the Bridget Boland play, produced in the West End last season, this British filmization retains the essentials of this stark and dramatic narrative. With Alec Guinness repeating his original role of the Cardinal held on a phoney charge of treason, the picture has potent marquee values, particularly in the U. S. His name will need to be a major selling factor as the subject-matter is too grim for general and popular consumption.

While the usual screen credits observe that the characters in the film have no resemblance to any persons living or dead, the general theme bears a striking similarity to a comparatively recent trial of a Cardinal behind the Iron Curtain. The setting of this story is not stated; there is, however, little doubt that the action takes place somewhere in Eastern Europe.

In her own adaptation, Miss Boland has broadened the canvas of her subject, particularly to include background atmosphere of unrest in the capital while the Cardinal is held without charge. Inside the jail, the pic adheres to the stage original, illustrating the Cardinal's resistance to the persuasive charms of the Inquisitor (Jack Hawkins), but eventually weakening after a long and tortuous spell of solitary confinement. Another addition is the trial sequence in which there is a full confession to charges of petty theft, blackmail, betrayal to the Nazis and treason.

Peter Greenville's studied direction is a technical achievement, although the film just fails to achieve the anticipated emotional impact. The climactic sequence in which the Cardinal is reprieved within minutes of his execution to face a bigger punishment by going back into the world after his admission is less moving on film than on the stage. The acting, however, is exceptionally high. The flawless performance by Guinness is matched by a superb portrayal by Jack Hawkins, as the Public Prosecutor. But both of these stars find their equal in Wilfred Lawson's interpretation of the jailor. It is one of the rich performances of the screen. *Myro.*

Gran Varieta

(ITALIAN—COLOR)

Italian musical vaude cavalcade with an appeal largely limited to those familiar with the language.

Continental release of Excelsa-Roma (Carlo Infescelli) production. Stars Vittorio De Sica, Lea Padovani, Delia Scala, Riaria Fiore. Directed by Domenico Paolella. Screenplay, Dino Falconi, Oreste Biancoli, Vinicio Marinucci, Michele Galdieri. Domenico Paolella; camera (Ferraniacolor), Carlo Carlini; editor, Raniero Mangione; music, M. Rustichelli. At Cinema Verdi, N.Y., beginning April 9, '55. Running time **103 MINS.**

Mariantonia ..... Maria Fiore
Fregoli ..... Alberto Sordi
Beautiful Girl ..... Lauretta Masiero
Battaglia ..... Carlo Croccolo
Luciano ..... Vittorio De Sica
Anna ..... Lea Padovani
Mizzy ..... Delia Scala
The Comic ..... Renato Rascel

"Gran Varieta," an Italian import, is a cavalcade of vaudeville as seen in Italy from the turn of the century to the end of World War II. Picture occasionally has interesting production values, has Vittorio De Sica and Lea Padovani as marquee lures and contains a lively score. But the general flavor of this Excelsa-Roma production is more attuned to Italian tastes than American.

Some five writers, who toiled on the script, chose to divide their subject into five episodes. Initial chapter, "A Star Is Born," offers Maria Fiore some amusing material and she portrays the role of a singer with verve and saucinesss. Alberto Sordi, in the following sketch, is cast as a quick change artist who successfully woos and wins Lauretta Masiero. Its effectiveness, however, is somewhat marred by its length.

A note of pathos crops up in a bit tagged "Military Affair." Here Carlo Croccolo is seen as a performer who troupes in vaude doing a soldier characterization. Later, he's drafted and dies in an enemy attack. The point to this scene is somewhat obscure. Perhaps best of the five sequences is "The Fading Actor," which De Sica, Miss Padovani and Delia Scala brighten with some fine acting.

Story of an actor, once a star but now rapidly declining in popularity, is a familiar one. However, De Sica gets it across nicely with an excellent portrayal of the one-time matinee idol. Miss Padovani contributes a touching performance as his rejected partner who ultimately returns to comfort him. Miss Scala, whom De Sica "discovers" as a line girl, is a cute trick who terps a snappy Charleston.

Final episode, entitled "The Censor," purports to show the difficulties producers and writers were up against during the Fascist era when entire scripts frequently were rejected due to their wrong political significance. Renato Rascel, as the comic, does as best he can with this one. He's helped on the visual side by a chorus which looks good in scanty attire.

Direction of Domenico Paolella is competent especially in the musical sequences. Camerawork of Carlo Carlini is only fair. Although Ferraniacolor, in which this was lensed, looks very good in closeups it frequently appeared out of focus on medium shots. Raniero Mangione's editing could have been tighter. The English titles are adequate. *Gilb.*

ALLIED-TOA 'UNITED OR ELSE'

Equipment Assn. in Precedental Partisanship Suggests Theatres Deduct to Form Gear Funds

In an unprecedented action, execs in the equipment branch of the film industry are taking part in the current squabble over film rentals. The Theatre Equipment and Supply Manufacturers' Assn. entered the arena this week with a rap at the distributors and a suggested plan on how exhibs might amass enough dollars to buy equipment.

The matter is taken up by Merlin Lewis, exec secretary of TESMA in a letter to E. D. Martin, president of Theatre Owners of America. The letter bears the names of all TESMA officers and directors and copies were sent to Allied States Assn. leaders as well as other TOA officials.

"It seems to me (Lewis wrote) that if your members, and other exhibitors throughout the U. S. and Canada, were to insist upon taking 3% 'off the top' of your own gross on every picture you buy on a percentage basis that the distributors could not deny you such a contract without putting themselves in the position of forming the 'We Want It All Club,' membership in which, it is presumed, they all enjoy at the present time."

Lewis added: " 'We Want It All, Inc.' might be a good way to refer to the greedy distributor organizations, at that, since apparently they do want it all, considering the deals for films now being demanded."

Lewis acknowledged his outfit has a "selfish interest" in the plan. If it's adopted and proves successful, he says, it would "permit the average theatre to put aside capital reserves in sufficient volume to permit the refurbishing of theatres in the booth, on the stage, the seating, the decorations, the carpeting, etc., so that theatres might be able to compete physically with the comfort of the tv viewer's living room. The distributors, too, should be able to understand that theatres must be made inviting and comfortable for the potential customer, if they are to obtain what they believe to be a sufficient amount of money out of the pictures they lease to you—and therefore they should be willing to pay for part of the cost to accomplish that comfort."

Prompting Lewis' letter to Martin was a statement made by the latter recently. Martin had said: "Not only have these (rental) conditions and terms made it difficult for exhibitors to make a reasonable return on their investments, but they have prevented the accumulation of exhibitor capital reserves so that newer and improved theatres might result."

Loew's $3,274,451 Net

Loew's Inc., including theatre subsidiaries, chalked up a net profit of $3,274,451 for the 28-week stanza ending March 17, 1955. This is equal to 64c per share on the 5,142,615 shares outstanding as compared with $3,199,166 or 62c per share in the corresponding period of the previous year.

Gross sales and operating revenue for the most recent fiscal period amounted to $92,399,000 against $97,106,000 for the same stanza of a year ago. Figures are subject to year-end audit and adjustment.

Arthur Loew In Tribute to Team At Metro Studio

After six-week looksee at studio production activities on the Coast, Arthur M. Loew, Loew's International chief, and prexy Nicholas M. Schenck's personal troubleshooter on studio matters declared this week, in an official statement, that scarcity of important story material and availability of top writers and other outstanding creative talent "present very serious problems."

"Production of fine films, big films, is more difficult than ever before," he said. "Producers cannot make as many pictures as they had been expected to produce in other years. This is true, also, of writers, directors, stars and other vital talents."

In all-out praise of the "people who make pictures," Loew said "there is no tougher job anywhere than in the production of motion picture entertainment. The people

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2d San Sebastian Film Festival Opens July 19; 14 Nations Sending Pix

San Sebastian, April 26.

Preparations are well under way for the Second International Film Festival to be held at San Sebastian, July 19-26. Major event will be the Gran Premio Internacional del Color (International Grand Color Prize), presented by the International Federation of Associations of Cinema Producers. There will be an international jury which picks this prize, made up of one North American, on Italian, and one Frenchman. Seven others on the jury, including the president, will be Spanish. Since award will be for the best tinter rather than actual cinematographic merit, the judges are to be carefully chosen for their artistic knowledge.

It is expected that 14 countries will participate, each one being allowed to officially present one full-length film and one short. Officials, players and newsmen from each of the participating countries will be invited. Guest list is expected to include some 500 persons.

Coincident with the celebration of the festival, there will be a reunion here of the general assembly of the International Federation of Motion Picture Producers.

Screenings will be held in the Teatro Victoria Eugenia, as last year. Independent of these, there will be many important fiestas, including that of the inauguration of the fete, which will feature some of Spain's most popular stars of the screen, the theatre, nightclubs and radio.

Stanley Warner Equals 73c For 6-Month Span

Stanley Warner Corp. racked up a net profit of $1,621,000 for the 26 weeks ending Feb. 26, 1955. This is equivalent to 73c. per share on the 2,208,680 shares of common stock outstanding. For the comparative period of 1954, the net profit was $1,191,400, equivalent to 50c a share on the 2,367,696 shares then outstanding. The 1955 stanza includes the operations of the International Latex Corp. which was acquired April 30, 1954.

Operating profit for the period ending Feb. 26, 1955, was $3,648,300 before losses of $176,700 on fixed assets, $25,000 for contingencies, and $1,825,000 for Federal income taxes. For the same stanza of '54, the operating profit was $2,030,800 before a $20,600 profit on fixed assets, and provision of $75,000 for contingencies and

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MAJORS MUST AID, OR WILL ASK U.S.

The chips are down in the hassle between exhibition and distribution. In essence, the theatre interests of the country as represented by Theatre Owners of America and Allied States Assn., the two exhibitor trade groups, have handed the film companies an ultimatum. Failing to receive assurance from the major distribs on an industry roundtable conference to discuss film and sales policies, exhibition took the matter in its own hands and invited the film company presidents to a parley in New York on May 24.

Action followed a conclave in Chicago between TOA and Allied leaders, the first such meeting held by both groups to discuss exhibition problems. In a statement issued after the Chi meet, the exhibition leaders declared that "there was complete agreement and unanimity, of thinking that film and sales policies were exhibitor's number one problem and every effort must be made to obtain relief from their present suppressed position."

Presidents May Duck

The film companies so far have remained noncommittal on whether or not they would accept the invitation. There were indications that the distribs would move cautiously before acting. Several have consulted their lawyers for advice on the matter. There was doubt that the company prexies would appear in person, preferring to send top-level representatives. There was also speculation that the distribs would request that an agenda be set up and that only certain subjects be discussed. The film companies have long opposed any discussion on the price of film, noting their willingness to discuss it separately with exhibition leaders but not in a body.

Whatever the eventual decision on the roundtable call, exhibitors feel that they have at last placed distribution on the spot where it must make some commitment for the record. If the film companies absolutely refuse to meet with the exhibs, which is regarded as doubtful, both TOA and Allied "will seek relief through any other means necessary." Allied is already on record that it would appeal to the Government to regulate film rental prices if all other efforts fail. In fact, it has already launched efforts to this end. Allied board chairman Abram F. Myers and Bennie Berger, chairman of the Emergency Defense Committee, discussed the legislative outlook with members of Congress in Washington last week. TOA has always opposed "calling in the cops." However, the unit's recent statements relating to seeking "relief through any other means necessary" perhaps indicates a shift in TOA thinking.

The joint TOA-Allied committee, following the issuance of the invitation to the film companies, said it "strongly feels the immediate need of this conference among these men of good faith in an effort to improve the relationship between the film companies and

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Tougher Taxes On Film for Finland

Rise in amusement taxes is threatened in Finland where foreign imports already are taxed 35, 40 and 45% with a few tax-free exceptions. New tax scale would run to 25, 40 and 50% on foreign pix and 15 and 30%—instead of the current 15 and 25%—on local films.

Under a bill pending in the Finnish Diet, most of the now tax-exempt foreign pix would go into the 25% class, with the rest moving up accordingly.

Finnish move is said to be due to spreading inflation and the country's poor economic position.

Standard & Poor Analysis Points To Production-Distribution's Edge Over Exhibition Side of Biz

Production and distribution are faring better than exhibitors in respect to earnings, Standard & Poor's current analysis of the motion picture industry points out. Report notes that theatre operators are handicapped by increases in film and other operating costs and any further improvement in 1955 income "will be small at best."

In contrast, the analysis states, "results of leading producers may show moderate gains this year, aided by an expected rise in revenue from abroad, but gains will probably be less than those registered in 1954. In any event, dividends could be increased by many companies."

Reviewing the overall situation, the survey finds a healthy barometer here and there. Theatre attendance in 1955 "may exceed a weekly average of 50,000,000 and could approach 55,000,000, compared with about 49,000,000 in 1954 and 46,000,000 in 1953." Moreover, theatre grosses this year are seen hitting a potential of $1,300,000,000 or an increase of $100,000,000 over last year.

Report credits some 19,000 theatres in operation or ready for operation in early '55 as an "important factor" in the attendance upswing. S. & P. includes about 4,100 drive-ins in the total and predicts that by mid-summer more than 4,500 ozoners may be open.

Scrutinizing other industry aspects, the analysis contends that although public interest in new lensing and projection techniques is generally waning, competition among the various systems is intensifying. In labeling immediate industry prospects as "satisfactory," the survey asserts that attendance may hold "at or moderately above current levels" until low-cost color tv receivers become available in quantity.

As far as investment in motion picture shares is concerned it's felt that the group has some "speculative appeal." Report comments that film stocks participated fully during most of the 1954 bull market. "However, they have again come into disfavor with the average trader recently, reflecting uncertainties facing the industry over the medium term with regard to color television and subscription tv."

No, Not One

Minneapolis, April 26.

Despite widespread trade paper publicity regarding his desire to sell his 14-theatre Circuit, Bennie Berger, North Central Allied president, who has suddenly turned pessimistic over exhibition's future, says he hasn't received a single inquiry, let alone offer.

Berger denies he's "joking" about wishing to step out of exhibition. He never was more serious about anything in his life, he insists.

'Marty' Proves Case for 'Heart,' Says Benjamin

Other film producers, it looks for sure, will be lifting some of the pages from the b.o. success story written by Hecht-Lancaster's "Marty." While the industry has placed its big accent on "fewer but bigger" pictures, the H-L entry that was adapted from a tv show has demonstrated there's a profit to be turned with lesser-than-epic product, too.

Robert S. Benjamin, United Artists board chairman, underlines that UA has been turning out modest budgeters right along. To score, they require what Benjamin terms "heart—or a quality that is different."

UA, which financed and is releasing "Marty," had a previous wham money-making, yet inexpensive, film in "Moon Is Blue." With this, of course, the censorship controversy helped considerably. Even without this added push the pic would have been a click, though, on the basis of strong word of mouth and plenty upbeat press notices.

"Blue" was brought in at a negative cost of slightly under $400,000. It has grossed well over $3,000,000 in the U.S. alone. It's too early to figure the gross for "Marty." It was budgeted at about $345,000.

In a number of recent instances, other filmmakers have picked up the screen rights to tv shows, some of them with less-than-major-league financing in mind. They're looking to come up with "A" grossers on "B" budgets, presumably with "heart" and/or "different quality" substituting for tall production investment.

SHORTS ERA ENDED, FITZ TO DO FEATURES

Hollywood, April 26.

James A. FitzPatrick is abandoning the field of travelog shorts production to lens features in an association with Republic. He's leaving in three weeks for Austria where he'll write, produce and direct a trilogy titled "Three Music Masters," based on lives of Schubert, Beethoven and Johann Strauss Jr. After this on his sked is a second trilogy, "Tales of Three Countries," to focus on Sweden, Scotland and Austria. Rep will finance and distribute.

FitzPatrick believes the day of the short subject has passed, the returns on such product being meager. During the course of his 26-year career, he circled the world seven times and for one studio alone, Metro, he produced 300 subjects. He recently completed the last of three Vista-Vision travel shorts for Paramount.

Better Be Good, Or TV Films May Fog Major's Rep

On the basis of the thinking among some N. Y. execs, theatre film companies moving into television film production are headed for previously-unspotlighted risks. The argument is that a major studio making the video move is faced with the necessity of doing a consistently good series of shows. Inferior programming, the theory goes, would impair that same studio's standing in the field of public opinion and this would hurt at the all-important theatrical boxoffice. So, when "Warner Bros. Presents" goes on the air, it better be good or the trademark will suffer, according to the voice of dissent in Gotham.

That's only half the argument. It's also contended that top-drawer tv production might set off unfavorable exhibitor reaction, the exhib beefing that the source of his film supply and a stiff tv competitor are one and the same.

Regarding this, the film companies have insisted that a part of their tv time will be used to plug their theatrical product, as

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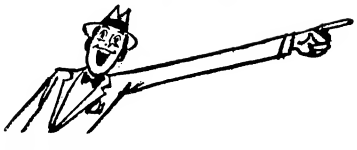
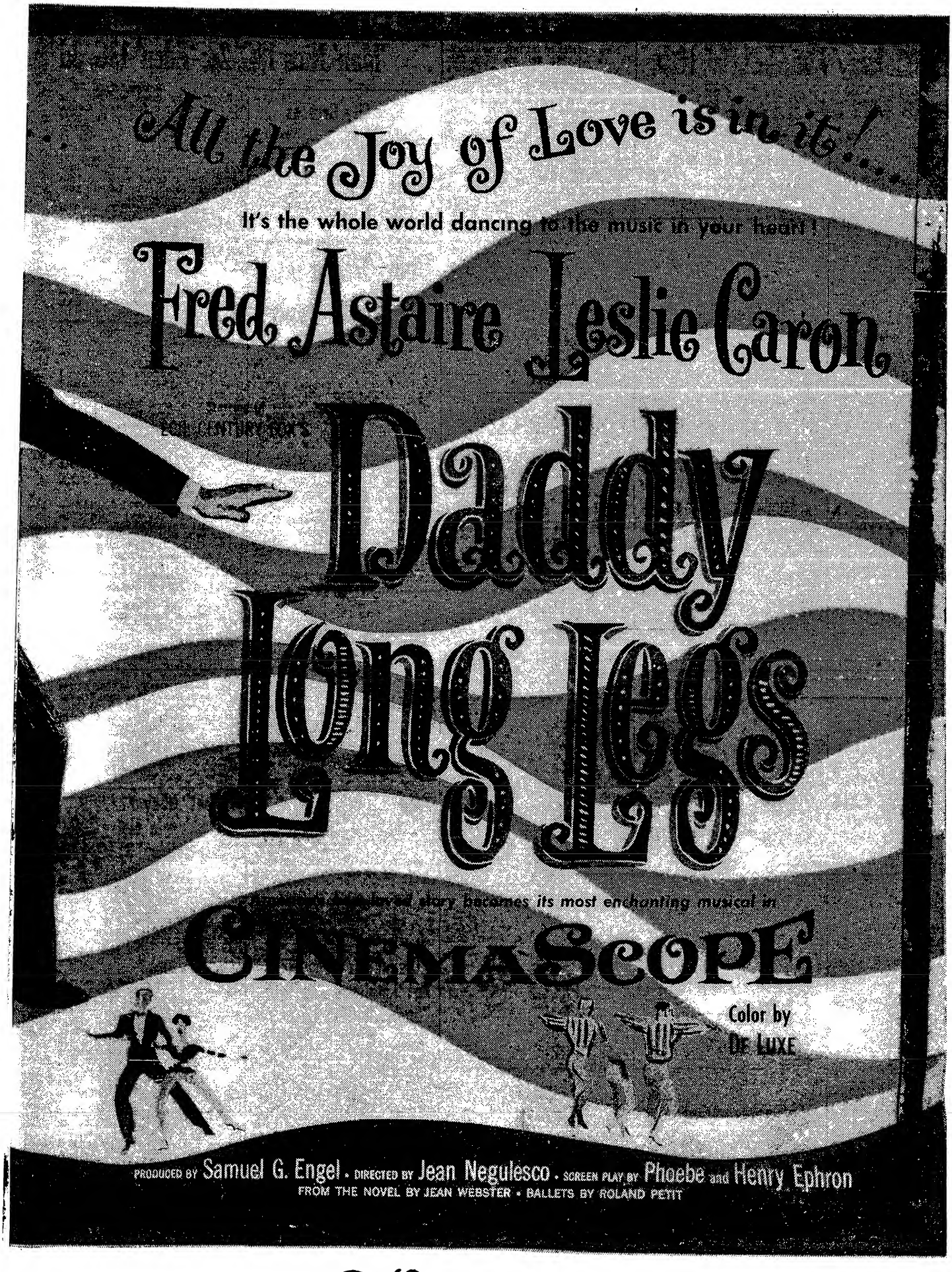
*Full of pep and jazz—modern rhythm that will have the youngsters dancing in the aisles!



It's got the beat... the



hythm of a 20th musical smash!

'Combo' Big $17,000 Paces Philly New Pix; 'Holiday' Loud $22,000, 10th, 'Jungle' Torrid 15G, 'Eden' Hep 17G

Philadelphia, June 26.

Extremes in the weather hurt weekend trade while some weak holdovers also proved no help. Most houses stood pat with only two newcomers. However, "Big Combo" shapes potent at the Goldman while "Cinerama Holiday" is heading for another sturdy session in 10th week at the Boyd. "Angry Men" looms tame at T-L World. "East of Eden," "Blackboard Jungle" and "Glass Slipper" are doing smartly on holdovers.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49) — "Blackboard Jungle" (M-G) (5th wk). Lush $15,000. Last week, $17,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (10th wk). Sturdy $22,000 or over. Last week, $24,000.

Fox (20th) (2,250; 90-$1.40) — "Man Called Peter" (20th) (3d wk). Oke $14,000. Last week, $16,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Big Combo" (AA). Gusty $17,000 or near. Last week, "Mambo" (Par), $12,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Tight Spot" (Col) (2d wk). Thin $12,500. Last week, $18,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (12th wk). Trim $10,000. Last week, $11,000.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB) (3d wk). Bright $17,000. Last week, $22,000.

Stanley (SW) (2,900; 74-$1.40)—"Strange Lady in Town" (WB) (2d wk). Fair $13,000. Last week, $15,000.

Stanton (SW) (1,483)—Closed for facelifting. Last week, "Revenge of Creature" (U) and "Cult Cobra" (U) $7,000 in second week.

Trans-Lux (T-L) (500; 99-$1.50) —"Doctor in House" (Rep) (5th wk). Neat $3,800. Last week, $4,400.

Viking (Sley) (1,000; 74-$1.50)—"Glass Slipper" (M-G) (2d wk). Fancy $12,000. Last week, $17,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Seven Angry Men" (AA) (2d wk). Tepid $3,000. Last week, second-runs.

Broadway Grosses

Estimated Total Gross
This Week $510,900
(*Based on* 19 *theatres.*)
Last Year $603,700
(*Based on* 22 *theatres.*)

'Jungle' Wow 22G, St. L.; 'Slipper' 9G

St. Louis, April 26.

Rain plus cold weather over weekend is boosting biz at mainstem houses, with some unusually good grosses being registered currently. "Blackboard Jungle" is outstanding with a wow session at Loew's. "Glass Slipper" is rated neat at Orpheum. 'Game of Love" is doing surprisingly fine at two arty houses. "Man Called Peter" shapes solid in second round at the St. Louis. "Cinerama Holiday" is picking up from its slight slump of a week ago at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (10th wk). Fancy $18,700 after $17,800 last week.

Fox (F&M) (5,000 51-75)—"Chief Crazy Horse" (U) and "Ma, Pa Kettle at Waikiki" (U). Opened today (Tues.). Last week, "New York Confidential" (WB) and "Unchained" (WB), fair $11,500.

Hi-Pointe (St. L. Amus.) (850; 51-90)—"Beachcomber" (UA). Good $2,500. Last week, "Companions of Night" (Indie), $2,000.

Loew's (Loew's) (3,172; 50-85)—"Blackboard Jungle" (M-G). Socko $22,000. Last week, "Hit Deck" (M-G) and "Golden Mistress" (UA) (3d wk), $8,500.

Orpheum (Loew's) (1,400; 50-85) "Glass Slipper" (M-G). Neat $9,000. Last week, "Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (3d wk), $7,500.

Pageant (St. L. Amus.) (1,000; 51-90) — "Beachcomber" (UA). Good $3,000. Last week, "Companions of Night" (Indie), $3,500.

Richmond (St. L. Amus.) (400; $1.10)—"Game of Love" (Indie). Fine $3,000. Last week, "Aida" (IFE) (2d wk), $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Man Called Peter" (20th) (2d wk). Solid $10,000 following $13,500 opening frame.

Shady Oak (St. L. Amus.) (800; $1.10)—"Game of Love" (Indie). Fine $3,000. Last week, "Aida" (IFE) (2d wk), $2,500.

Spring Bops Indpls. Biz; 'Eden' Lush 11G, 'Space' Neat 9G, 'Jungle' 8½G

Indianapolis, April 26.

Firstrun houses here are still in the spring doldrums, although rainy weekend helped bring biz some. "East of Eden" is solid enough to lead town at Indiana but isn't as big as expected. "Conquest of Space," at Circle is rated neat. "Blackboard Jungle" is doing nicely in second week at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85) — "Conquest of Space" (Par) and "Trouble in Store" (Rep). Neat $9,000. Last week, "Rage at Dawn" (RKO) and "Sleeping Tiger" (Indie), $7,000.

Indiana (C-D) (3,200; 60-95) — "East of Eden" (WB). Good $11,000. Last week, "Man Called Peter" (20th) (2d wk), $9,000.

Loew's (Loew's) (2,427; 50-80)—"Blackboard Jungle" (M-G) and "New Orleans Uncensored" (Col) (2d wk). Steady $8,500 on top of $12,000 opener.

Lyric (C-D) (1,600; 35-70) — "Battle Taxi" (UA) and "African Adventure" (RKO). Slow $3,500. Last week, "Man Without Star" (U) and "California Outpost" (Indie) (m.o.s.), $3,000.

'EDEN' FANCY $10,000, MPLS.; 'MAN' GOOD 9G

Minneapolis, April 26.

Holdovers still are making practically all of local boxoffice news. For those seeking fresh fare there's little loop lure, the lineup holding no important newcomer. In fact, there are only three new pix, "Crashout," "Rage at Dawn" and "Private Hell 36." Otherwise, it's the 10th week for "Country Girl," and the third rounds for "A Man Called Peter" and "On Waterfront"-"Caine Mutiny." Cold weather is rated a favorable b.o. factor.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) —"Cinerama" (Indie) (54th wk). Swift $14,500. Last week, $15,000.

Gopher (Berger) (1,000; 65-85)—"Rage at Dawn" (RKO). Okay

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'Slipper' Stout $16,000, Toronto; 'Eden' 14G, 2d

Toronto, April 26.

With general biz on upbeat, "Glass Slipper" is lone newcomer and topping city in coin. Such holdovers as "East of Eden" in second frame, "Man Called Peter" in third, and "Country Girl" in fourth frame are still hefty.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "To Paris with Love" (Rank) (2d wk). Oke $7,000. Last week, $9,000.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"Black Tuesday" (UA) and "White Orchid" (UA). Okay $14,000. Last week, "10 Wanted Men" (Col) and "Bowery Boys High Society" (AA), $15,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1) — "East of Eden" (WB) (2d wk). Hefty $14,000. Last week, $19,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Man Called Peter" (20th) (3d wk). Hep $14,000. Last week, $19,000.

Imperial (FP) (3,373; 60-$1) — "Untamed" (20th) (2d wk). Good $10,000. Last week, $15,000.

Loew's (Loew's) (2,090; 60-$1)—"Glass Slipper" (M-G). Socko $16,000. Last week, "Hit Deck" (M-G) (4th wk), $10,000.

Shea's (FP) (2,386; 60-$1) — "Country Girl" (Par) (4th wk). Big $12,000. Last week, $16,000.

Towne (Taylor) (693; 75-$1) — "Aida" (IFD) (3d wk). Near capacity $7,500. Last week, $8,000.

Uptown (Loew) (2,745; 60-$1)—"Man Without Star" (U) (2d wk). Nice $9,000. Last week, 12,000.

'Prince' Okay $15,000, Mont'l; 'Girl' 20G, 4th

Montreal, April 26.

New entries in all but one deluxer are keeping returns high this week. "Country Girl" at Loew's going into a fourth week still is big to pace city. "Prince of Players" at the Palace looks best of newcomers, with okay total. "Cinerama" looms fancy in 15th round at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1) — "Prince of Players" (20th). Just okay at $15,000. Last week, "Untamed" (20th) (2d wk), same.

Capitol (C.T.) (2,421; 45-75) — "Long John Silver" (DCA). Good $14,000. Last week, "Hit Deck" (M-G) (2d wk), solid $16,000.

Princess (C.T.) (2,131; 40-65) — "Timberjack" (Rep). Dull $9,000. Last week, "Private Hell 36" (FW), $10,000.

Loew's (C.T.) (2,847; 60-$1) — "Country Girl" (Par) (4th wk). Big $20,000 following $21,000 in third.

Orpheum (C.T.) (1,048; 40-65)—"Sins of Rome" (Indie) and "Forty Niners" (Indie). Average $7,000. Last week, "Hell's Outpost" (Rep) and "Atomic Kid" (Rep), $5,000.

Imperial (Cinerama Prod.) (1,063; $1.20-$2.40) — "Cinerama" (Indie) (15th wk). Fancy $13,000. Last week, $12,000.

'Cover' Sock 12G, K.C.; 'Show' Fair 11G, 'L'foot' 14G

Kansas City, April 26.

Trio of newcomers are making high marks this week, with a pair of holdovers close behind. "Run for Cover" at Paramount is getting socko total while "Captain Lightfoot" at Tower, Uptown, Fairway and Granada looms fine. "Three for Show" at the Midland is rated modest. "Man Called Peter" at Orpheum and "East of Eden" at the Missouri are strong holdovers.

"Doctor in House" at Vogue is big in third round. New first run situation added with the Electric in Kansas City, Kans., paired with Roxy here. "Bedeviled," opening pic, is doing well enough at the latter to hold.

Estimates for This Week

Electric (Fulton) (1,850; 65-85)—"Bedeviled" (M-G). First film on new policy of playing day-date with competition on the Missouri side. Okay $5,000. Last week, subsequent-run.

Kimo (Dickinson) (504; 85-$1)—"Glass Slipper" (M-G) (3d wk). Fancy $2,700 and holds. Last week, $3,000.

Midland (Loew's) (3,500; 60-80) —"Three for Show" (Col) and "Wyoming Renegade" (Col). Moderate $11,000. Stays. Last week, "Hit Deck" (M-G) and "White Orchid" (UA) (2d wk) at 70-90c scale, $5,500.

Missouri (RKO) (2,650; 65-90)—"East of Eden" (WB) (2d wk) and "Gog" (Indie) added. Good $7,000. May hold. Last week, "Eden" solo, fat $11,000.

Orpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th) (3d wk). Pleasant $10,000; may go another. Last week, $12,000.

Paramount (United Par) (1,900; 70-90)—"Run for Cover" (Par). Socko $12,000; may stay. Last week, "Country Girl" (Par) (4th wk), $8,000.

Roxy (Durwood) (879; 70-90)—"Bedeviled" (M-G). Trim $6,000. Day-date with Electric. Last week, "Looters" (U), $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Capt. Lightfoot" (U) and "Big Tip Off" (AA). Fine $14,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U), $11,000.

'Jungle' Terrif 28G, Pitt, 'Eden' $14,000

Pittsburgh, April 26.

Sensational is the word for biz being done by "Blackboard Jungle" this stanza at the Penn. "East of Eden" apparently is feeling the competition since it is on the disappointing side at the Stanley. "Cinerama Holiday" is doing better in 10th week at the Warner than "This Is Cinerama," with big takings currently. "Man Called Peter" is okay in third Harris week.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1) — "Chief Crazy Horse" (U). Okay $5,500. Last week, "Untamed" (20th) (2d wk), $6,000.

Harris (Harris) (2,165; 65-$1) — "Man Called Peter" (20th) (3d wk).

(Continued on page 22)

Hub Perks; 'Eternal Sea' Sock $21,500, 'Man' Nice 15G, 2d; 'Eden' 13G, 3d

Boston, April 26.

Sparked by great weather, pix biz took a big upturn this frame. Holdovers hit an amazing gait while new product shaped nicely. "To Paris With Love" is smash at the small Beacon Hill in first session. "Aida" is holding sock at Kenmore in second week. "Cinerama" looms terrif at Boston in 69th week celebrating 1,000th performance Sunday (24).

"Eternal Sea" and "I Cover The Underworld" new arrivals at Paramount and Fenway shape smash. "East of Eden" is holding well in third frame at the Met. "Hit Deck" at Orpheum and State turned in hefty second frame take.

Estimates for This Week

Astor (B&Q) (1,500); 75-$1.25)—"Glass Slipper" (M-G) (2d wk). Oke $14,000. Last week, $20,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"To Paris With Love" (Indie). Smash $18,000 or near. Last week, "Camille" (M-G) (reissue) (5th wk), $7,500.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (69th wk). Continues to amaze with sock $25,000, upped by school parties, tourists and its 1,000th showing Sunday (24). Last week, $20,000.

Fenway (NET) (1,373; 60-$1)—"Eternal Sea" (Rep) and "Cover The Underworld" (Rep). Neat $5,500. Last week, "Strange Lady in Town" (WB) and "Terror Ship" (SG), $5,000.

Kenmore (Indie) (700; 85-$1.25)—"Aida" (IFE) (3d wk). Sock $10,000. Last week, $10,300.

Memorial (RKO) (3,000; 60-$1)—"Man Called Peter" (20th) and Stranger's Hand" (DCA) (2d wk). Nice $15,000. Last week, $17,000. "Violent Saturday" (20th) and "Tarzan's Hidden Jungle" (RKO) in next.

Metropolitan (NET) (4,367; 60-$1)—"East of Eden" (WB) (3d-final wk). Nice $13,000 or close. Last week, $18,500.

Orpheum (Loew's (3,000; 60-$1) —"Hit Deck" (M-G) and "Battle Taxi" (M-G) (2d wk). Hefty $17,000. Last week, $25,000.

Paramount (NET) (1,700; 60-$1) —"Eternal Sea" (Rep) and "Cover the Waterfront" (Rep). Sock $16,000. Last week, "Strange Lady i Town" (WB) and "Terror Ship" (SG), $14,000.

State (Loew's) (3,500; 60-$1)—"Hit Deck" (M-G) and "Battle Taxi" (M-G) (2d wk). Good $11,000. Last week, $12,500.

Key City Grosses

Estimated Total Gross
This Week $2,437,400
(*Based on* 23 *cities and* 227 *theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,638,000
(*Based on* 25 *cities and* 229 *theatres.*)

'Deck' Wham 15G, Balto Topper

Baltimore, April 26.

Fairish grosses predominate this round. Exception is "Hit The Deck," pleasing at the Town. "Captain Lightfoot" is modest at the Century. "Big Combo" is likewise unexciting at Keith's. "Game Of Love" looks potent at the Cinema, enjoying its censorship notoriety. "A Man Called Peter" is holding firmly at the New for a third round.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Capt. Lightfoot" (U). Moderate $8,000. Last week, "Jupiter's Daughter" (M-G), $9,000.

Cinema (Schwaber) (466; 50-$1) —"Game Of Love" (Indie). Fancy $5,000 or near. Last week, "Belles St. Trinians" (Indie) (3d wk), $2,200.

Film Centre (Rappaport) (960; 50-$1)—"Glass Slipper" (M-G) (3d wk). Sturdy $4,000 after $5,000 in second.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par) (7th wk). Holding nicely at $7,500 following $9,000 in sixth.

Keith's (Fruchtman) (2,400; 25-$1)—"Big Combo" (AA). Fairish $7,800. Last week, "Conquest of Space" (Par) (2d wk), $6,500.

Little (Rappaport) (310; 50-$1)—"On Waterfront" (Col) (2d run) (3d wk). Okay $2,800 after $3,200 in second.

Mayfair (Hicks) (980; 35-90)—"Revenge Of Creature" (U). Starts tomorrow (Wed.). Third round of "Chief Crazy Horse" (U), mild $3,000.

New (Fruchtman) (1,800; 35-$1) —"Man Called Peter" (20th) (3d wk). Still staunch at $10,000 following $14,000 for second.

Playhouse (Schwaber) (320; 50-$1)—"Gate Of Hell" (Indie) (5th wk). Nice $3,200 following $3,500 in fourth.

Stanley (WB) (1,800; 35-$1)—"East Of Eden" (WB) (3d wk). Good $7,000 after $10,500 in second.

Town (Rappaport) (1,600; 50-$1) —"Hit Deck" (M-G). Topping city with brisk $15,500 or better. Last week, "Long Gray Line" (Col) (7th wk), $5,000.

H.O.s Slough Cincy Biz But 'Lightfoot' Big 7½G; 'Show' $8,000, 'Eden' 9½G

Cincinnati, April 26.

Spring warmth, inducing outdoor recreation and gardening, is blamed for biz slowdown this week in pic traffic. New bills are "Captain Lightfoot," big at the Grand, and "Three for the Show," shaping moderately at Palace. "East of Eden" looks okay in second Albee week. "Man Called Peter" also is satisfactory for third Keith's session. "Cinerama" continues strong in 45th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"East of Eden" (WB) (2d wk). All right $9,500 after $14,500 preem.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie) (45th wk). Solid $18,000, same as last week.

Grand (RKO) (1,400; 75-90)—"Capt. Lightfoot" (U) and "Destry" (U). Swell $7,500. Last week, "Long Gray Line" (Col) (m.o.), $6,500.

Keith's (Shor) (1,500; 75-$1.25) —"Man Called Peter" (20th) (3d wk). Okay $6,000 in face of last week's $8,000, due to dropoff of night biz. Small parties of adults, including many elders, boosting matinees.

Palace (RKO) (2,600; 75-90)—"Three for Show" (Col). Moderate $8,000 or near. Last week, "Strange Lady In Town" (WB), $7,500.

'Violent' Okay $22,500, Det.; 'Jungle' Hotsy 20G, 2d, 'Holiday' 31½G, 11th

Detroit, April 26.

Biz is slackening off generally at downtowners this week, although it remains very good in a couple of situations. These are Adams with a hot second week of "Blackboard Jungle" and "Cinerama Holiday" soaring in 11th session. "Violent Saturday" looks just oke at the Fox. "Tight Spot" is fairly good at the Palms. "Santa Fe Passage" is average at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Violent Saturday" (20th) and "Outlaws Daughter" (20th). Oke $22,500. Last week, "Purple Plain" (UA) and "New Orleans Uncensored" (Col) (2d wk), $17,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Country Girl" (Par) (4th wk). Fancy $14,000. Last week, $16,000.

Palms (UD) (2,961; 80-$1) — "Tight Spot" (Col) and "Seminole Uprising" (Col). Good $14,000. Last week, "Run for Cover" (Par) and Operation Manhunt" (UA), $18,000.

Madison (UD) (1,900; 95-$1,25)—"On Waterfront" (Col) (2d run) and "Night People" (20th) (reissue) (3d wk). Fine $10,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Santa Fe Passage" (Rep) and "Yellowneck" (Rep). Average $9,000. Last week, "Big Combo" (AA) and "High Society" (AA), $12,000.

United Artists (UA) (1,938; $1-$1.25)—"Man Called Peter" (20th) (3d wk). Slipping to fair $8,500. Last week, $11,200.

Adams (Balaban) (1,700; $1-$1.25) —"Blackboard Jungle" (M-G) (2d wk). Swell $20,000. Last week, $24,300.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (11th wk). Great $31,500. Last week, $30,200.

Krim (Krim) (1,000; $1.25)—"Glass Slipper" (M-G) (3d wk). Oke $6,000. Last week, $8,000.

VISTA-VISION OF BIG DOUGH

Chi Slipping; 'Space' Lofty $21,000, 'Star' Shines in 2d Session, 22G; 'Man' NSG 14G, 'Eden' Okay 15G

Chicago, April 26.

Pickings are rather slim at Windy City boxoffices this round, with absence of major openers, plus too many holdovers and mild spring weather cutting the take.

"Conquest of Space" and "Timberjack" looks a sturdy $21,000. opener at the Roosevelt. "Green Scarf" heads for fair $7,000 in first Esquire session. "Doctor in House," having already played three weeks in same neighborhood at the Esquire, looms only fair in first Surf week.

"Man Without Star" is going strong in second week at the Woods. "Untamed" with the Crew Cuts topping the stageshow looks slow in third session at the Chicago. "East of Eden" is slumping somewhat in the same stanza at the State-Lake.

"A Man Called Peter" is disappointing in third frame at the Oriental as "Hit Deck" takes a dive in same week at McVickers. "Glass Slipper" is holding well in third stanza at the Loop. "Revenge of the Creature" and "Cult of Cobra" is rated fair in third week at Grand.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Little Kidnappers" (Indie). Tired $3,200. Last week, "Isn't Life Wonderful" (Indie), $2,700.

Chicago (B&K) (3,900; 98-$1.50)—"Untamed" (20th with Crew Cuts topping stageshow (3d wk). Dull $34,000. Last week, $37,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Green Scarf" (Indie). So-so $7,000. Last week, "House of Arrow" (Indie), $6,200.

Grand (Nomikos) (1,200; 98-$1)—"Revenge of Creature" (U) and "Cult of Cobra" (U) (3d wk). Fine $7,500. Last week, $9,600.

Loop (Telem't) (606; 90-$1.25)—"Glass Slipper" (M-G) (3d wk). Staunch $10,500. Last week, $11,300.

Monroe (Indie (1,000; 98-$1.50)—"To Paris With Love" (Indie) (3d wk). Oke $7,000. Last week, $8,600.

McVickers (JL&S) (2,200; 65-$1.25)—"Hit Deck" (M-G) and "Big Tip Off" (AA) (3d wk). Mild $13,000. Last week, $14,800.

Oriental (Indie) (3,400; 98-$1.25)—"Man Called Peter" (20th) (3d wk). Poor $14,000. Last week, $15,200.

Palace (Eitel) (1,484; $1.25-$3.40) — "Cinerama" (Indie) (91st wk). Swell $25,500. Last week, $24,800.

Roosevelt (B&K) (1,400; 65-98)—"Conquest of Space" (Par) and "Timberjack" (Rep). Lofty $21,000. Last week, "Gangbusters" (Indie) and "Battle Taxi" (UA) (2d wk). $15,200.

State-Lake (B&K) (2,400; 65-98)—"East of Eden" (WB) (3d wk). Okay $15,000. Last week, $17,500.

Surf (H&E Balaban) (685; 95)—"Doctor in House" (Rep). Oke $3,500. Last week, "Little Kidnappers" (9th wk), $2,700.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (10th wk). Nice $14,000. Last week, $15,000.

Woods (Essaness) (1,206; 98-$1.25)—"Man Without a Star" (U) (2d wk). Nifty $22,000. Last week, $27,000.

World (Indie) (697; 98) — "A Nous La Liberte" (Indie) (2d wk). Dull $3,000. Last week, $3,700.

Ziegfeld (Lopert) (430; 98)—"Vergenita" (Indie). Good $4,200. Last week, subsequent-run.

'Creature' Fine 11G, Buff.; 'Lady' OK $9,000

Buffalo, April 26.

The few newcomers here this round are not attracting much attention. Best of lot looks to be "Revenge of Creature," which looms nice at Lafayette. "Strange Lady in Town" shapes okay at the Center. "Cinerama" still looks very big in eighth week at the Teck. "Blackboard Jungle" continues smash in second session at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Blackboard Jungle" (M-G) (2d

(Continued on page 22)

'STAR' BRIGHT 11G, OMAHA; 'CREATURE' 6G

Omaha, April 26.

A heavy weekend rain has slowed the boxoffice pace this session. Also hurting is first home stand of Omaha Cardinals, now upped to the triple-A American Assn. "Man Without a Star" is good at the Orpheum but "Ten Wanted Men" is slow at the Brandels. "Revenge of Creature" and "Cult of Cobra" is fairish at the Omaha. "Man Called Peter" is just okay in third session at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"10 Wanted Men" (Col) and "Jail Bait" (Indie). Slow $4,000. Last week, "Long Gray Line" (Col) (2d wk), $5,000 at 75c-$1 scale.

Omaha (Tristates) (2,000; 65-85) "Revenge of Creature" (U) and "Cult of Cobra" (U). Fairish $6,000. Last week "Capt. Lightfoot" (U) and "Looters" (U), same.

Orpheum (Tristates) (2,890; 70-90)—"Man Without Star" (U). Good $11,000 or close. Last week, "New York Confidential" (WB) and "Unchained" (WB), $7,500 for 6 days.

State (Goldberg) (875; 65-90)—"Man Called Peter" (20th) (3d wk). Oke $5,000. Last week, $8,500.

'Sea' Smash 14G, Prov.; 'Jungle 23G

Providence, April 26.

World preem with stars and gold braid sparked "Eternal Sea" at RKO Albee to big sendoff and a smash week. Cold weekend also helped all around. Doing well in second stanzas are "Blackboard Jungle" at Loew's State and "East of Eden" at Majestic, former being especially big.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Eternal Sea" (Rep) and "Hell's Outpost" (Rep). Terrific buildup with Governor proclaiming "Admiral Hoskins Day" and Navy going all out to help world preem. Sockeroo $14,000. Last week, "Escape to Burma" (RKO) and "Ma, Pa Kettle at Waikiki" (U), $6,000.

Majestic (Fay) (2,200; 70-90)—"East of Eden" (WB) (2d wk-5 days). Holdover expecting solid $8,000. Last week, $16,000.

State (Loew's) (3,200; 50-75)—"Blackboard Jungle" (M-G) and "New Orleans Uncensored" (Col) (2d wk). Sock $23,000. Last week, $26,000.

Strand (Silverman) (2,200; 50-75)—"Tight Spot" (Col) and "Cannibal Attack" (Col). Fair $7,000. Last week, "Run for Cover" (Par), $6,000.

'Big House' Bangup 11G, Denver; 'Man' Fair 10G

Denver, April 26.

"Big House U.S.A." at Paramount is leading town, with all firstruns in a moderate gait, but rated just good. "Run For Cover" is only so-so at Denham but is being held for a couple of days to get house back to Friday opening. Weather is so good that highways leading into the mountains were crowded over the weekend. 'Three For Show" is rated poor at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—(1,247; 60-$1)—"Man Called Peter" (20th) (4th wk). Fair $10,000. Last week, $12,000.

Denham (Cockrill) (1,750 50-85)—"Run for Cover" (Par). Fair $7,000. Last week, "Conquest of Space" (Par) (2d wk), ditto.

Denver (Fox) (2,525; 60-$1)—"3 for Show" (Col). Poor $7,500. Last week, "Untamed" (20th) (2d wk), $9,000.

Esquire (Fox) (742; .75-$1)—"To Paris With Love" (Indie) (3d wk). Mild $1,000. Last week, $2,500.

Monaco Drive-In (Lee) (800

(Continued on page 22)

'COMMAND' TAKES PAR ALL-TIME HI

With Broadway firstrun theatres having to face the spring-weather competition, including baseball that drew some 75,000 to the Giants-Dodgers three-game series over the weekend, business is holding very well in current session. Ideal outdoor weather clipped Saturday trade somewhat and Sunday's rain did not help as much as expected.

Outstanding is "Strategic Air Command," which is heading for a new record under the current policy at the Paramount. It looks to reach a mighty $110,000, which is far ahead of some initial weeks for the old stagefilm policy there. Par flagship used eight shows daily, with a $2 top at night, for initial days of the run.

"Bedevilled" with vaude is heading for a stout $23,000 at Palace. "Chance Meeting," also new, is nice $6,700 opening week at Normandie. "Marty" is topping its initial stanza with a terrific $20,700 in arty Sutton's second week.

"Glass Slipper" with Easter stageshow likely will hit a fine $132,000 in current (5th) week at the Music Hall. It holds a sixth, with "Interrupted Melody" set to open May 5. The Hall has booked "Mister Roberts," a WB pic, and it likely will open late in June or early in July.

"Cinerama Holiday" continues its amazing pace, landing a wham $55,900 in 11th stanza at the Warner. "Man Called Peter" looks to get an okay $35,000 this (4th) round at the Roxy. "Daddy Long Legs" is due in May 5.

"East of Eden" still is fancy with $21,000 probable for seventh week at the Astor. "Blackboard Jungle" shapes solid $22,000 for sixth round winding next Friday at the State. "Wayward Wife" is holding nicely with good $6,000 likely in current (3d) session at the Globe.

"Chief Crazy Horse" is opening today at the Mayfair after three leisurely weeks with "Long John Silver." Criterion opens "Run For Cover" tomorrow (Thurs.). "End of Affair" preems the same day at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB) (7th wk). Present week ending today (Wed.) is heading for fancy $21,000 after $30,000 in sixth week. Continues on.

Baronet (Reade) (430; 90-$1.55)—"Trouble in Glen" (Rep) (3d-final wk). Initial holdover round

(Continued on page 22)

'Mambo' Staunch $10,500, Frisco; 'Slipper' Sturdy 9G, 'Lady' OK $14,000

San Francisco, April 26.

Several new entries are helping improve the boxoffice tone here this round. Standout of newcomers is "Glass Slipper," smash at Stagedoor. "Mambo" also looms fine at St. Francis. "Strange Lady in Town" is just okay at Paramount while "Escape To Burma" is rated fair at Golden Gate. "Aida" is fancy in second frame at Larkin after record opening week. "Gate of Hell" is tall at Clay. "Doctor in House" shapes stout in fifth session at the Bridge.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Escape to Burma" (RKO) and "Steel Cage" (UA). Fair $10,000. Last week, "Man Without Star" (U) and "Crest of Wave" (M-G), $16,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Man Called Peter" (20th) and "Race for Life" (Lip) (3d wk). Off

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Still Sagging Albeit 'Cover' Trim $43,000 in 7 Spots; 'Violent' Meek 26G, 'Eden' Potent 17G, 6th

Los Angeles, April 26.

Local firstrun boxoffice still is slumping and newcomers in current frame are failing to provide an upturn. Extended-runs continue to dominate but most of them are softening. Best new bills are "Violent Saturday" and "Run For Cover." "Saturday" shapes medium $26,000 in four theatres. "Cover" looks fair $18,000 in two hardtops plus $25,000 in five ozoners.

Moderate $23,000 is forecast for "Cell 2455" in three situations. "Bedevilled" is sad $8,500 in two large houses but "Hulot's Holiday" on moveover shapes okay $7,800 in two sites.

"Man Called Peter" is maintaining a steady, pleasing pace showcasing at the Chinese, with $14,000 expected in fourth frame. "East of Eden" is winding a six-week run with a nice $17,000 in two spots.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-$1.25)—"Bedevilled" (M-G) and "Champaghe Safari" (Indie). Sparse $8,500. Last week, with Loyola, Uptown, "20,000 Leagues" (BV) (3d wk), $21,500.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; $1-$1.50)—"Violent Saturday" (20th) and "Stranger's Hand" (Indie). Medium $26,000. Last week, excluding Loyola, "Untamed" (20th) and "Devil's Harbor" (20th) (2d wk), $14,500.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 965; 80-$1.25)—"Run For Cover" (Par) and "I Cover Underworld" (Rep). Fair $18,000. Last week, in different units.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25)—"Cell 2455" (Col) and "New Orleans Uncensored" (Col). Moderate $23,000. Last week, "Underwater!" (RKO) and "Lone Gun" (UA) (2d wk), $9,300.

Globe, El Rey (FWC) (782; 861; 80-$1.25)—"Hulot's Holiday" (GBD) and "Little Kidnappers" (UA). Okay $7,800. Last week, secondary-run.

State, Iris, Uptown (UATC-FWC) (2,404; 816; 1,715; 80-$1.25)—"Here To Eter ity" (Col) and "Wild One" (Col) (reissues). Light $15,000. Last week, State with Hollywood, "Kettles At Waikiki" (U) and "Looters" (U), $12,000, plus $39,300 in six ozoners and one nabe.

Fine Arts (FWC) (631; $1-$1.50)—"Prince Players" (20th) (2d wk). Slow $3,500. Last week, $5,100.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"End of Affair" (Col) (2d wk). Small $5,000. Last week, $9,800.

Chinese (FWC) (1,905; $1-$1.75)—"Man Called Peter" (20th) (4th wk). Steady $14,000. Last week, $14,100.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Purple Plain" (UA) (4th wk). Thin $5,500. Last week, $5,000.

Hawaii (G&S) (1,106; 80-$1.25)—"Country Girl" (Par) (4th wk). Okay $4,000. Last week, with Orpheum, $11,500, plus $29,200, four ozoners, one nabe.

Four Star (UATC) (900; 90-$1.50)—"Doctor In House" (Rep) (5th wk). Nice $4,500. Last week, $5,200.

Downtown Paramount, Egyptian (ABTP-UATC) (3,200; 1,535; $1-$1.50—"East of Eden" (WB) (6th wk). Neat $17,000. Last week, $18,900.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (M-G) (6th wk-6 days). Light $3,800. Last week, $4,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (104th wk). Into current frame Sunday (24) after big $20,200 last week.

'VIOLENT' HEP $16,000, CLEVE.; 'EDEN' 12G, 2D

Cleveland, April 26.

Biz is as dull as the wet skies here this round. "Violent Saturday" looms okay to pace city at the Hipp, for newcomers. "Glass Slipper" is only so-so at State while "Tight Spot" is modest at Palace. "East of Eden" still is good in second Allen stanza.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"East of Eden" (WB) (2d wk). Good $12,000. Last week, $18,500.

Hipp (Telem't) (3,700; 70-$1)—"Violent Saturday" (20th). Okay $16,000. Last week, "Man Without a Star" (U) (2d wk), $8,000.

Lower Mall (Community) (585; 70-90)—"Game of Love" (Indie) (2d wk). Fair $2,000 after $2,800 opener.

Ohio (Loew's) (1,200; 70-90)—"Rear Window" (Par) and "Sabrina" (Par) (reissues). Average $6,000. Last week, "On Waterfront" (Col) (2d run) (2d wk), $7,000.

Palace (RKO) (3,287; 70-$1)—"Tight Spot" (Col). Mediocre $11,000. Last week, "Man Called Peter" (20th) (2d wk), $12,500.

State (Loew's) (3,500; 70-$1)—"Glass Slipper" (M-G). So-so $10,000. Last week, "Blackboard Jungle" (M-G) (4th wk), $12,000.

Stillman (Loew's) (2,700; 70-90)—"Camille" (M-G) (reissue). NSG $6,000. Last week, "Country Girl" (Par) (10th wk), $7,000.

'Jungle' Mighty $21,000 Leads D.C.

Washington, April 26.

Holdovers continue to slow up the mainstem b.o., despite seasonal tourist wave. Hottest offering is the newcomer, "Blackboard Jungle," terrific at the Columbia. "Bedevilled" was thin in its lone downtown stanza. "Cinerama" continues very solid in its 76th week. "Man Called Peter" is drawing well in its third Palace round.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"East of Eden" (WB) (3d wk). Good $4,000 in 4 days. Last week, $5,800.

Capitol (Loew's) (3,434; 70-95)—"Bedevilled" (M-G). Thin $13,000 for week which ended Sunday (24) night. New York's Metropolitan Opera Co. taking over house Monday and Tuesday. Last week, "Hit Deck" (M-G) (3d wk - 3 days), $7,000.

Columbia (Loew's) (1,174; 70-95)—"Blackboard Jungle" (M-G). Terrific $21,000 for initial stanza and holds. Last week, "Conquest of Space" (Par) (2d wk), okay $6,000.

Dupont (Lopert) (372; 75-$1)—"Wuthering Heights" (Indie). Handsome $4,400 for this oldie in 2nd week, after nice $5,500 for opener.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (11th wk). Nice $7,000 for this stage of the engagement after $7,500 last week, helped along by citation given by D.A.R. in convention here.

Metropolitan (SW) (1,200; 75-$1)—"East of Eden" (SW) (3d wk). Nice $7,000 or near in final 5 days. Last week, $10,500.

Palace (Loew's) (2,360; 75-95)—"Man Called Peter" (20th). Great $13,000 for 3rd stanza after better than expected $18,000 in 2nd week.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (4th wk). Continues bright at $6,200 after $7,000 last stanza.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (12th wk). Settling down to $7,500, after $9,000 last week.

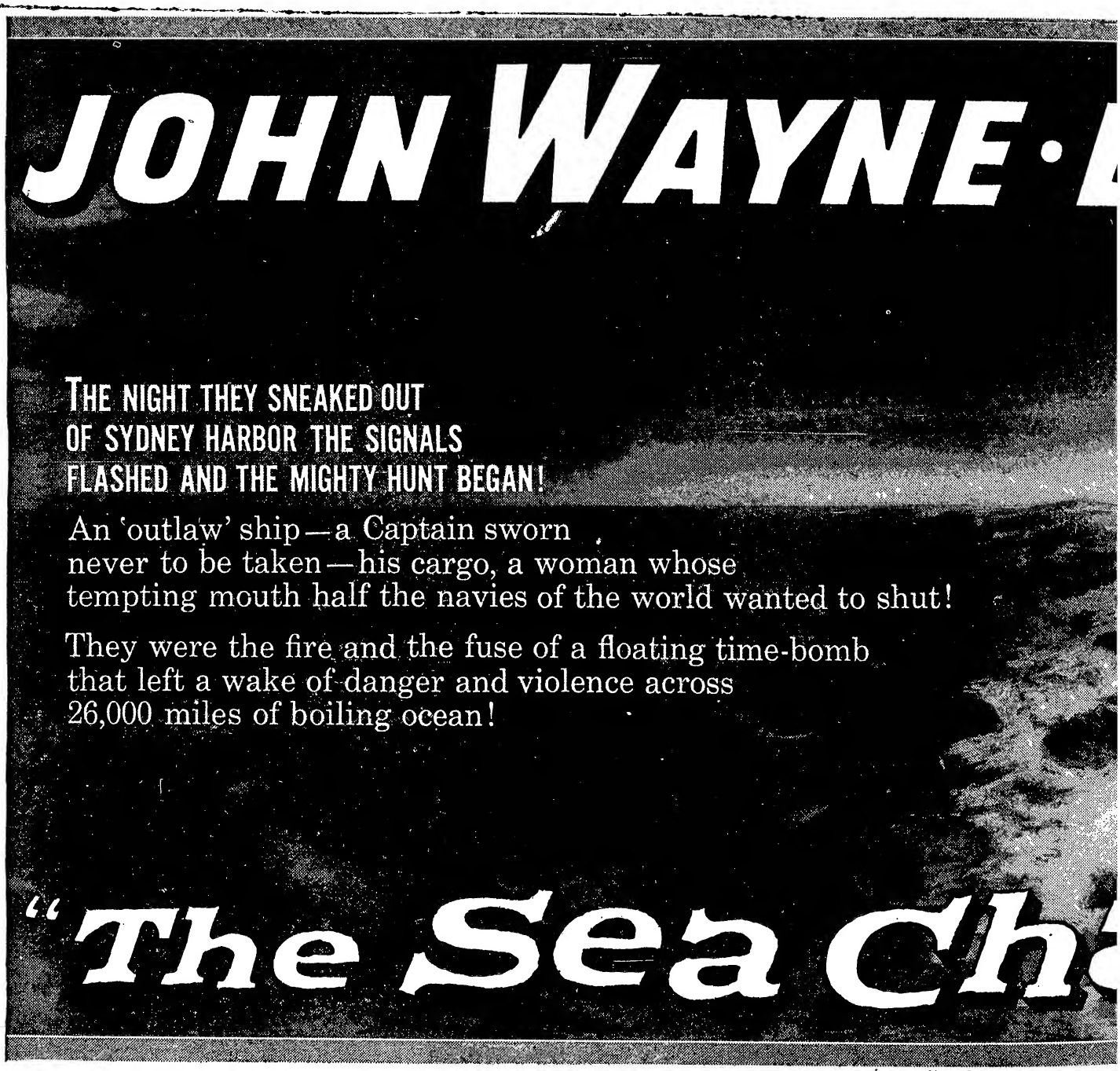
Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (76th wk). Continues to be town's freak success story with $17,000 after better than expected $22,000 for 75th week. Pic getting a heavy play for visiting high school graduating classes from towns which don't have Cinerama.

Al O'Keefe to Europe

Al O'Keefe, Coast circuit owner who's now segueing into indie production-distribution, sailed last week on the Queen Elizabeth for a two-month swing of London and the Continent.

O'Keefe plans to discuss possible distribution deals with British filmmakers.

THIS IS THE ATTRACTION SELECTED
SOUTHEASTERN MOVIE FESTIVAL
LAUNCH IT WITH A MIGHTY MASS-
IN TENNESSEE, ALABAMA, GEORGIA,



CINEMASCOPE WARNERCOLOR STEREOPHONIC SOUND ALSO STARRING DAVI

WITH JAMES ARNESS · RICHARD DAVALOS · Screen Play by JAMES WARNER BELLAH and JOHN TWIST DIRECTED

O INAUGURATE THE GALA WARNER BROS. WILL OOKING IN OVER 300 HOUSES FLORIDA, STARTING MAY 12!

FARRAR · LYLE BETTGER · TAB HUNTER
JOHN FARROW

Another great role for that 'Battle Cry' guy!

New Parisian Plays Local Products; 'Harlequin' Scores, Another in for Run

By GENE MOSKOWITZ
Paris, April 19.

Six new plays have come in these last weeks, with the main distinction being that they are all new French (rather than imported) pieces. Of the six, one is the first real Gallic smash of the season, another looks in for a nominal success on its interpreter's talent and names; one seems in for a fair run on its offbeat, shock appeal, and three will probably have short runs.

The real hit was scored this week by the youthful Jacques Fabbri Co. in Claude Santelli's "La Famille Harlequin" (The Harlequin Family. Both crix and public alike went for this rousing theatrical tour-de-force. It is already sold out three weeks in advance at the offbeat Theatre Vieux-Colombier.

This fresco of the history of the Italian Commedia Del Arte through the ages was written especially for the company, by Santelli. When analyzed it is somewhat thin in its mixture of sketches, songs, mime and dances, with its colorful backdrop at the beginning of the Commedia in the 16th Century but it plays big.

Though primarily European, it may be of interest for more ambitious off-Broadway companies. It seems too fragile for the more demanding contours of Broadway.

Coming fresh from cabaret triumphs are funnymen Jean Poiret and Michael Serrault in a slight comedy written for them by Jacques Sommet in "L'Ami De La Famille" (The Friend of the Family). At the small but sumptuous Comedie-Caumartin this looks to finish the season easily and may spill over into the next, for laughs have been at a premium this year.

New theatre, Comedie De Paris, in Pigalle, digs into Left Bank shock material for its first show and brings in a trilogy of hard-boiled non-conventional one-act plays that score once, mightily, and finish with two sharp jabs in its fillers. Called "3 Coups Au Coeur" (Three Heartstoppers), it's comcomposed of Georges Arnaud's "Les Aveux Les Plus Doux" (The Sweetest Confessions), Louis Calaferte's "Clotilde Du Nord" and Andre De Richaud's "Les Reliques" (The Relics).

Of Lesser Impact

Others are lesser in impact but remain interesting entries, with "Clotilde" a monolog, after a love affair, of a young underworld character who has seduced a girl. Emotions and impetus are expected but saved from banality by fine work of Piccoli and Miss Sarcey.

Edouard VII has Marcel Franck's "Isabelle Et Le Pelican," an unimaginative little comedy about a young married couple living with their in-laws. This is a mild entry and one that may finish the season on boulevard names of the engaging Robert Murzeau and the delightful Renee Devillers as the grandparents.

"La Grande Felia," by J. P. Conty and M. Chanteloup, is a psychological detective play whose main trump is its lowlife locale and the pointed playing of Suzy Prim. The Theatre Ambigu has an ambiguous entry in its first under the new direction of Christian Casadesus and there is nothing in this for U.S. interest either.

Theatre De Tertres has a new play with Pierre Lescure's "A Son Image." Detailing Magellan's voyage of exploration, this looks in for only a short time.

Chips Rafferty Backs Aussie Film Prod. Plan

Sydney, April 19.

Southern International, production and distribution outfit with plans for regular Aussie production, is raising capital of $225,000. Actor-producer Chips Rafferty and director Lee Robinson are back of the promotion. A third member of the combo is David Godfrey-Smith.

Debentures similar to those now offered were raised to make two earlier Rafferty-Robinson efforts—"The Phantom Stockman" and "King of Coral Sea."

Three pix within two years are now planned, each budgeted at around $67,500. Lensing of the first one is skedded to start next month.

License Again Refused 'Circle' for London Run

London, April 26.

Although the same version of the play three times has been broadcast by the BBC's Third Program, the Lord Chamberlain has still refused to license Jean-Paul Satre's "Vicious Circle," for public performance. In consequence, it is now being staged for a second time at the New Watergate Theatre Club. Under British licensing regulations, uncensored productions may be staged at membership theatres.

The version now being staged at the Watergate was adapted by Joan Swinstead from Marjorie Gabain's translation. It is a four-character play set in hell; one is a lesbian, another is a coward and a third a child murderess. They are condemned to stay together for eternity. It is tough and sordid if stimulating theatre. Principal roles are played by Robert Brown, Ruth Lodge and Marcia Ashton.

(The drama was produced unsuccessfully on Broadway several years ago as "No Exit."—Ed.)

W. German Govt. Plans Cinema Tax

Bonn, April 19.

With the demise of the Semmler plan, which had been originated as a means for the German government to levy taxes and aid its growing film industry, the Bonn Ministry has another plan to raise money and aid the West German film production.

Latest move on the part of the Reich is to seek a modification of the British Eady plan, which in this case would be to levy a 10 pfennig (about 2½c) boxoffice tax on each cinema admission ticket. Funds so raised would be administered through the government, and used to rebuild the German production centers and as loans for film-making.

Such a tax also would be levied on U. S. films playing in Germany. In essence this would be using assets garnered from showing Yank films to benefit German competitors.

The German Minister of Economics is now sending a group of industry trade leaders to Great Britain to study the Eady Fund plan in detail. Also to learn how it could best be applied here.

4 ACES TO PALLADIUM, REPLACING ILL GRACIE

London, April 19.

The illness of Gracie Fields has necessitated a change in the composition of the London Palladium's bill for the two weeks starting May 9, which she was due to top. The American Four Aces, vocal group, has been booked for the revised program as well as Billy Cotton and his band. It is also reported that negotiations are in works for American singer Kitty Kallen to make her British debut on this show.

The Palladium, incidentally, is to be the framework of one of the first commercial tele variety shows as yet fixed. This program, at the peak viewing time of 8-9 p.m. on Sundays, will emanate direct from the Paladium and transmissions will start in the fall.

Joan Regan to Huddle With Col Pix on Film

London, April 19.

British vocalist Joan Regan is flying to the U. S. April 25 for talks with Columbia Pictures regarding a possible film deal. This comely songstress has a hit record with "Prize of Gold," and hopes to appear at the U. S. preem of film of the same title while she is in America.

She will visit N. Y. and Hollywood and proposes to stay three weeks. Miss Regan also has been invited to appear on two U. S. teleshows.

Injunction Threat Vs. 'Kismet' London Preem

London, April 26.

An application for an injunction which, if granted, might stop the current London presentation of "Kismet," is to be made in the High Court this week. A prelim hearing last Tuesday (19), on the eve of the preem, was adjourned for 10 days.

Application for the injunction was brought by Consell de Curatelle and others to restrain Jack Hylton from infringing the plaintiff's copyright in Borodin's opera, "Prince Igor." Plaintiff claims performance in public of any substantial part of the music in the opera as part of "Kismet" would do this.

Show Biz Perky With Settlement Of London Strike

By HAROLD MYERS
London, April 26.

"Kismet" just missed qualifying for its unique trans-Atlantic double. The London newspaper strike was finally settled about four hours before the tuner had its London preem at the Stoll Theatre last Wednesday (20), and publication was resumed the following morning in time for the dailies to carry their laudatory reviews.

The biggest news blackout in British history was largely resolved by the initiative of the Trades Union Congress, which found a formula to enable the resumption of work without loss of face to either side. Now, after a gap of 26 days, the presses are rolling normally and show biz, particularly, is heaving a big sigh of relief.

Most of the dailies started up again with bright, cheerful greetings to their readers. In the main, they attempted a brief recapitulation of the main news events during the shutdown period, and several of them included spotted notices of the shows missed in normal coverage. For several of the new contenders, this will be some help; for others, the belated publicity may not be in time to save them.

Without the regular press coverage, entrepreneurs were compelled to revert to oldfashioned showmanship methods. These never quite filled the gap. Additional advertising on billboards, in subways and by sandwichboard men, played some part in spreading word around that new films and plays were opening. The cooperation of radio and tv was of a positive character. The BBC dropped its conventional no-plug policy to give widespread coverage for new films and plays, through both media. But even this did not compensate for the lack of newsprint.

Tennent Group Dropped Ban

One interesting sidelight was the departure by the Tennent group of their rigid ban on curtain speeches. Each night during the stoppage, Diana Wynyard, starring in "The Bad Seed," appealed to the audience to act as "town criers" and spread the message that the play had come to town. As a further move to publicize the opening, Tennent's started widespread circularization, taking names and addresses from the London telephone directories.

Already one result of the settlement and the new wage claims to be negotiated, has been the increase in the price of the London evening newspapers. They hiked their selling price to twopence (just over 2c) a day after the resumption. The dailies are expected to follow suit.

A surprisingly high number of momentous stories broke during the 26-day stoppage, including the resignation of Sir Winston Churchill and his succession by Sir Anthony Eden; the announcement of a general election, the budget statement and the death of Professor Einstein. The biggest show biz story was the Queen's trip to Blackpool for the first-ever Royal Command Vaude Gala to be held outside London. These events were all covered objectively in BBC news bulletins; newspaper readers sadly missed the speculative background, which is a feature of the British press.

$750,000 ERP Grant to Berlin Studios Annoys Other W. German Pix Interests

Bonn, April 19.

The European Recovery Program is causing a big commotion in film circles of West Germany with the announcement this week that it has allocated 3,000,000 Demarks (about $750,000) to provide the necessary financing to get the Berlin picture studios operating top speed. This is over and above the 2,000,000 Demarks ($500,000) which ERP already had given to provide new studios facilities in Berlin. This earlier grant included providing equipment for a new UFA studio (UFA being the monopolistic pic production, distribution and theatre ownership chain created under Hitler), which is still in government hands.

There is considerable annoyance in German production circles over this move of ERP because the industry people feel that arbitrarily giving the allocation to Berlin without surveying the needs and requirements of other major film-producing cities in West Germany, such as Munich and Hamburg, is creating an off-balance situation. And that this could lead to major industry headaches and labor problems. Result obviously will be a fall-off of production in other key German cities, a need for more trained technicians in Berlin and the upheaval of many lives.

In Munich, for instance, the producers point out that giving the money to Berlin could lead to overproduction of films since it likely will eliminate the competition which now exists with the film production split among several cities.

The ERP's action in granting these funds highlights the current struggle between the semi-autonomous group and the normally controlled activities of the U. S. State Department. The funds were granted without the advice and technical assistance of motion picture experts of the latter group. It is an open secret in Germany that the U. S. Embassy was not even consulted regarding the present German studio facilities or the best use of funds to aid the recovery of the German film industry.

American film companies here are keeping silent about the issues involved since occupied with their own problems of warding off the restrictions of the German government. Several companies queried said that the U. S. film companies will probably not take any group or individual action on this, but will let the German industry members fight it out among themselves.

'Heroes' Crew Locations Near Lisbon, Portugal

Lisbon, April 19.

"The Cockleshell Heroes" crew is on location out on the river Tagus, in Vilafranca, which is about 30 miles north of here. Jose Ferrer and his wife, Rosemary Clooney, are here as are 10 English Royal marines lead by Capt. R. M. Brounger. These marines are not 6-footers, most of them being 7 feet tall.

English officers are here as advisors for the many technical and military points arising during the filming. The directors of London's Warwick Film, Americans Irving Allen and Albert R. Broccoli, are here together with actor Trevor Howard and the directors of the first and second units, Phil Samuel and Alex Bryce.

Columbia will distribute this C'Scope Technicolor pic while the firm of C. P. Santos is assisting on the Portuguese side.

Scots Hope to Get More U.S. Prods.

Edinburgh, April 19.

Hollywood producers will be encouraged to locate film production in Scotland, according to Sir Alexander King, Scot cinema magnate and chairman of the Films of Scotland Committee. Announcing large-scale plans for putting Scotland on the screens of the world, he said Metro had "Digby" on its production schedule while Columbia Pictures was planning a modern gangster story, "Joe Macbeth," set in present-day Glasgow.

"These feature films are important because they are seen by millions of people," said Sir Alexander.

A new color pic, "Festival in Edinburgh," now nearing completion, has a running time of 14 minutes, arranged to suit tv requirements in the U. S. It has shots of the opera, orchs, ballet, "Macbeth" and the military tattoo.

Sir Alexander King said his committee was determined to show Scotland not only on screens all over the world but in the tele world also. Dr. John Grierson, Scot-born producer of documentaries, has been enlisted as production adviser.

Sir Alexander recalled how Scotland had supplied the only item from Britain in the first Cinerama show, the shots of the Edinburgh Tattod had now been seen by many millions in about 20 cities.

WILCOX SETS DISTRIB DEALS FOR 'RHAPSODY'

London, April 26.

Herbert Wilcox has closed a series of distribution deals for his current production of "King's Rhapsody," which will be released through British Lion in Great Britain and via United Artists in the Western Hemisphere. The pic stars Anna Neagle, Errol Flynn and Patrice Wymore, and is being lensed in CinemaScope and Eastmancolor.

The production unit returned to London last week from Spain. Dance sequences now being filmed at the Associated British Studios at Elstree. Film is due for worldwide release in September.

Belgium Blaze Kills French Smoking Plan

Paris, April 19.

Recent film house fire in Liege, Belgium, with its toll of 39 deaths, is having its repercussions here. Attempt at restoring smoking in pix theatres was well on its way to success here when this happened. A new law had given theatres, with complete ventilation systems, the right to allow smoking, but this is all off now.

Since the fire rules which completely isolated the projection booths here, and the 1952 law of usingg only non-flam film, cinema fires have been very low.

'Canaris,' Anti-Nazi Pic, Big W. German Topper, Heads for New Record

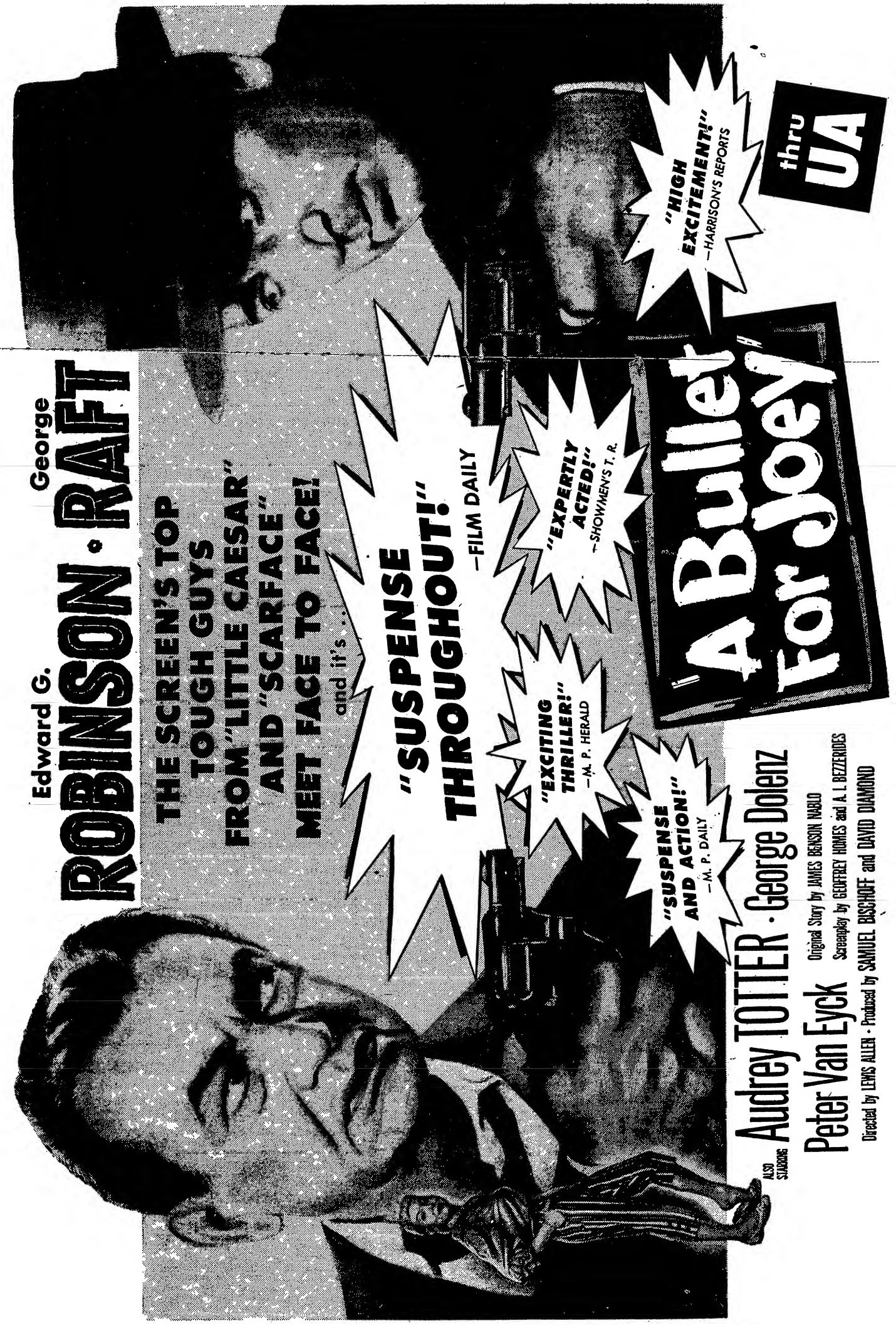
Berlin, April 19.

Three months ago, it was "08/15" (German film depicting prewar barrack life) which broke all existing domestic boxoffice records. Again following the more or less "anti-Reich" line, "Canaris" (Fama-Europa) has hit a b.o. peak. Latest reports show this film, which tells life story of Hitler's counter-intelligence chief (later killed in a concentration camp) garnered 1,338 playdates last month, a new record for dates. This covers the eight most important West German key cities.

It also was revealed that "08/15" came up with 935 playdates in one month (December 1950). After "Canaris," there are still two more anti-Nazi pix, "The Devil's General" and "Children, Mothers and a General," which promise to do well in this country. Both pix are still due to be shown in most German cities.

Along the same line are "The Last Act," an Austrian production released by Columbia, which will tee off at Berlin's Filmbuehne Wien later this month; "08/15 At War" (sequel to "08/15"), currently shooting exteriors in Finland; and a CCC vehicle on the July 20 (1944) attempted Hitler assassination.

Month of March showed "Canaris" on top of West Germany's twenty-best-grossers list, followed by two other domestic features, "Ludwig II" and "On the Reeperbahn At Half Past Midnight." Most successful American film of the month was "Waterfront" (Col), holding down 10th spot.


Edward G.
ROBINSON · RAFT
George
THE SCREEN'S TOP TOUGH GUYS FROM "LITTLE CAESAR" AND "SCARFACE" MEET FACE TO FACE!
and it's . . .
"SUSPENSE THROUGHOUT!"
—FILM DAILY
"EXPERTLY ACTED!"
—SHOWMEN'S T. R.
"EXCITING THRILLER!"
—M. P. HERALD
"SUSPENSE AND ACTION!"
—M. P. DAILY
"HIGH EXCITEMENT!"
—HARRISON'S REPORTS
thru UA
A Bullet For Joey
ALSO STARRING Audrey TOTTER · George Dolenz
Peter Van Eyck
Original Story by JAMES BENSON NABLO
Screenplay by GEOFFREY HOMES and A. I. BEZZERIDES
Directed by LEWIS ALLEN · Produced by SAMUEL BISCHOFF and DAVID DIAMOND

REPORT TIPS SKIATRON-IBM DEAL; TOLL-TV FIRM PAID OWN WAY IN '54

Deal brewing between Skiatron and International Business Machines is tipped off in Skiatron's annual report sent to stockholders last week. Working arrangement between the two companies, according to the report, would involve the use of IBM machines for the processing of cards for Subscriber-Vision, Skiatron's home-toll system. There are indications, not noted in the report, that the agreement may go beyond this stage and might possibly involve the exchange of certain patents.

According to Skiatron prexy Arthur Levey, the company, which has centered most of its activities on its subscription tv system, "began to pay its own way in 1954." Contributing to the company's upbeat position despite heavy coin expenditure for Subscriber-Vision, Levey notes, was an increase "of about 100%" over 1953 in the delivery of classified devices to the armed services. During the first quarter of 1955, Levey points out, the company has already received assurances of contracts from the Government exceeding the total received in all of 1954.

The report notes that Skiatron so far has spent $51,339 for processing of its application before the Federal Communications Commission and $48,267 for engineering research and designing costs. Both sums came out of a cash advance, totaling $130,000, from Matthew Fox and Skiatron TV Inc. This is part of the agreement with Fox by which he agreed to advance Skiatron a total of $300,000 for processing the petition to the FCC for commercial approval of Subscriber-Vision and for certain engineering developments. In return, Fox and his associates received a world-wide licensing agreement for use of the Subscriber-Vision system. Fox's group is required to meet a stipulated schedule for the installation of 500,000 decoding units in the N.Y. area and place the system in commercial operation following FCC approval. Skiatron is entitled to 5% of the gross receipts from every Fox presentation.

According to the report, an important benefit of the licensing agreement with Fox is that it relieved Skiatron "of the burden of finding considerable sums required for the continuing development and improvement of Subscriber-Vision." As a result, it notes, the company is now operating at a profit.

Levey points out that the Subscriber-Vision decoder has been improved to permit at least 30 programs to be received with the use of a single electronic decoding card. Tests with coding equipment continued into their fifth year over WOR-TV, N.Y. and experimentation was begun on WGTH-TV, Hartford, both with permission of the FCC.

FCC Can Change All

According to Levey, authorization of toll-tv by the FCC "could change the complexion of the entire entertainment industry." The Skiatron topper estimates that more than 35,000,000 tv set owners "could thus become the beneficiaries of a new tv service..." Levey says that "spectacular growth may be reasonably forecast" for the company because of the "significant" patents it holds. In addition to Subscriber-Vision, other patents owned or controlled by Skiatron include a color television method, a large-screen tv projector, a high-vacuum pump, a microwave generator, and a supersonic jet-spray fuel dispenser.

Company's total operating profit was $1,943, stemming mainly from $223,119 in Government cost-plus-fixed-fee contracts. As of Dec. 31, 1954, the company showed an earned surplus deficit of $58,864. Cash on hand amounted to $108,640, with total assets, including deferred development expenditures and patents and patent-applications amounting to $749,924. The earned surplus deficit $58,864 is based on operations from Feb. 8, 1948, date of organization, to Dec. 31, 1954.

Warrants

Total stock warrants and options outstanding as of Dec. 31 amounted to $55,625. Warrants for 50,000 shares of common at $1.75 per share or $87,500, exercisable by April 6, 1955, were picked up by Matty Fox. Fox also has warrants for 150,000 shares at a $1.75 or $262,500 exercisable by April 6, 1957. Option for 30,000 shares at $1.87½, exercisable by April 6, 1957, were issued to James M. Landis for legal services in negotiating the licensing agreement and for advice and consultation on FCC matters. Option for 15,000 shares at $1.87½, exercisable by Feb. 15, 1957, were issued to Phil Reisman in consideration of his efforts to obtain a licensing agreement. In addition, options for the purchase of 40,000 shares for a total of $102,500 were granted during 1954 to officers and directors of the company, the options expiring at different dates from Dec. 17, 1956 to Dec. 17, 1959.

Cinerama Process For Gov't Films

Cinerama Inc., the equipment manufacturing and installation firm, received $462,904 in royalties during 1954 from its licensing agreement with Stanley Warner. This is equivalent to an average of 15% of the net proceeds from the exhibition of Cinerama. According to Cinerama's deal with SW, its royalty payments in 1955 and subsequent years will be reduced to 10%.

Cinerama Inc., which holds its annual stockholders meeting today (Wed.), showed an operating income of $1,712,076, but after deductions for manufacturing equipment, research, and other provisions ended up with a net profit of $2,888 for the fiscal year ending Dec. 31, 1954.

According to prexy Hazard E. Reeves in the company's annual report, an improvement is expected in future earnings. The company's working capital position improved by $396,591. This was due principally to non-cash charges relating to amortization of development costs, depreciation of fixed assets, and extension of $150,000 due to SW to July 3, 1956. The $2,888 profit was added to the earned surplus, giving the company a total earned surplus of $118,439.

Reeves disclosed that the company was establishing a department to produce or to arrange for production of industrial and government films in the Cinerama process. He noted that this was outside the licensing agreement with SW.

Cinerama Inc. and Cinerama Productions Corp., the company which turned over its licensing agreement to SW, are still hassling over certain payments which each claims is due the other, the annual report reveals. Both claims amount to "substantial sums" and arbitration proceedings are currently being prepared, with litigation a possibility.

Report values Cinerama Inc.'s production equipment at $481,651, theatre exhibition equipment at $301,988, and studio equipment at $126,409. The company received $570,240 for the lease of equipment and $678,929 for the sale of parts.

Stock options include 300,000 shares to SW which is contingent on meeting a production timetable, 14,700 for key personnel, 69,466 for 5% convertible debentures, and 142,880 for 4% convertible debentures.

The company did not solicit proxy statements for the annual meet, merely sending out a notice of meeting to stockholders. The main order of business, it notes, is the election of five directors, but the management's nominations are not disclosed. Meet is set for Reeves Soundcraft in New York.

Omaha's DST Squawk

Omaha, April 26.

Omaha film exhibs, some 30 strong, last week appeared in the City Council Chamber to protest a proposed switch to daylight saving time here.

Council voted to postpone action until a special hearing is held tomorrow (20).

There's Wide-Gauge Film In Metro's Future Life; Mannix Reveals Details

Hollywood, April 26.

Metro has jumped on the wide-guage film bandwagon, a trend that appears to be the industry's newest technical plunge. It reports the development of a new 65m photography process which it plans to utilize "on important forthcoming pictures." Metro's entry into the big film field follows that of 20th-Fox which has 55.625m CinemaScope process, and Todd-AO which has a 70m process reduced to 65m by sprocket frames. Paramount's double-frame 35m VistaVision can also be placed in the big film category.

News of Metro's new development was issued under the name of Eddie Mannix, studio general manager, who also revealed other "technical advancement and expansion of operational facilities in all departments." The new production resources, Mannix said, have been planned and carried out by J. J. Cohn and technical experts in all departments of the company.

The new 65m process, said to make possible the filming of pictures "for the largest screens anywhere," can also be projected on standard equipment and requires no separate cameras or duplication of work during production, it's stated. It's said it can also provide negatives from which CinemaScope, widescreen, and standard prints may be made.

It's explained that the filming is done with cameras having conventional-type mechanisms adapted to handle double-sized film. Special camera lenses have been developed by the Panavision Inc. Experiments with the new process are said to date back 25 years to the early widescreen effects used in the first "Billy the Kid" film.

The new 65m process, it's pointed out, was designed so that exhibition prints, either the 65m variety, C'Scope or standard, will accommodate optical, magnetic, or super-sterophonic soundtracks. Studio sound topper Wesley C. Miller said that the super-sterophonic forms of recording could be done at Metro "with a minimum modification of present recording equipment."

Expansion of studio facilities include a redesign of the industrial center, increasing by 200% the productive capacities of the carpenter shop, mill, machine shop, paint department and other units; installation of new processing equipment in the laboratory to up the development of color film to $3,000,000 feet a week, and new developments in recording and projection.

The rebuilding of the industrial center is now underway and is being rushed to meet the production program scheduled for this summer. The Metro lab, it's noted, will not only process color film for M-G, "but also supply release prints of uniform quality to the world market."

The company's British studio has also received installations to allow conversions in sound techniques, making it possible for an interchange of operations between both production centers.

Allied-TOA

Continued from page 7

their customers and to the mutual benefit of both."

In addition, the committee said it "is of the firm belief that the industry conference as called is of greatest importance to the industry and should be given top priority. It is believed that the presidents of the film companies will recognize the urgency and seriousness of this conference and will attend and cooperate."

Representing TOA at the joint confab were prexy E. D. Martin, Walter Reade Jr., Alfred Starr, and Myron Blank. Present for Allied were prexy Rube Shor, Ben Marcus, Bennie Berger, and Jack Kirsch.

Skiatron on American Exchange

Almost on the eve of its annual stockholders meeting today (Wed.) in New York, Skiatron received approval for listing of 1,337,317 10c par common shares on the American Stock Exchange. Stock was formerly traded as an over-the-counter security. Skiatron will be now be admitted to trading at a date to be announced later.

Today's meeting, slated for the Fifth Avenue Hotel, N. Y., for the purpose of electing a board of directors, to vote on an amendment of the certificate of incorporation to waive pre-emptive rights of stockholders on 162,683 shares of stock, and to vote on an amendment of the by-laws to provide for the annual meeting to be held any place in New York State.

In asking stockholders to waive pre-emptive rights, the proxy statement notes that Skiatron from time to time has received offers to enter agreements which involve the purchase of stock from the company. Previous such agreements had to be cleared with the stockholders because of the outstanding pre-emptive rights. "Similar agreements, which may benefit the company greatly, may be lost because of the inability of the directors to act promptly as long as such rights continue to exist," the proxy notice asserts.

Directors presented for reelection include Lawrence Haguet, James M. Landis, John H. Lamb, Arthur Levey, Philip A. Levey, Jacob A. Poppele, Frank V. Quigley, and Kurt Widder.

Locally-Financed Franchises Will Regulate Scramble-Unscramble Systems Under Zenith Setup

Buffalo, April 26.

Some inkling of how Zenith plans to set up its subscription operation if and when it's approved by the Federal Communications Commission was given here by the firm's veep-ad director, Erik Isgrig.

According to the present thinking as outlined by the advertising chief, individually franchised Phonevision organizations will be set up in a given market to handle the tollvision operations in that city. These locally managed and locally bankrolled outfits will own and install both the scrambling gear in the participating stations and the unscrambling gear attached to the subscribers sets. Under this formula neither the local stations nor the setowners will be required to buy the necessary equipment although there undoubtedly will be a monthly "service charge" under some sort of a lease arrangement like with the telephones.

These local companies, besides handling the installation and maintenance of the home decoders, also will be the toll collection agency. Zenith foresees at least three different systems. One involves a weekly credit package deal whereby the necessary decoding dope to "unlock" the gadget is mailed to the subscribers in the form of a punch-out card. Used cards are mailed back to the company and the subscriber is then billed on the basis of the number of holes punched.

Another method uses a coin box attachment to the decoder. And a third uses vending machines in such places as the corner drug store to dish out the decoding combinations for a particular program.

Although Isgrig didn't touch on this point in his speech, it's assumed the individual Phonevision operations would be franchised by Zenith and Teco. Latter is a separate corporation launched back in 1949 to be, in effect, the Phonevision operating agency while Zenith confines itself to the manufacturing end.

ALLIED REP TO EUROPE

Julius Gordon Will Visit Cannes, Meet Exhibitors

Allied States Assn., which has exchanged information and corresponded with exhibitor leaders abroad, is sending a good will ambassador abroad this year. Julius M. Gordon, Allied's secretary, has been selected as the exhibitor organization's official representative.

He'll attend the Film Festival at Cannes, the regular meeting of the Union Internationale de l'Exploitation Cinematographique in Paris, and will confer with officials of Cinematograph Exhibitors of Great Britain & Ireland in London.

Arthur Loew

Continued from page 7

who make pictures work as hard, if not harder, than any other industry."

In an obvious effort to relieve any tension among studio executives relating to his position, Loew paid high tribute to the "great personal contributions" of the studio management team of Dore Schary, Eddie Mannix, Ben Thau, and J. J. Cohn. He said "it is our good fortune to find at our studio's helm men whose faith and confidence is reflected in the unbounded resourcefulness they demonstrate."

He admitted that "there is bound to be an occasional disappointment . . . in any creative endeavor," but that "in the challenge of these changing times, every effort at our command is concentrated to the task of making only the kind of pictures demanded for profitable presentation in the world market."

Loew said that while there may be fewer pictures they'll have to be bigger "and in studying M-G-M's plans for the future I find great confidence that our traditional supremecy will remain unchallenged." He said the company, while investing fortunes in the production of pictures, has always followed a policy of conservatism in considering new methods, techniques, and trends. It never takes a plunge, he maintained, "without first undertaking exhaustive investigation and study." For that reason, he said, Metro considered carefully before entering participation deals with outside indie producers.

Loew, who has been bicycling between New York and the Coast, stated in conclusion: "It is a genuine pleasure for me to enjoy this opportunity to get acquainted with so many of the people whose personal contributions means so very much to the prestige of the MGM product, and I look forward to the continuation of this educational and inspiring association. From what I have already learned, I feel confident that MGM's best years are just ahead."

Bergman-'Anastasia'

Continued from page 2

summated. She received $35,000 from the Hollywood rights as clearance for "invasion of privacy," etc.

Bolton, incidentally, while not as vehement as his co-librettist Eddie Davis, seems equally puzzled at the "sharp unanimity," as he puts it, of the legit critics' pans of on "Ankles Aweigh," which they wrote with Dan Shapiro and Sammy Fain (words and music). Bolton goes back many years in Broadway and West End musical comedy, with collaborators like Jerome Kern, P. G. Wodehouse, et al. While conceding theirs "was not the greatest book," he is watching the columnists' and broadcasters' pro versus the negative pans by the aisle-sitters. Latter were unanimously adverse and with strange spleen, he adds.

SOON YOU WILL HEAR IT EVERYWHERE!

"'Interrupted Melody' Is A Wonderful Picture!"

NATIONWIDE PRE-SELLING:

M-G-M columns in national magazines. Advertised in Saturday Evening Post and all fan magazines. 30-day teaser campaign locally. Big co-operative advertising at playdate. More advance screenings for press, magazines, radio, TV than any recent picture, insuring nationwide penetration prior to your opening.

TYPICAL COMMENTS:

The Nation's Top Female Syndicated Columnists hail the Greatest Woman's Picture in Years! "A Wonderful love story."—*HEDDA HOPPER* • "Picture of the Month. One of the screen's great movies."—*LOUELLA PARSONS* • "A great motion picture."—*SHEILAH GRAHAM*

★

M-G-M presents with SONGS and COLOR in CINEMASCOPE

"INTERRUPTED MELODY"

Starring **GLENN FORD · ELEANOR PARKER**

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Based On Her Life Story by MARJORIE LAWRENCE • Photographed in EASTMAN COLOR

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55 Properties Processing at Metro; Large Proportion of 'Bestsellers'

Hollywood, April 26.

Metro has 55 story properties in various stages of production and expects to reach a peak in production and employment in June. This was revealed by production chief Dore Schary before his departure for New York.

A total of 32 writers are currently working on scripts of 28 productions, said to be the largest number in the past two years, and 14 directors, a three-year record, have been assigned to 19 pictures. Additional assignments will be made in the near future.

Four major productions are scheduled to go into production within the next six weeks. These include "Dianne," adapted from an unpublished novel by John Erskine; "Kismet," from the Broadway stage hit; "I'll Cry Tomorrow," based on Lillian Roth's biography; and "Jeremy Rodock." A Lucille Bail-Desi Arnaz starrer, "Forever Darling," rolls in June.

Among the books on Metro's slate are Robert Ruark's "Something of Value," Don Mankiewicz's "Trial," a musical version of "Robin Hood," a remake of Lew Wallace's "Ben Hur," Daphne DuMaurier's "Mary Anne," Irving Stone's "Lust for Life," "Raintree County," "The Power and the Prize," Rocky Marciano's "Somebody Up There Likes Me," "Charlemagne," and "The Romance of Leonardo Da Vinci."

Plays include "Teahouse of the August Moon," "Tender Trap," "Tea and Sympathy," "The Barretts of Wimpole Street," and 'Peg O' My Heart." In addition, Metro has set two teleplays for filmization—"Court Martial," seen on the U.S. Steel Hour as "The Rack" and "Fearful Decision," also a Steel-Theatre Guild presentation.

According to a statement by Schary, "the concentration on presold books and plays is based on the established fact that the potential audience for big-scale pictures adapted from proven properties is greater today than ever before."

While the 55 properties are in various stages of production, Metro will actually release between 25 and 30 pictures for the year, it's anticipated.

% ACTIONS VS. MANOS

18 Ohio Houses Involved In Alleged Playdate Juggling

Film distributors filed seven separate percentage actions in Federal Court, Columbus, O., over the past week against George Manos and his associates in the operation of 18 Ohio theatres.

In addition to charges of boxoffice fraud, all but one of the seven complaints alleges infringement of copyright via the holding over and switching of pictures around various theatres in disregard of the plaintiff's exhibition contracts.

Mobsters

Continued from page 1

mobsters named in the 200-page report are Tony Accardo, Sam (Mooney) Giancana, Tony Capezio, Eddie Vogel and several other characters associated with the Capone gang. In Chicago, the report said, Capone gang elements have been in "the driver's seat since 1938" among the operators.

The report stated that the mobsters have an ambitious scheme "to take control of the entire recording field, including the artists who make the records." The conclusion is "inescapable," according to Peterson, "that many principal jukebox manufacturing companies and their officers are very closely connected with various phases of the gambling business and with the slot machine racket in particular. The relationship of the gambling racket and the jukebox business is much closer at the distributing and operating levels of the jukebox industry."

A Chicago Tribune report focussed on the structure of Mercury Records, which headquarters in Chi. Jack Perno, a labor leader and known as a muscle man, originally owned 1,000 shares of stock in the diskery. Later, Perno sold his shares to Max Hoffman, partner of Frank E. Harmon, a restaurant operator who once held the mortgage on Al Capone's Miami home.

Another 1,000 shares in Mercury were owned by Henry (Big Sneeze) Friedman, owner of Midwest Mercury Record Distributors and brother of Leo (Little Sneeze) Friedman, who was murdered.

Billy Mitchell

Continued from page 3

basis of a film. However, there has been no claim made by Mitchell's sister to date.

Another Claimant

From another source came the claim that the book and treatment, "Billy Mitchell, Founder of Our Air Force and Prophet Without Honor," by Emile Gauvreau and Lester Cohen, was the first and only "true" story of Mitchell. According to Cohen, veteran screenwriter and author, he has no objection to any one doing the "family" story of Mitchell and "making a glamor boy out of him." He maintains that Gauvreau, former editor of the N. Y. Mirror and the defunct N. Y. Graphic, had authorization from Mitchell for the book and that it "is the only book about Mitchell that tangles with the issue Mitchell got fired for and gave his life for."

Gauvreau, according to Cohen, worked with Mitchell and obtained the "inside" story of Mitchell's fight with the "air trust." In a letter to the motion picture industry "because it is the concern of the industry that a real picture about Mitchell be made," Cohen offers his collaboration with Gauvreau for picture sale.

Cohen says that Warner Bros. was interested in the property in Jan., 1942, and Hal Wallis, then WB production chief, went to Washington to try and get permission to make it. However, he says it was not deemed advisable to make the picture in the early days of World War II and the story was taken off the market.

The Mitchell family, notes Cohen, does not like this book and so are some of the people in the old "air trust" opposed to it. "You cannt be namby-pamby about Billy Mitchell," says Cohen, "any more than you can be namby-pamby about Joan of Arc or Jesus Christ. Billy Mitchell was not merely a Rover Boy and a great flyer—he was a prophet and a martyr."

Metro and CBS

Continued from page 3

will star in a pair of the "specials," and "some of our major stars will be involved in others," he added. Noel Coward has been set for a trio of "specials," and others will be added to the lineup for next season.

Ackerman prophesied a new trend for next season, one which will be along lines of adventure series. One reason is the opening up of the 7:30 p. m. time slot on both CBS and ABC, a good time for family viewing, and another reason is the incentive provided through the success of shows such as Disneyland and Rin-Tin-Tin, he stated. Also, there has been pressure by civic groups to remove mysterioso from that earlier time slot when kids can see them, he said.

Par's TV Sell

Continued from page 5

ble Exposure," "High Powered," "Midnight Manhunt," "They Made Me a Killer," "Hot Cargo," "Danger Street," "Seven Were Saved," "Jungle Flight," "Speed to Spare," "Mr. Reckless," and "Scared Stiff." Latter pic is not the Paramount of the same title film starring Martin and Lewis, and the P-T "Stiff" tag will probably be switched for tv so as to avoid confusion with the Martin-Lewis film.

Hyman, purchaser of the pix, was formerly partnered with Matty Fox in Motion Pictures for Television.

Shooting 'Away All Boats' TV Bally in Virgin Isles

Killing two flies with one stone, Universal is lensing theatrical and tv promotional material on the location of "Away All Boats" in the Virgin Islands. Film will incorporate footage of Navy maneuvers now being held in the Caribbean Sea.

In conjunction with the making of its feature, U is shooting material for an advance theatrical short which will serve to bally the upcoming attraction. There'll also be interviews with the cast and crew of "Away All Boats" for tv trailers.

St. Louis' 4th 'Arter'

St. Louis, April 26.

The St. Louis Amusement Co. has converted its Hi-Pointe, an 850-seater nabe in the west end, into another art house, thus bringing to four the number of such houses operating in the city and adjacent St. Louis County. The Hi-Pointe is located in a residential section and about one mile from the Richmond, which with the Shady Oak are in the county. The fourth house, the Pageant is within the city limits.

The Hi-Pointe's admish scale is 90c with only p.m. showings. Currently "Three Cases of Murder" is being presented at this house and the Pageant. The amusement co. is the only organization operating arty houses in the St. Louis area.

2d Quarter

Continued from page 4

entries for May. These are "End of the Affair," with Deborah Kerr and Van Johnson; "Tight Spot," Ginger Rogers, Edward G. Robinson and Brian Keith; "Cell 2455, Death Row," based on Caryl Chessman's own story on his life of crime, and "Seminole Uprising," George Montgomery oater.

United Artists, continuing its numerically weighty distribution program, has nine features on the May-June lineup. These include "Kiss Me Deadly," Mickey Spillane story with Ralph Meeker; "Summertime," from the Arthur Laurents play, "Time of the Cuckoo," with Katharine Hepburn and Rossano Brazzi, and "Othello," produced and directed by and starring Orson Welles.

RKO will sell 18 new pictures between now and Nov. 1, according to president James R. Grainger. The films are either completed or will have been completed by the latter date, according to the exec.

Specific release dates for the RKO lineup were not given but included are "Jet Pilot," Howard Hughes production with John Wayne and Janet Leigh, which has been in the studio vaults for some time, and "The Conqueror," starring Wayne and Susan Hayward, lensed in C'Scope under Dick Powell's direction. These were brought in on tall-money budgets, estimated in the area of $4,000,000 each.

Theatres' Reaction

Lineup of RKO and Loew's chains in the weeks ahead is rated weak, even though some say it's better than at the same time last year when Paramount, for instance, didn't release any pix during May and June. This year it has "Strategic Air Command."

According to Edward L. Hyman, United Paramount Theatres v.p., his chain has urged the distribs to avoid the bunching up of product in early July and to move up the release date on some of the grade "A" pix to facilitate more orderly distribution of films.

"The way they're crowding in releases for that July 4 holiday, they'll never get enough outlets for all that 'A' product," Hyman observed. It's like trying to compress a quart in a pint bottle."

As Hyman sees it, the majors are holding back some very fine films. Other exhibs don't quite share his optimistic view. They're beefing that the run of pix now in view isn't particularly outstanding. Hyman, who recently went to the Coast for an o.o. of product, is very high on upcoming films. He's long been a plugger for a film year without seasons.

"I think it's getting better and the companies are realizing the foolishness of their policy in holding back product. However, we're not out of the woods yet," he commented.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (26)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	22⅛	Am Br-Par Th	404	27¾	26½	27⅜	+1
98	79	CBS, "A"	41	97⅜	91½	91½	—6
98¼	80	CBS, "B"	9	96¾	91½	91½	—5½
39¼	31	Col. Pix	86	32¼	31⅛	32	—
16½	14⅝	Decca	101	15⅞	15¼	15½	+ ½
80¾	67	Eastman Kdk	128	80¾	78⅛	79⅜	+ ½
5⅜	3⅝	EMI	165	4⅜	4	4⅛	— ⅛
21⅝	17½	Loew's	1069	20½	18¾	20¼	+1
10⅜	9⅛	Nat. Thea.	944	10¾	9⅝	10½	+ ⅞
41¾	36	Paramount	101	41¾	39½	40⅛	—1¼
40⅞	35¾	Philco	193	40¾	38¼	39	+ ½
45¼	36¾	RCA	506	44½	42⅝	44	+ ¼
8⅞	7	RKO Picts.	24	8⅛	8	8	—
9⅞	7½	RKO Thea.	45	9⅛	9	9⅛	—
8⅜	5⅞	Republic	581	8⅜	7¾	8¼	+ ⅜
15¼	13¾	Rep., pfd.	27	15¼	14⅞	15⅛	+ ⅛
22⅝	19⅛	Stanley War.	108	19⅝	19	19¼	— ⅛
31⅝	25⅛	20th-Fox	208	28⅛	26¾	28⅛	+ ⅜
30⅞	26¾	Univ. Pix	17	29	27½	29	+ ⅝
91	84	Univ., pfd	1	85	84¼	84¼	—1¾
20⅜	18¼	Warner Bros.	68	19⅝	18⅞	19½	+ ¼
108½	86	Zenith	57	110	102½	107	+1

American Stock Exchange

5⅜	4	Allied Artists	47	4½	4¼	4⅜	— ⅛
11⅝	9¾	All'd Art., pfd	24	10⅜	10	10¼	+ ⅛
17⅛	13¼	Du Mont	150	14½	13⅝	13¾	— ¼
16⅜	14½	Technicolor	144	15¾	14⅞	15⅛	— ⅝
4½	3⅜	Trans-Lux	31	4⅛	4	4	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	13	....	—
Chesapeake Industries	4⅜	4⅝	— ⅜
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4½	5¼	— ¼
Official Films	3⅜	3⅞	+ ¼
Polaroid	52	54	—
Skiatron	7¼	7¾	+1½
U. A. Theatres	17	18½	— ¼
Walt Disney	35½	38½	—2½

(Quotations furnished by Dreyfus & Co.)

Paris Night Spots

Continued from page 2

plus singers and guitarists worth a brief visit. Topper is Chez Patachou though she no longer chants there. A nice offbeat touch is supplied by the chansonnier-nitery, La Tomate, which features a witty show with enough eye appeal to overcome the language barrier. Fiddle fanciers still have Monseigneur, Scheherazade, Dinarzade, Novys and Ciro's for the gypsy strains, but it may put a strain on purses.

The Lapin Agile is worth a glance for its atmosphere of old-time Montmartre. Appeal of the Opera and Palais Royale districts has slacked off since the last attempt to make it the name "quartier" with a series of new clubs. Cour Et Jardin, above the Regence, remains a specialized spot for show people.

Whisky a Gogo Still Open

Whisky a Gogo is on the old site of the Plancher Des Vaches. It features dancing to disks. A flock of small rooms make this an interesting late snackery. Chez Gilles remains a solid eatery-nitery with its long show headed by the young comic team of Jean Poiret and Michel Serrault, the hottest duo in town. Liberty's, on Place Blanche, also presents a kaleidoscopic show, with many fine topliners and the waiters joining in. Across the street is the barnlike Moulin Rouge, now so ensconced with tourists, plus a reasonable tab, that it currently only gives straight vaude offerings with big names not necessary for draw.

Back at the Palais Royale is a nice offbeater, Milord D'Arsouille, which has the glib Francis Claude and some personable young singers. Unsung, but it has a steady following. St.-Germain-Des-Pres, though fading, still has the comfortable sitting cafes in Flore and Deux Magots, and the clubs that still offer engaging if not too unusual offerings in the Rose Rouge and the Fontaine Des Quatres Saisons. Discotechs, with large record collections and low tabs, also makes for a nice windup place.

The Place St. Michel district has only the belly-dance joints and the folksong caves for pull with a growth, of late, by jazz spots such as Metro-Jazz, Riverside and Showtime featuring U. S. jazz musicians. Vieux Colombier still caters to the young hep set, with Sidney Bechet holding court. Club St.-Germain Des-Pres offers a palatable Gallic jazz band.

Across the river on the tight little island of St. Louis is Borrah Minevitch's cafe, 1 Quai Bourbon, which has become a winduppery for visiting showbiz people. Comfortable, reasonable and gaining a sparkle from the clientele, this is becoming a word-of-mouth regular. Downstairs cave will be opened this summer with a show, and it may well develop into a leading offbeater.

Across the river again, there is the Champs-Elysses, now a haven for the little striptease clubs. Crazy Horse Saloon, Grisbi and Piano Club have parlayed the peel into real biz. A peeler is also part of Le Carroll's which has come up again as a late spot, and now features chantoosy Leo Marjane. Mars Club features cool pianoing by Art Simmons and Don Glas.

Three spots in a row are the Villa D'Este, L'Amiral and Night Club, all presenting either toppers in name value or the solid revue feel of Roger Pierre and Jean-Marc Thibault (at the Amiral). Mecenes, under the St. James restaurant, remains the Frenchiest of boites and not much of a touristy spot. Chez Suzy Solidor gets her friends in for some pleasant songalog routines. New eatery club, Elysses Matignon, has become the spot for the film people. It is run by fan mag publisher Jacques Mauclair. Another leading windup place is the Calavades with Charlie Beal at the piano.

Montparnasse Still in Picture

Montparnasse, though primarily a sentimental memory spot for oldsters is still very much in the picture. It has the w.k. cafes such as the Dome, Select, Schuberts and La Coupole, plus a string of solid nudie shows in La Boule Blanche, Villa, Jockey, College Inn and Venus, with a successful participation club in Chez Gaby. Here the deft showmanship of Gaby gets people into free-for-all bullfights, etc., for relaxation. And down the side streets, back on the Left Bank, are some unusual flamenco spots such as Le Catalan and Le Guitar.

So there is still something for everybody in the "city of night," and the monuments are now being lit up every night to guide the more than 3,000,000 oglers expected this year. Most of them will live by night and Paris is ready for them.

N. S. S. INTRODUCES . . .

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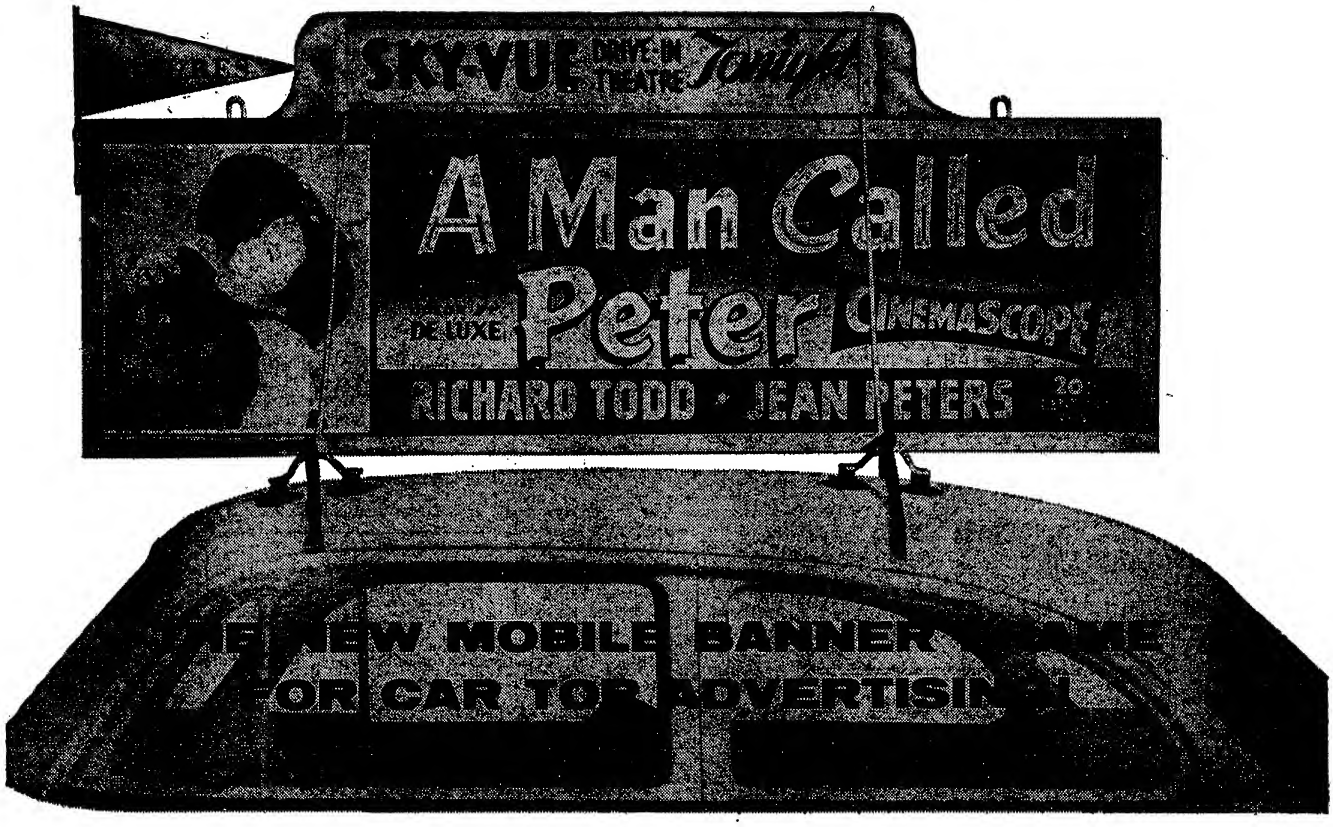

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Clips From Film Row

CHICAGO

Charles Hogan, longtime manager of the Oriental, resigned last week to devote all his time to the booking agency he operates in partnership with Marcus Glaser. Richard Beck replaced Hogan.

Installation of CinemaScope projection equipment was completed at Balaban & Katz' Howard Theatre last week. This makes only three B&K theatres of the 43 in this area that are not equipped for C'Scope.

Several managerial changes were made in the B&K circuit last week. James Currant appointed manager of the Crystal; Ed Conrad now manages Will Rogers Theatre, and M. Metzner will head the Howard.

Milton Reinburg, owner of Devon Theatre here, purchased the long-shuttered 400 Theatre and business block on which it stands. Reinburg plans an early opening of the house after remodeling.

ALBANY

The Lincoln in Utica, dark for three years, has been relighted by Harry Savett, who also buys and books the Port in Port Leyden. The Lincoln is a subsequent-run house.

Columbia is installing a new ceiling and booking stalls, as well as making other changes, at its own expense in a leased exchange on Filmrow. The company put in a new floor and air conditioning in 1953.

Jack Goldberg, MGM manager and second assistant chief barker of the Variety Club, will fly with Mrs. Goldberg to the West Coast, May 3, for a three-week vacation. During part of it, Goldberg will attend the International Variety Clubs convention in Los Angeles.

DALLAS

Special invitational showing for press and industry will be held here this week of "Cinerama Holiday" which opens regular run following day at the Melba here. Dallas will be sixth sity in which the film has opened.

A 500-seat indoor auditorium added to the Corral Drive-In, Fort Worth (formerly the Jacksboro) by Claude Ezell & Associates.

Facelifting to cost $20,000 started on the State at Lubbock. House is operated by Mr. and Mrs. Preston Smith who run the Tech and Arnett-Benson Theatres, plus the Sunset and Circle ozoners.

Southwestern Theatre Equipment Co. of Houston installed C'Scope at three San Antonio ozoners—the Kelly, Lackland and Roxy.

Buddy Gould named manager of Yale Theatre, Houston.

Alvin Guggenheim replaces William Hemphill, who resigned, as manager of Fulton Theatre, moving over from the Yale.

PITTSBURGH

Anthony and Milton Antonoplos, East Pittsburgh exhibitors, plotting a new drive-in near the new Miracle Mile Shopping Center. Plans call for 1,000-car capacity.

Bob Richards, assistant manager at Belmar Theatre, tapped for an Army stretch; Jerome Kaufman replaces him.

Sam W. Gould, Granlee circuit district theatre manager, elected prexy of Warren Roy Laufe Lodge 903, B'nai B'rith, at Greensburg.

Two nieces of Harry Manos, Vandergrift manager for Manos chain, arrived from Greece to make their future home with the district exhib.

Associated Drive-In Circuit named following managers for 1955: Derris Jeffocat, Blue Dell; Thomas L. Strawins, Camp Horne; David Arnett, Colonial; James Matthews, Dependable; George Rodnok, Harmar; Louise Cook, Midway; John Bracken, South Park; and Dave Kopek, relief manager.

William L. Brown, long-time Tarentum exhib, and his wife celebrated their golden wedding anni. Brown was recently named a member of police civil service commission of Allegheny County.

Jack Judd, Col exchange manager, who was recently named a member of directorate of the Tristate Drive-In Theatres Assn., resigned because of biz pressure. He has ozoner interests here.

Carl Dortic, formerly with Monogram-AA and who recently finished an Air Force hitch, named National Screen Service's salesman in Erie and Main Line territories; succeeds William A. V. Mack, who retired.

Glen J. Easter, Mount Morris exhibitor, darkened his theatre there and checked into the Mayo Clinic in Minnesota for observation.

Nat Rosen, who succeeded Al Levy as manager for 20th-Fox here with Levy's transfer to the Boston exchange, returned to Albany last week to be honored at a testimonial dinner.

MINNEAPOLIS

Warner Bros. exploiteer Don Walker in from K. C. to set up out-state "East of Eden" campaigns.

Ev. Seibel, Paramount ad-publicity head, again touring circuit to set up local campaigns for chain's annual May-June drive.

Four St. Paul indie nabe houses held special midnight "America's first ghost convention" comprising "four frightening features" the same night, combined for single large co-op newspaper ad.

Trio of feminine cast members here to help plug "Three for the Show," RKO Orpheum current offering.

Lowell Thomas, here in connection with "Cinerama" first anni celebration, spoke before Minneapolis Advertising club where he received an award for the pic. He also addressed state legislature and Minnesota U. convocation.

KANSAS CITY

American Legion entering exhibition in Kansas City, Mo., with a commercial operation at its World War II Memorial building. Opened last Thursday (21). Legion's central executive committee playing "Immortal City" on twice nightly policy with a 75c top.

In a tie-up between Junior Chamber of Commerce and the Uptown Theatre, contest to select "Miss Missouri" in the "Miss America" national event was held on stage of the theatre. Manager Harold Guyett made it good for several boxoffice boosts.

Dore Schary

Continued from page 5

are turned out in the full knowledge it will fit into this category, and "historically we have learned that these films usually mean big boxoffice." But, he added, when the pic is released and stirs up the controversy there is a tendency to get panicked and to avoid the very circumstance which was anticipated in the first place.

Predicting that 1955 should be a good year both for the film industry and theatre public, Schary reiterated a thought he's expressed before. Some new dimensions have helped and will help the industry, he reported, "but the biggest dimension remains the story and how it is told and by whom." It's wise to think of all things in planning, he said, "first you must think of the material. And don't be frightened if you guess wrong. Who hasn't?"

Speaking on the "trials and tribulations" of a film executive, Schary stressed that this exec "must learn never to keep his own opinion static" if he is to be a success. He must "revel in change and be delighted by challenge," while being aware of successful patterns of the past but not bound by them. Primarily, an executive must "learn to act."

Commenting on the rise of indie production, Schary reported there are going to be some "bitter lessons" learned in this field. Indies making large-scale films find their operations are more costly than it would be at the large studios, he said, "this despite the much talked of high overhead." The resources and production facilities of big studios are vital to the indie, he noted.

Schary attributed acceleration of indie production to the "background of identification," as well as to the economic background of high taxes. A writer wants to be identified with his work, much in the terms of a writer in the theatre, he declared, and so does the director, the producer, the executive. It is this battle of identification that has led to some bitter and angry quarrels. Asserting motion picture making is a highly collaborative art, Schary added that indies will continue to wish to be associated with a big studio because of their desire to be associated with a big trade name.

Nickelodeon In 50th Anni Party

Sparked by John H. Harris, Pittsburgh theatreowner and president-producer of "Ice Capades," theatremen around the country will participate in a celebration, extending variously from a single day, June 5, to the full month of June, marking the golden anniversary of the Nickelodeon. Harris' father, the late John P. Harris, in 1905 set up the first "theatre" for the exclusive showing of films. It was a small store in Pittsburgh. He converted it by installing a muslin sheet for the screen, a projector and 96 chairs.

The term Nickelodeon was a merger of admission price and odeon, latter being the Greek word for theatre. Policy was continuous performance from 8 a.m. to around midnight, the films running from 12 to 20 minutes each. Harris' success with the enterprise—films had been shown previously but only as a supplement to vaudeville—has long been regarded as a strong factor in the development of the industry. The Warner brothers, including the late Sam Warner, and Adolph Zukor were influenced by this Nickelodeon. At the time of its first operation a nearby jewelry shop was being run by the late Lewis J. Selznick, who switched to, and became prominent in, the business. A surviving son is David O. Selznick.

According to the present bearer of the Harris name in show business, numerous exhibitors, including many large circuit operators, have expressed enthusiasm for the anni celebration. As ways of marking the observance, Harris has suggested the booking of a silent pic as a novelty item on the program, the use of special trailers, a dinner for the oldest exhib in town and lots of publicity, such as Mayor and/or Governor "proclamations."

'HULOT'S' BIG 11 WEEKS AT FINE-ARTS IN L.A.

Los Angeles, April 26.

"Mr. Hulot's Holiday," French import starring Jacques Tati, racked up a large $67,800-plus gross in its 11-week run at the small 631-seat Fine Arts Theatre, prior to swinging over to an eight-theatre spread put together by Fox West Coast.

Chain toppers believe film's potential hasn't yet been reached, and possibilities are strong for the regular type as well as art houses. "The Little Kidnappers," also an arty subject, will be supporting feature.

'JUNGLE' BOFFS MEMPHIS

Mayor Ducks Ordinance For 'Adults Only' Classification

Memphis, April 26.

"Blackboard Jungle," Metro's juve delinquency feature, is doing boffo biz at Loew's State here, under an "adults only" tag. This was the second recent backtracking by the local censor, Lloyd Binford.

Binford is demanding the city pass a statute making "adult only" ratings legal but Mayor Frank Tobey seems disinclined to admit the necessity for an ordinance or to front for its enactment. Binford argues that with an "adults only" tag the number of films now totally banned in Memphis would be reduced by 50%.

Gable's UA Western

Hollywood, April 26.

Clark Gable has signed with Russ-Field Corp. to star in "The Last Man in Wagon Mound" on a salary plus percentage basis. Pic, a high-budget color western, is slated to roll early in 1956 for United Artists release, with David Hempstead producing and Robert Waterfield exec producer.

Deal marks third for Gable since he bowed out of Metro, previously signing with 20th-Fox, for which he's currently doing a second film, and with William Goetz. He'll next do "Captain Calico" for Goetz at Columbia, with "Soldiers of Fortune" and "The Tall Men" his 20th pair.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....10
This Date, Last Year..... 6

"THE BODY SNATCHERS"
Prod.—Walter Wanger
Dir.—Don Siegel
Kevin McCarthy, Dana Wynter, Carolyn Jones
(Started March 23)

"PHENIX CITY"
(Shooting in Phenix City, Ala.)
Prods.—Samuel Bischoff, David Diamond
Dir.—Phil Karlson
Richard Kiley, John McIntire, Lenka Peterson, Edward Andrews, James Edwards, John Larch, Biff McGuire, Kathryn Grant.
(Started April 1)

"DOING TIME"
Prod.—Ben Schwalb
Dir.—William Beaudine
Leo Gorcey, Huntz Hall, Bernard Gorcey, David Condon, Bennie Bartlett, Bowery Boys
(Started April 21).

COLUMBIA

Starts, This Year.....10
This Date, Last Year.....12

"LAST FRONTIER"
Prod.—William Fadiman
Dir.—Anthony Mann
Victor Mature, Guy Madison, Robert Preston, Anne Bancroft, James Whitmore, Russell Collins, Peter Whitney, Pat Hogan, Guy Williams
(Started March 21)

"QUEEN BEE"
Prod.—Jerry Wald
Dir.—Ranald MacDougal
Joan Crawford, Barry Sullivan, John Ireland, Betsy Palmer, Lucy Marlow, Bill Leslie, Fay Wray, Linda Bennett, Willa Pearl Curtis, Tim Hovey, Katherine Anderson
(Started March 22)

METRO

Starts, This Year..... 5
This Date, Last Year..... 5

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

"TRIAL"
Prod.—Charles Schnee
Dir.—Mark Robson
Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Robert Middleton, Juano Hernandez, Rafael Campos, John Hoyt
(Started April 2)

"FORBIDDEN PLANET"
Prod.—Nicholas Nayfack
Dir.—Fred Wilcox
Walter Pidgeon, Anne Francis, Leslie Nielsen, Richard Anderson, Jack Kelly, Warren Stevens, Earl Holliman, Robert Dix, James Drury, James Best, George Wallace, James Thompson, Morgan Jones
(Started April 18).

PARAMOUNT

Starts, This Year..... 2
This Date, Last Year..... 5

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer
(Started Oct. 14)

"ARTISTS AND MODELS"
(Hal Wallis Productions)
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin and Jerry Lewis, Shirley MacLaine, Eddie Mayehof, Eva Gabor, Dorothy Malone, George Winslow, Anita Ekberg
(Started Feb. 28).

"ANYTHING GOES"
Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Sande
(Started April 7)

RKO

Starts, This Year..... 4
This Date, Last Year..... 1

"TREASURE OF PANCHO VILLA"
Prod.—Edmund Grainger
Dir.—George Sherman
Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia
(Started April 21)

"BENGAZI"
(Panamint Pictures)
Prods.—Sam Wiesenthal, Gene Tevlin
Richard Conte, Victor McLaglen, Richard Carlson
(Started April 25)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year..... 1

"THE GUNMAN"
Dir.—Ray Milland
Ray Milland, Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Douglas Spencer, Alan Hale
(Started March 30)

"DEADLINE ALLEY"
Prod.—William J. O'Sullivan
Dir.—William Whitney
Rod Cameron, Julie Bishop, Ben Cooper, Raymond Greenleaf, John Warburton, Chubby Johnson
(Started April 21)

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 2

"SEVEN CITIES OF GOLD"
(Shooting in Mexico)
Prods.—Robert Webb, Barbara McLean
Dir.—Robert Webb
Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter
(Started March 22)

"THE TALL MEN"
(Shooting in Mexico)
Prods.—William Bacher, William Hawks
Dir.—Raoul Walsh
Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler
(Started April 8)

UNIVERSAL

Starts, This Year.....10
This Date, Last Year..... 9

"THE KETTLES IN THE OZARKS"
Prod.—Richard Wilson
Dir.—Charles Lamont
Marjorie Main, Arthur Hunnicutt, Una Merkel, Olive Sturgess, Ted de Corsian, Richard Eyer, Joe Sawyer, Richard Deacon, Pat Goldin
(Started April 6)

"A TIME REMEMBERED"
Prod.—Albert J. Cohen
Dir.—Jerry Hopper
Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares, Ray Collins, David Janssen, Casey Adams, Else Neft, John Weincraf
(Started April 9)

"AWAY ALL BOATS"
(Shooting in Virgin Isles)
Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Jock Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Keefer, Hal Baylor
(Started April 13)

WARNER BROS.

Starts, This Year..... 8
This Date, Last Year..... 3

"THE ANIMAL WORLD"
Prod.-Dir.—Irwin Allen
(Started Feb. 14)

"PETE KELLY'S BLUES"
Dir.—Jack Webb
Jack Webb, Janet Leigh, Peggy Lee, Edmond O'Brien, Andy Devine, Lee Marvin, Ella Fitzgerald
(Started March 28)

"REBEL WITHOUT A CAUSE"
Prod.—David Weisbart
Dir.—Nicholas Ray
James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper
(Started March 30)

"THE DARKEST HOUR"
Dir.—Frank Tuttle
Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez
(Started April 5)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, B. S. Pully, George E. Stone, Joe McTurk
(Started March 14)

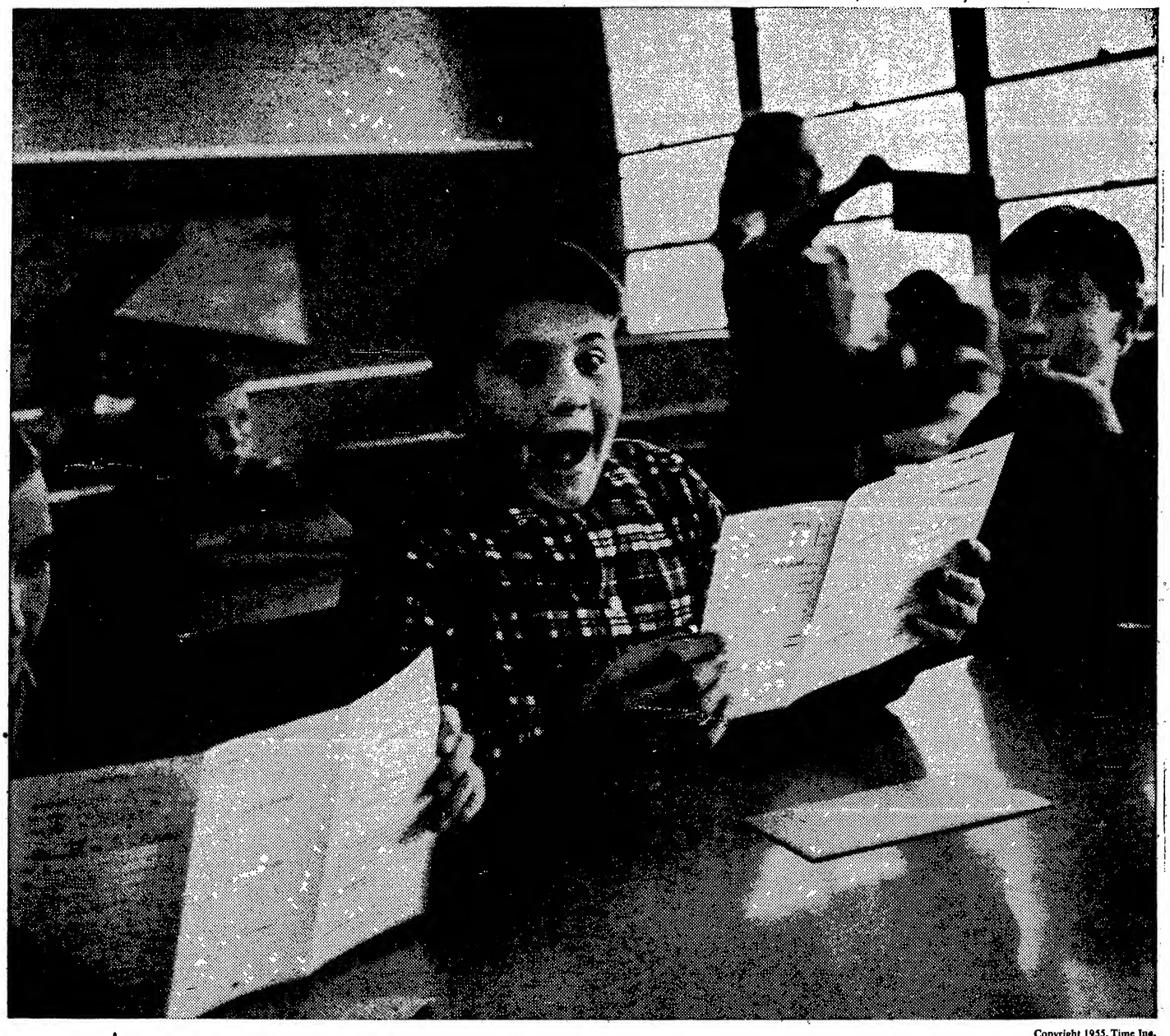
"CHARGE OF THE RURALES"
(Montezuma Productions)
(Shooting in Mexico)
Prod.—Robert L. Lippert, Jr.
Dir.—Louis King
Dane Clark, James Craig, Martha Roth, James Fernandez
(Started March 22)

"COCKLESHELL HEROES"
(Warwick Productions)
(Columbia Release)
(Shooting in Portugal)
Exec. Prods.—Allen and Broccoli
Prod.—Phil C. Samuel
Dir.—Jose Ferrer
Jose Ferrer, Trevor Howard, Victor Maddern, Anthony Newley, Peter Arne
(Started April 8)

"THE LOCK AND THE KEY"
(Batjac Productions, Inc.)
Prod.—Robert Morrison
Dir.—Andrew V. McLaglen
William Campbell, Karen Sharpe, Berry Kroger, Anita Ekberg, Paul Fix, Robert Keys, Mike Mazurki, Denver Pyle
(Started April 9)

"THE BIG KNIFE"
(The Associates & Aldrich Co.)
(For UA Release)
(Shooting at Sutherland Studios)
Prod.-Dir.—Robert Aldrich
Jack Palance, Ida Lupino, Shelley Winters, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Paul Langton, Wesley Addy
(Started April 25)

"FORT YUMA"
(Bel-Air Productions)
(UA Release)
(Shooting in Kanab, Utah)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Peter Graves, Joan Taylor,
(Started April 26)



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Sacramento, Calif.	19	14,265	53,520
Dubuque, Iowa	9	4,605	8,960

*Source: *Film Daily Year Book.* †Source: A supplement to *A Study of the Accumulative Audience of LIFE (1950)*, by Alfred Politz Research, Inc.

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WEEK BY WEEK, MORE PEOPLE READ LIFE THAN ANY OTHER MAGAZINE

India's 60-70 Studios Need Crews

¶ More Dramas, Less Mythology Now But Up to 10 Songs Per Feature Mandatory — English-Language Flops Explained by Aspi H. Irani

Hollywood, April 26.

Indian producers aren't yet ready to hit the American market with their pictures, Aspi H. Irani, producer-director who heads his own studio in Bombay, reports.

Last year, 12 pictures in English were turned out by the Indian industry for showing in this country, but due to the fact none could get a release no further English-language pix are planned this year. Distributor lack of interest was attributed to the general substance, not attractive to the Western mind.

Irani, stopping off in film capital for five days of studio touring enroute around the world in the hope of picking up as many pointers as possible for later adaptation to the needs of the Indian film industry, declared there is a great field there for American technicians. A good many of these already are over there, but more are needed. There are between 60 and 70 studios of varying sizes in India, turning out approximately 400 pictures annually, and all these are forging ahead technically.

Mythological subjects always have been the favorite for audiences in India, Irani stated, but this year more dramas are being made. Irani operates four different production companies and personally produces from two to three high-budget films annually, all in Gevacolor, a one-negative process. Technicolor, he said, is too expensive. Between 12 and 15 color films are produced by Indian filmmakers annually. Every one of the 400 carries from eight to 10 songs, an absolute must in Indian filmmaking.

There are three district censor organizations in India, in Bombay, Calcutta and Madras, which supervise their territories and have established strict rules. They are particularly strict about male and female behavior, he pointed out, and the general moral tone of a picture is rigidly enforced. "Dial M for Murder" was nixed by censors because they said "the moral tone is bad." As a final court of appeal, there is the Central Censor Board, located in Delhi.

Davies

Continued from page 5

"they're insisting on high-level, honest and adult writing. Not long ago a friend showed me a script he had written, which I thought pretty good. But I knew no studio would take it because it was too much in the soap opera vein. The companies wanted this type of writing in the past but now they realize it's already in abundance on television.

"As for the honesty and adult approach, there's less and less sex when it has to be labored into a script. If it comes as a natural story development it's used, of course, but there's little striving for it. Also, the happy ending is no longer regarded as necessary unless it's consistent with the plot. In 'Bridges At Toko-Ri,' for example, two important players are killed at the climax. To have done otherwise would have been dishonest."

That there is more quality in scenarios looks obvious to Davies. He says it's reflected in last month's Academy Awards. Many pictures of 1954 which didn't receive a mention would have been at least nominated a few years ago, he notes.

Doing Full Job

Re the studio approach, Davies underlined one aspect of the trend that's been away from multiple credits. "The studios are placing properties in the hands of one writer or a two-man team and that's the extent of it. This is because they're buying quality writers. In past a studio like Metro would bring one writer in for construction, another for the women's angles and a third for comedy touches. All this on one film."

Top-drawer scripting is important for casting, Davies further pointed out. He said: "It's not enough to have a 'Bus Stop' or 'Picnic' to attract important players. An actor such as Marlon Brando wants to see the picture script before he'll enter any deal."

Riskin Vs. Capra

On the anonymity count, Davies recalled the recent SAG annual Laurel award given to Bob Riskin, commenting: "He's prominent in the business, of course. Look at the list of his credits: 'Lost Horizon,' 'Mr. Deeds Goes to Town,' 'You Can't Take It With You' and 'It Happened One Night,' to name a few. But the public doesn't know him at all.

"Yet, Frank Capra, the director who worked with Riskin as a team, is an established name that still means something to audiences."

Davies has the beef that certain publications, including Time mag, do not mention the scripters in pic reviews. He cited this as one of the reasons in back of that anonymity. But he concludes there'll be more spotlighting of the writers in time to come and somewhere in the future is the day when their credit lines will be meaningful in the sale of a film. For one thing, the scribes will be getting around more, that is, working on legit enterprises (the stage's traditional resistance is breaking down, Davies feels) as well as pictures and tv.

Davies exchanged dialog with a reporter in N. Y. last week. He was in Gotham for the orcem of Paramount's "Strategic Air Command," which he co-scripted with Beirne Lay Jr. He returned to the Coast to finish the script of "Benny Goodman Story," which he's also to direct, as the first of two pictures for Universal.

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Jewish Welfare Pledges On Coast Near $200,000

Hollywood, April 26.

Nearly $200,000 already has been pledged or collected from filmites for the current United Jewish Welfare Fund campaign, repping 73 individual gifts by major and indie figures. Film industry's goal of $575,000 will be reached before end of the drive, according to Jack Karp, chairman of the Motion Picture Division.

Hi-Light Foreign

Continued from page 3

problems that crop up from time to time are to be met. These include film import and other taxes, screen times quotas and restrictions on monetary exchange.

Only a few foreign trade agreements are due shortly for re-negotiation, such as in France, Spain and Argentina. But, as always is the case, an unfavorable arrangement in any one country might influence subsequent deals with other nations. Special concessions to Spain, for example, would be followed, it's feared, by demands for the same favors by other governments.

Still to be worked out is a "master formula" by which the Yank companies would determine the allocation of import permits among themselves in countries where numerical pic restrictions exist, such as in France and Japan.

MINNEAPOLIS

(Continued from page 10)

$3,500. Last week, "Timberjack" (Rep), $2,500.

Lyric (Par) (1,000; 65-85)—"Private Hell 36" (FM) and "Fast and Furious" (Indie). Mild $4,000. Last week, "Conquest of Space" (Par), $4,500.

Radio City (Par) (4,100; 85-$1)—"Man Called Peter" (20th) (3d wk). Has done a fine b.o. job. Good $9,000. Last week, $14,500.

RKO-Orpheum (RKO) (2,800; 85-$1)—"East of Eden" (WB) (2d wk). Big $10,000 or near. Last week, $14,000.

RKO-Pan (RKO) (2,800; 65-85)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (3d wk). Pleasing $4,500. Last week, $5,500.

State (Par) (2,300; 65-85) — "Crashout" (FM). Slow $5,000. Last week, "White Feather" (20th), $6,500.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par) (10th wk). The final canto for this gold mine. Fancy $3,000. Last week, $3,200.

BUFFALO

(Continued from page 11)

wk). Smash $15,000. Last week, $23,000.

Paramount (Par) (3,000; 50-80)—"Mambo" (Par) and "Tonight's the Night" (Indie). Mild $10,500. Last week, "Run for Cover" (Par) and "Big Tip-Off" (Indie), $12,000.

Center (Par) (2,000; 50-80)—"Strange Lady in Town" (WB). Okay $9,000. Last week, "East of Eden" (WB) (2d wk), $10,500.

Lafayette (Basil) (3,000; 50-80)—"Revenge of Creature" (U) and "Cult Cobra" (U). Nice $11,000. Last week, "New Orleans Uncensored" (Col) and "The Rode West" (Col), $7,000.

Century (Buhawk) (3,000; 60-85)—"Violent Saturday" (20th). Opens today (Tues.). Last week, "Rage at Dawn" (RKO) and "Tarzan's Hidden Jungle" (RKO), fair $10,500 in 9 days.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (8th wk). Big $17,000 because of extra shows. Last week, $13,500.

PITTSBURGH

(Continued from page 10)

Has good staying power and should be okay $8,000. Last week, $11,000.

Penn (UA) (3,300; 65-$1) — "Blackboard Jungle" (M-G). Sensational $28,000. Last week, "Run for Cover" (Par), $10,500.

Squirrel Hill (SW) (900; 65-$1)—"To Paris With Love" (Indie) (3d-final wk). Finishing at oke $2,000. Last week, $2,200.

Stanley (SW) (3,800; 75-$1.25)—"East of Eden" (WB). Disappointing $14,000. Last week, "Country Girl" (Par) (3d wk), $12,000.

Warner (SW) (1,365; $1.40-$2.65)—"Cinerama Holiday" (Indie) (10th wk). Holding steady pace, much better than original "Cinerama" at this stage of engagement. Looks big $19,000. Last week, $19,500.

Picture Grosses

BROADWAY

(Continued from page 11)

ended Saturday (23) was fair $3,500 after $5,000 opener. "Lady of Fury" (U) opens May 2.

Capitol (Loew's) (4,820; 85-$2.20)—"Purple Plain" (UA) 3d wk). Current session winding on Friday (29) likely will reach light $14,000 or less after $26,000 for second week. Stays on, with "The Prodigal" (M-G) due in next, likely on May 11.

Criterion (Moss) (1,700; 75-$2.20)—"Mambo" (Par) (4th-final wk). Stays two extra days for a 9-day week and fair $13,000. Third week was $15,000. "Run For Cover" (Par) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (5th wk). Fourth frame ended Monday (25) was big $10,400 after $15,000 for third, which incidentally was the biggest third week ever at house.

Globe (Brandt) (1,500; 70-$1.50)—"Wayward Wife" (IFE) (3d wk). Current round winding Friday (29) looks to hold with good $8,000 after $10,000 in second.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (20th wk). The 19th round finished Monday (25) was smash $10,500, unusually great for this stage of run, after $12,500 in 18th week. Stays on.

Mayfair (Brandt) (1,736; 79-$1.80)—"Chief Crazy Horse" (U). Opens today (Wed.). Last week, "Long John Silver" (DCA) (3d wk), was light $6,000 after $10,000 for second.

Normandie (Trans-Lux) (592; $1.15-$1.65) — "Chance Meeting" (Indie) (2d wk). Initial session finished Monday (25) hit fine $6,700. In ahead, "Camille" (M-G) (reissue), wound up 11-week longrun in fine style.

Palace (RKO) (1,700; 50-$1.60)—"Bedevilled" (M-G) with vaudeville. Week ending tomorrow (Thurs.) looks like sturdy $23,000. Last week, "Bullet For Joey" (UA) and vaude, $26,500.

Paramount (ABC-Par) (3,664; $1-$2) — "Strategic Air Command" (Par). World preem for latest type VistaVision pic and initial VV production here. Initial session finishing today (Wed.) looks to soar to mighty $110,000, new record under present policy. This tops "Star Is Born" (WB) on first full week here. It's in for longrun. James Stewart-June Allyson starrer given special invitational preem night of Wednesday (20). Rave reviews helping, as well as upped scale.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (11th-final wk). The 10th stanza finished last night (Tues.) held with good $4,400 after $5,800 for ninth week. "Heartbreak Ridge" (Indie) opens May 4.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Glass Slipper" (M-G) with Easter stageshow (5th wk). Present week ending today (Wed.) looks to reach fine $132,000, and unusually strong for this stage of run. Fourth stanza was $180,000. "Interrupted Melody" (M-G) and new stageshow opens May 5 with Easter portion of stageshow ending after Sunday, May 1. "Love Me Or Leave Me" (M-G) booked to follow "Melody."

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Man Called Peter" (20th) (4th wk). Current round finishing tomorrow (Thurs.) is heading for okay $35,000 after $48,000 for third, "Daddy Long Legs" (20th) opens the night of May 5.

State (Loew's) (3,450; 78-$1.75)—"Blackboard Jungle" (M-G) (6th wk). Present frame ending Friday (29) looks to hold with solid $22,000 after $29,000 for fifth week.

Sutton (R&B) (561; $1-$1.75)—"Marty" (UA) (3d wk). Initial holdover round ended Sunday (24) topped opening week with terrific $20,700. First week was $20,500, near house high. One of few pix to beat an opening session, and gives house biggest first two weeks in history. Word-of-mouth helped to beat opening session, which was Easter week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor in House" (Rep) (10th wk). Current session winding today (Wed.) is heading for big $5,800 after $7,800 in ninth week. Continues.

Victoria (City Inv.) (1,060; 50-$1.75)—"Man Without Star" (U) (5th-final wk). Present stanza finishing today (Wed.) looks like fair $9,000 after $11,500 in fourth week. "End of Affair" (Col) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (12th wk). The 11th round finished Saturday (23) hit wow $35,900, sans extra shows, after $66,900, new alltime high here, for 10th week. The 10th stanza included six extra performances.

'Jungle' Torrid $12,000, L'ville; 'Star' Firm 11G, 'Space' Lusty With 8G

Louisville, April 26.

Biz is levelling off here, after a couple strong weeks at the downtown houses. While all spots are offering new product, wicket trade looks spotty. "Man Without Star" at the Rialto looks good, playing single-feature. "Blackboard Jungle" at the State shapes fine to lead the town. "Conquest of Space" at the Kentucky is drawing well.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Conquest of Space" (Par). Lofty $8,000; may hold. Last week, "Run For Cover" (Par) and "Jungle Gents" (AA) (2d wk), $7,000.

Mary Anderson (People's) (1,000; 50-75)—"New York Confidential" (WB) and "Unchained" (WB). Trim $7,000 or near. Last week, "East of Eden" (WB) (2d wk), $6,000 at $1 top.

Rialto (Fourth Avenue) (3,000; 50-75)—"Man Without Star" (U). Good $11,000. Last week, "Untamed" (20th), $13,000.

State (United Artists) (3,000; 50-75) — "Blackboard Jungle" (M-G) and "Crest of Wave" (Col). Fine $12,000. Last week, "Black Dakotas" (Col) and "Three For Show" (Col), $9,000.

SAN FRANCISCO

(Continued from page 11)

to mild $9,000 in 5 days. Last week, $12,500.

Warfield (Loew's) (2,656; 65-90)—"Blackboard Jungle" (M-G) (5th wk). Solid $9,500. Last week, $10,000.

Paramount (Par) (2,646; 90-$1)—"Strange Lady in Town" (WB) and "Pirates Tripoli" (Col). Just okay $14,000. Last week, "Three for Show" (Col) and "Bamboo Prison" (Col), $13,000.

St. Francis (Par) (1,400; $1-$1.25)—"Mambo" (Par). Fine $10,500. Last week, "East of Eden" (WB) (5th wk), $8,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (69th wk). Great $15,700. Last week, $15,500.

United Artists (No. Coast) 1,207; 70-$1)—"Annapolis Story" (Col) and "Big Top" (AA). Fair $8,500. Last week, "Purple Plain" (UA) (2d wk), $7,200.

Stagedoor (A-R) (400; $1-$1.25)—"Glass Slipper" (M-G). Socko $9,000 or near. Running six shows daily to do this kind of biz. Last week, "Gate of Hell" (Indie) (7th wk), $5,000.

Larkin (Rosener) (400; $1)—"Aida" (IFE) (2d wk). Fancy $5,000. Last week, $6,100, new house record.

Clay (Rosener) (400-$1)—"Gate of Hell" (Indie). Tall $3,200. Last week, "Romeo and Juliet" (UA) (7th wk), $2,000.

Vogue (S.F. Theatres) (377-$1)—"Game of Love" (Indie) (5th wk). Fine $2,600. Last week, $3,000.

Bridge (Reade-Schwartz) (349; $1.10-$1.25) — "Doctor in House" (Rep) (5th wk). Stout $3,200. Last week, $3,400.

Rio (Schwartz) (397; $1)—"Camille" (M-G) (reissue) (5th wk). Good $2,800. Last week, $3,000.

DENVER

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cars; 75)—"Land of Fury" (U) and "Gold Fever" (AA). Fair $2,500. Last week, "Tonight's the Night" (AA) and "Treasure Ruby Hills" (AA), $4,000.

Orpheum (RKO). (2,600; 50-85)—"Glass Slipper" (M-G) (2d wk). Slim $6,000. Last week, $10,500.

Paramount (Wolfberg) (2,200; 50-85)—"Big House U.S.A." (UA) and "Canyon Crossroads" (Col). Good $11,000 or over. Last week, "Purple Plain" (UA) $15,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins; 75)—"Land of Fury" (U) and "Gold Fever" (AA). Fair $1,500. Last week, "Tonight's Night" (AA) and "Treasure Ruby Hills" (AA) $2,500.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GLASS SLIPPER"
in radiant COLOR starring
LESLIE CARON • MICHAEL WILDING
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

PAT & BOB--NBC'S 'BOY ACTORS'

Steve Allen Doubles as Exec

It was generally agreed that far and away the highlight of the NBC-TV affiliate conclave in N. Y. last week was the appearance of Steve Allen as principal speaker at the Waldorf-Astoria Hotel banquet. Allen was not only appearing in his role as entertainer of the "Tonight" showcase, but as an NBC aide concerned with affiliate-network problems and "what are we gonna do about the excessive-commercialism complaints?" From a trade standpoint, it was conceded to be one of the most enlightening talks of the two-day meet in attempting to come to grips with audience reaction.

The fact that Allen presides over the destinies of an ambitious programming venture that represents a $1,000,000 annual rap to the network in terms of client resistance made it all the more ticklish a subject to approach—but the comedian-emcee wasn't there simply to tell jokes, and he gave it straight from the shoulder. He confessed that, even in its present framework, the overloading of commercials presents a problem in the number of complaints they've invited. The complaints, Allen told the affils, aren't primarily beefing over commercials, per se, but the manner in which they're being bunched together, both on a network and local station cut-in-level. Allen frankly conceded he didn't know the answer, but suggested that, since the aim of the network is to bring on more and more clients, something obviously has to be done.

Lorre: Triple Threat Man

Upcoming TV-Pix Ventures Find Him Trebling As Actor, Director, Producer

Peter Lorre, between shuttling on NBC-CBS specs (last time up he was one of the stars on the "Producers Showcase" presentation of "Reunion in Vienna," will tripleplay his reactivated tv-pix activity next season. In addition to acting he'll also lean heavily toward the directional and production field.

First item on the projected '55-'56 agenda is the tv pilot he's to start shooting on May 5 on the Coast, in which he and Francis L. Sullivan will appear as leads. TV series is called "The Getter and the Holder," with NBC holding a first refusal option. Sullivan is currently appearing in "Witness for the Prosecution" on Broadway but is taking a week off to make the pilot on the Coast.

Lorre then does an indie production in Europe entitled "The Survivor," of which he is co-author. He'll direct and star in the film. Locale will be Germany, where Lorre co-wrote, directed and starred in "Der Verlorne."

WB's SRO on TV; Monsanto Pacted

Chicago, April 26.

ABC-TV served further notice that it's a force to be reckoned with in the video sales marts as it snagged Monsanto Chemical as the third bankroller on the "Warners Bros. Presents" Tuesday night showpiece to be uncorked Sept. 13. Hour-long display will bow sold out with a strictly bluechip tinge. Liggett & Myers is already cut in for a weekly half-hour and General Electric will share the other half with the chemical firm.

Monsanto's quick decision in ABC-TV's favor was something of a shocker to the NBC-TV sale boys who had all but landed the biz for their new Saturday night Perry Como entry.

Needham, Louis & Brorby is Monsanto's agency.

'Father's' Canada Spread

"Father Knows Best," the Screen Gems Robert Young-starring comedy series which was cancelled this season by Kent but picked up for the fall by Scott Paper, has now been sold to the Canadian Broadcasting Corp. It's the third American show to be purchased direct by the CBC, others being "Dragnet" and "I Love Lucy." Ordinarily, American shows are purchased by the advertisers and placed on the Canadian net with CBC approval.

CBC deal runs for three years, starting in the fall. Canadian net will find the sponsor.

Murrow to England For British Elections

Ed Murrow goes to London next month to cover the British elections. He'll do direct broadcasts for his cross-the-board radio network news strip during his stay.

It's also likely that Murrow will pre-film a "See It Now" installment based on the elections for screening on the Tuesday immediately adjacent to the balloting.

Singers, Locked Out on Webs, Go Film; Patti's Pact

The 15-minute song spot, being given the gate by CBS-TV, looks like it will be around for a long time at least in 150 markets throughout the country. The Oldsmobile Dealers of America, in a deal via D. P. Brother Agency, has bought a Patti Page show on film on a 52-week basis. Layout will be presented twice weekly in whatever markets come in on the venture, starting July 1.

Sale of program has renewed agency activity in the direction of pop singers. Until the sale was consummated many date-diggers felt that in view of the CBS action singers in the small segments would be a drug on the market. However, the film gimmick to a single national sponsor has created

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Luden's Wants 'Circus' But Won't Cough Up Coin Until the Fall

One of those tantalizing prospects is dangling in front of ABC-TV, the presence of a number of sponsors who want in on a show but won't buy it before the fall. Show in question is "Super Circus," which has a half-hour on alternate weeks still open. A group of bankrollers want to buy in, among them Luden's Cough Drops, which would be making its network sponsorship debut.

Only trouble is that the network wants to cash in on some summer coin, and so far has been turning down all sponsorship offers on the show because they're all pegged to a September start. So meanwhile, it's cruising along on a three-quarters-sold basis, with Kellogg still in for a half-hour every week and Dixie Cup having bought in recently (also a network first for the company) on a half-hour alternate weeks basis.

SELLING SHOWS GLAMOROUS WAY

By GEORGE ROSEN

The era of "electronics salesmanship" has achieved a fullblown status at NBC-TV. What actually is going on these days, little known except to those close to the scene of operation, represents a whole new phase of show business into which is being poured as much energy, resourcefulness and administrative acumen (not to mention coin) as some of the network's major tv attractions.

It all goes under the heading of Telesales. It has one object—to convince the advertiser to buy NBC-TV shows. On a practically day to day basis the NBC high administrative command, topped by prexy Pat Weaver and exec veepee Bob Sarnoff, stand by waiting for a call from Joe Culligan, manager of sales (and doubling in this instance as casting director) to don makeup and go on closed-circuit or a special film presentation.

It could be a straight out and out pitch, as in the case of last Thursday, when Weaver & Co. did a closed-circuit colorcast from the NBC studios into the inner sanctum of the Scott Paper echelon in Chester, Pa., designed to illustrate the attractiveness of NBC-TV daytime program buys. Or again it could mean Weaver (or Sarnoff) doubling into actor roles, as in the recent closed-circuit color presentation to the Kansas City Hallmark plant (which culminated in Hallmark's $1,000,000 purchase of the Maurice Evans Sunday series), in which Evans and Weaver teamed up for a scene from "Macbeth."

The Telesales unit is one of the most active operations at the network, under the management of Eric Hazelhoff. It is a complete entity unto itself, with almost daily production and striking of sets going on. In addition to Weaver and Sarnoff, the "standby artists" from the administrative side include Tom McAvity, head of the tv network; Dick Pinkham, director of programming, and Mike Dann, director of program sales.

From the talent end, Arlene Francis, editor of the "Home" show, Charles Ruggles, Ted Mack, Steve Allen, Dave Garroway, among others, are spending as much time these days preparing film presentations and going on closed-circuit for the sales pitches as on-the-air activity. Special commercials are being run off on an average of five or six a day.

The frantic closed-circuit and special filming activity is not confined to sales pitches alone, but extends to promotion and exploitation on behalf of major clients and big-big-big shows, as in the case

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Miner's Major Season

It looks like the new Tony Miner-produced "Frontier" series will get the nod from Reynolds Metals to succeed "Mr. Peepers" in the Sunday night 7:30 to 8 period on NBC-TV as result of the "Peepers" cancellation. Negotiations have been going on during the past week between network, client and agency, with the Ted Ashley-Ira Steiner package reported in the bag.

Thus Miller will have at least two shows rolling for NBC, other being the Monday night "Medic" series. Third, "Challenge" on behalf of the Fund for the Republic, is also on tap.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Murphy's Checkout As CBS Radio Prexy Cues Speculation; Affils Hail Naming of Hayes; Godfrey Factor?

Ho Hum

As was expected, last week's two-day powwow of the NBC-TV affiliates and the network brass, staged at the Waldorf-Astoria, N. Y., was the calmest on record, with not a major sore spot on the agenda. As one NBC exec put it: "We know we've got a good network, but can anybody's network be THAT good?"

Even prexy Pat Weaver in his introductory remarks to the affiliates took his cue from last week's VARIETY box captioned "Wanted: A Red Hot Agenda." Said Weaver: "VARIETY has already told us we're having a quiet convention. So let's take it from there!"

Speculation was rife in industry circles this week in the wake of the sudden and totally unexpected announcement last Friday (22) that Adrian Murphy, CBS Radio prexy, was retiring from broadcasting after a 21-year association with the network. Announcement by Frank Stanton, president of the CBS parent company, coupled with that of the appointment of veepee Arthur Hull Hayes as his successor was timed day-&-date with the meeting of key CBS Radio affiliates in N. Y. Hayes, who was general manager of the CBS Frisco setup, took over his new duties immediately after the formal announcement.

Hayes, who prior to being transferred to Frisco in '49 had been general manager of the CBS owned-and-operated WCBS in N. Y., since 1940, thus becomes the third man to helm the network radop operation since it was set up as a separate division. Murphy held the post since March of '52, succeeding Howard Meighan, who returned to his veepee status of CBS, Inc.

It was only natural that Murphy's decision to quit and retire from business (he's 50) should occasion considerable trade conjecture. In response to queries, Stanton insisted that's precisely what Murphy wanted to do—get out of it and live in New England and spend some months each year in Arizona. Similarly, naming of Hayes for the prexy post (which was greeted enthusiastically by the affiliates in view of Hayes' long standing track record as basically a radio man) brought its overtones of speculation.

'V.P. in Charge of Godfrey'

Some were inclined to feel that, over and above his administrative talents as a key broadcaster, Hayes is the ideal man to have on the "Arthur Godfrey scene" at a time when even the slightest AG utterance can provoke headlines. It's recalled that it was Hayes who brought Godfrey up from Washington initially and through the years has remained one of the few persons within the Columbia fold who can take Godfrey's measure in stride. While Jim Seward will remain "veepee in charge of God-

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Dinah Carries AM Torch and Starts Network Thinking

Between Dinah Shore and Manie Sacks, the NBC-RCA factotum, it looks like a brand-new plug-radio-via-tv trend may be getting under way. It all started when the singer devoted a portion of her 15-minute telecast last week (19) to extolling the virtues of radio listening and what it means to her personally.

Couple of days later things began to hum at WPEN in Philadelphia. This is the radio station that last month barred all Gordon MacRae records because station felt he took an unjustifiable swipe at radio on one of his Colgate Comedy Hour stanzas. In juxtaposition, WPEN program manager Murray Arnold was so elated with Miss Shore's pro-AM pitch that he notified RCA Victor chieftain Sacks he was devoting a full day to playing of her records.

Which in turn started Sacks to thinking. Why, he reasoned, with the most influential and potent medium at their command, don't the tv broadcasters utilize their own medium to say a good word for radio, an area of exploitation-promotion practically untapped thus far. Sacks' thinking coincided day-&-date with the NBC-TV affiliate conclave in N. Y. and he spread the good word around to the network brass and affiliate men to think it over and do something about it.

Detroit's Solution: Educ'l TV by Day, Com'l Outlet at Night

Detroit, April 26.

When you can't lick 'em, join 'em is John A. Hannah's latest tactic to rescue educational television at Michigan State College which he serves as president.

He appeared before the FCC asking permission to share a regular tv channel with a commercial station. The college would air its programs during the day when farmers, housewives and students would be able to watch. The commercial station would get the night shift.

The college, under Hannah's plan would own the transmitter; the commercial interests who win out in current bidding for the channel would pay their share of the costs and turn part of the profits over to the college.

Michigan State currently operates a UHF station. But, says Hannah, "it's costing us almost $1,000 a day and hardly anyone is looking at us even though I think we have the best educational station on the air."

Goody Ace, Berle Calling It Quits

Goodman Ace, chief scripter on the Milton Berle tv show, is parting company with the comic at the end of the season. When the fall curtain goes up on the NBC-TV Tuesday night series, Berle will have new writers who will be pacted on a freelance basis to tie in with the new show's flexible format which may be situation comedy one week, musicomedy or variety another week, etc.

Berle will do from 9 to 13 shows next season, probably all of them live, although he's considering doing a few on film. As per this season, he'll alternate with Martha Raye, who is also committed to 13 for the '55-'56 semester. That leaves a balance of 13 still to be filled to round out the customary 39-week fall-winter-spring cycle.

Wynn's 'Studio 1' Stint

While CBS-TV is playing with Ed Wynn's "Rube Goldberg" format as one of the Monday or Tuesday components of its 7:30 to 8 p.m. revise next season, the veteran comic is being paged for the lead on a "Studio One" show.

Play is "Pigeons and People," the late George M. Cohan's 1933 vehicle, primed for a May 23 airing.

MUTUAL SITTING ON A 'REVOLUTION' IN PROGRAMMING, OPERATION, SALES

Mutual in the next few days is going to make the most drastic departure from existing standards of all the radio networks. A complete change in policy concerning programming and internal operation, including sales, is in the hopper and should come out into the open within a week.

Helming the Mutual "revolution" is the radio web's new program boss, Robert Monroe. Exact details could not be learned but it is known that the move is of such dimensions that the network is seeking complete affiliate approval.

Expected to be part of the Monroe concept will be cessation of the network's current participating plan, "multi-message" program which involves the nighttime mystery strip and the Sabbath whodunit block. It's believed likely that the web will seek extension of its program time from affils, and that all of it, in line with the industry trend, will be sold in small particles. There is also a distinct likelihood that Mutual will largely dispense with the regular program time segments for something more elastic.

Since Mutual, unlike NBC or any other web, depends solely on radio for income, and since that income is currently at a low ebb, Monroe is recommending that the change of face affect all seven days of the week. At NBC, Pat Weaver & Co. is "experimenting" with "Monitor," a new cutup of network time and programming on weekends only.

WOR, N. Y., is part of the Monroe plan also. He said he intends "integrating" the station, which has long supplied the facilities (at a price) to feed the radio network. However, while Monroe's setup will have an effect on WOR's stanza sked, it will not tamper with the local's name performers — John Gambling, Dorothy & Dick, et al. Much of the network-station tieup is expected to involve increased use of facilities and studios.

Monroe would only go so far as to clarify that his projected arrangement will change three things: operation, programming and selling methods. Reorganization of the internal machinery—personnel, office space, etc.—is already underway. Monroe says he doesn't contemplate layoffs or any other types of retrenchment.

Ex-Aides Buy Out Prockter TV Setup

Bernard J. Prockter sold out all the assets of his Prockter Television Enterprises, including such networks shows as "Treasury Men in Action" and "The Big Story," to a group headed by a pair of his former associates. Buyers in the unexpected deal were Leonard Lowenthan, former v.p. and treasurer of PTE, and Everett Rosenthal, firm's former exec producer, both of whom left Prockter little more than a month ago to form their own firm, Pyramid Productions.

Involved in the sale were "Big Story," "T-Men," the syndicated "Man Behind the Badge" and Prockter's share in Chester Erskine's "Television Reader's Digest," plus rights held by Prockter to a group of properties on which he was in the process of preparing pilot films. Prockter, incidentally, had some six months ago sold out his interest in American National Studios on the Coast to Ziv Television Programs, which took over the entire studio setup by buying out the other controlling interests headed by Fred Levy Jr., Coast realtor. Prockter at that time said he sold out in order to concentrate on production only; his future plans aren't known, since the deal was finalized only yesterday (Tues.)

Prime Politico Time

Washington, April 26.

NBC-TV has offered to make available, with a "for sale" tag, both five-minute and one-minute slices for political telecasts in next year's' election campaigns. Proposals, made by Joseph V. Heffernan, web's financial v.p. before the Senate subcommittee on privileges and elections, also include reserving blocks of regular prime commercial time for the politicos in '56.

Capsule offer would shave the network's regular hour and half-hour shows, and would thus give the telestumpers major audiences. The one-minuters would be new for the web politically and encompass the "Today," "Home" and "Tonight" shows.

Jack Poor's No. 2 Status as O'Neil's Strong Man in GT

Jack Poor, a legal eagle who only recently turned his full attention to industry affairs, is emerging very clearly in the eyes of his confreres as the unofficial No. 2 man in the General Teleradio empire. Next to prexy Tom O'Neil, he's considered the strongest exec in the entire structure.

The new Poor position of strength came as a surprise to the few outsiders who are aware of it, because the only official title the lawyer bears is that of exec v.p. in charge of Mutual (one of many parts of the overall GT holdings). But Poor's relationship to O'Neil and the rest of the hierarchy has been brought out by some recent incidents. It's obvious from them that he controls most of the comings and goings, not only in Mutual, but in the GT chain of radio, tv stations, film division, probably the theatrical distrib setup and whatever else that comes up.

First indication that traveled beyond GT walls came officially but without the least fanfare. Casually enclosed in a release about Poor's appointment of Robert Monroe as the new network program chief replacing Burt Hauser, was the fact that Monroe would also be handling WOR programming. It's said that since WOR isn't really a network o&o, but a GT-owned station, that, for all purposes, sells its time to the network, the announcement should have come either jointly from WOR topper Gordon Gray or from O'Neil by himself.

That however was the least factor in the quiet emergence of Poor as GT strongman. It soon came out that Poor was responsible for sharing final decisions on all new product for the GT film syndication setup. That taken simultaneously with his having the say in Monroe's WOR stint was proof enough for some, but it was also discovered that Poor was instrumental in making a revolutionary (for GT) film buy from MCA jointly for four o&o tv stations—WOR, N. Y.; KHJ, Los Angeles; WHBQ, Memphis, and WNAC, Boston. It was originally thought that Herb Rice alone, acting as sort of

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Inez Robb, Danton Walker 'Packaged' for AM Show

Columnist combo of Inez Robb and Danton Walker has been set as costars of a radio interview show, to originate from the Barberry Room, the plush Madison Ave. hangout. Show, being packaged by Bill Conlan, publicist and former VARIETY mugg in Berlin, would be a quarter-hour weekly segment which would go network.

Miss Robb and Walker would conduct off-the-cuff conversations with invited guests, with topics not necessarily restricted to show biz.

Robert Q's New Coin

Miller Products (insecticide) has bought 15 minutes of Robert Q. Lewis on CBS Radio, Saturdays starting May 14. Pine-Sol sponsors 20 minutes, making the hour about 58% sold.

Web has sold additional "Amos 'n' Andy Music Hall" segments, with Murine in for Thursdays until July 7.

CBS Also Votes Free TV Rides

CBS-TV is taking a leaf from the NBC plan of program extension to optional stations, thus permitting smaller outlets not carrying commercial shows to pick them up on a sustaining basis.

By an odd coincidence, the CBS announcement of its Extended Program Service Plan came on the very same day (22) that the NBC-TV brass, meeting with the affiliates in N. Y., disclosed that it was broadening its own Program Service, inaugurated last year, to include additional daytime entries, among them "Ding Dong School."

CBS and NBC plans differ in one respect, however. NBC permits the optional stations getting the free ride to sell the shows locally under a co-op system whereby the web also enjoys a small part of the revenue. CBS restricts the optionals to sustaining the shows. "This restriction," says CBS, "is required in order to protect the interests of the sponsors of the program."

Nonetheless, the network admits it is also already exploring the opening up of such shows (about 20 to 30 will be made available for sustaining starting May 23) for co-op selling similar to the NBC plan.

ABC-TV Plays 'Penny' Ante With 'Who Said' As Sponsors Square Off

Tangled destinies of "Who Said That?" and its successor on ABC-TV, "Penny to a Million," have finally been squared away, with "Who Said" slated to move to a Tuesday spot, and "Penny" coming in as a replacement on Wednesdays under one old and one new sponsor. Brown & Williamson Tobacco has bought alternate weeks on "Penny," replacing Admiral, who ducked out on alternate sponsorship with Sheaffer Pen when the decision to sub "Penny" for "Who Said That?" was made.

As it now stands, "Penny" starts under the Sheaffer-Brown & Williamson (Raleigh ciggies) banner on May 4, in the Wednesday-at-9:30 spot currently occupied by "Who Said That?" Latter skips a week and on May 10 moves into Tuesdays at 8:30 as a sustainer, replacing "20 Questions," being dropped by Florida Citrus. "Who Said That?" is a network package produced for the web by its owner, Ann Gillis. "Penny," another quizzer, is packaged by Herb Wolfe.

Moveover of "Who Said" into the Tuesday time poses a question as to the future status of Citrus. The

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GE Top Dog Again

"General Electric Theatre," boasting James Stewart in his television dramatic debut in "Windmill," outrated all other Sunday night shows for the second time within a month last weekend. Stewart pulled down a 34.6 Trendex rating on the 15-city coincidental, compared with the competing NBC "Goodyear Playhouse" first-half score of 10.2. GE even outranked Ed Sullivan's "Toast of the Town," its leadin, which got a 34.0. The Max Liebman "Kaleidoscope" spec on NBC got a 16.8 in its 8-9 period opposite Sullivan.

GE outranked all other Sunday night shows just a month earlier, when on March 27 the Henry Fonda version of Emmett Kelly's "Clown" pulled down a 32.7.

NBC's Stepped-Up Tint

NBC exec veepee Robert W. Sarnoff disclosed at last week's affiliate powwow in N. Y. that, starting in the summer, the network will program at least four hours a week in color, with at least that much time devoted to tinting up the NBC spectrum in the fall. Portions of the morning "Home" show will be done in color on a daily basis. Three or four of the NCAA football games will be in color. Whatever the content of the 5 to 6 p.m. programming in the fall (opposite ABC-TV's Mickey Mouse show), that, too, will probably be in tint. In addition to the specs, key evening shows will go through the compatible grinder.

Whether or the network or the sponsor will pick up this additional tab, Sarnoff didn't say. Thus far, chiefly because of the limitation in sets and partially because of the additional cost factor, bankrollers, with but one or two exceptions, have played it the black-and-white way. Notable exception has been Kraft, which laid out extra coin for a color version of "Emperor Jones" and in two weeks goes tint again on its Wednesday night drama showcase to celebrate its eighth anni in tv. (J Walter Thompson agency spokesman said by the time "hidden costs" were added up, cost of prismatic show was just about double b & w).

Meanwhile RCA is contributing its part of the stepped-up tint activity on expansion of color tubes and set production which is expected to hit an impressive stride by the end of the year. On the other hand, CBS continues to play color angle down, rather than up, with no definite commitments as yet as to programming next season or any Hytron-CBS Columbia (tube and set) activity.

WRCA 'TV Workshop' Runs Gamut

From Psychos to Teens & Tunes On Steve Krantz Showcase Agenda

WRCA-TV, N. Y., has slotted six shows for its upcoming "Television Workshop" daytime series with another half a dozen on the agenda for once-a-week as half-hour supplements to the Norman Brokenshire Show. "Workshop" has been mapped out by program chief Steve Krantz and involves the entire producer-director complement of the NBC owned & operated plus indie packagers.

Experimentaler will kick off May 12 with "The Analyst," based on psycho case histories, with Dr. Lawson G. Lowrey the host and an actress portraying the patient. Harry Olesker is producing with co-op of N. Y. State Society for Mental Health. In succession will come "Alec Templeton Time," pianist-humorist packaged by Allied TV; "An Actor's Lot" featuring actress-stagecrafter Stella Adler, a Teetor-Patterson show produced-directed by station's James Elson; "Profile" on the late Walter White, longtime chief of the NAACP, with historian-lecturer Richard Heffner presiding and reining and Elson directing; "Galley Proof," Ann Keeley stanza on pre-publication books with authors and dramatized vignettes; "Attic Playshop," hosted by ballad singer Susan Reed and slanted for kids, who'll participate under the wing of Madeleine Guilford.

Other shows blueprinted are tv version of WRCA's "Pulse," with Kenneth Banghart, Sidney Smith, Gabe Pressman; "Past Tense," devised by Mike Gargiulo as a "new technique" for presenting stories and museum exhibits; "King Bee," a Walt Garrity quizzer; "Photography," originated by Ted Nathanson; and "Teens and Tunes," developed by Bob Stewart to experiment in the realm of low-budget music programming.

Caesar's TV 'Showtrain'

Television has gone "Showtrain" and Sid Caesar's the reason. The NBC comic's "Commuters" insert has drawn the interest of the New Haven RR, a big pusher of the showtrain idea as developed in behalf of legit (although originally and of yore an invention by the circuses to excursion customers to out-of-the-way stands). Caesar's May 9 audience will consist wholly of fans from western Connecticut brought in by one of RR prexy's Patrick B. McGinnis' choochoos. McGinnis will guest on the show and "Commuters" will slyly work in a New Haven plug (as it did on past Monday's show).

"Caesar Showtrain" will be at excursion rates with the telepicknickers to receive "favors" from the road, sponsor door prizes at the show. May 9 starting point will be Hartford, thence pickups at Berlin, Meriden, Wallingford, New Haven, Bridgeport, Westport, Norwalk, Darien and Stamford, returning at 10 p.m.

Kovacs as WABC DJ; Fitzgeralds Into New Slot

Impending program reshuffling at ABC Radio's New York flagship, WABC, has been partially finalized, with Ernie Kovacs now slated to move in May 15 as headliner of a morning show and Ed & Pegeen Fitzgerald, the pioneer Mr. & Mrs. breakfast team, abandoning their earlybird perch for an 11:30 a.m. exposure.

New format for the Fitzgeralds, who recently celebrated their 15th anni in radio as a Mr. & Mrs. team (dating back to WOR, but for the past 12 years with WABC), will lay the stress on Mrs. Fitzgerald, since her husband, who has been quite ill in recent months, will be a guester only as his health and the occasion warrant. Show will run 45 minutes initially, with the station trying to recapture 15 minutes more from the network to extend it to a full hour.

Fitzgeralds previously occupied

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3 for Nag Gab

Fred Capossela, Win Elliot and Phil Sutterfield have been assigned to "gabs for the nags" in the CBS (radio and tv) coverage of the Kentucky Derby on May 7. Capossela, vet of 35 years in horseracing, will do the furlong by furlong and Elliot the commentary with Sutterfield, latter the WNOX-CBS sports spieler in Knoxville.

Gillette sponsors the Derby in addition to the Preakness (May 28) and Belmont (June 11) to span racing's triple crown.

'Mardi Gras' Cast Changes; Looks In

Hubbell Robinson, CBS-TV program factotum, says it's a pretty safe bet that the projected Jackie Gleason-packaged "Mardi Gras" full hour tv show will move into the Saturday night schedule in the fall. It'll probably wind up in the 10 to 11 segments opposite NBC's George Gobel and "Hit Parade" as one of the more costly and elaborate entries in video.

Although last week's audition runoff didn't exactly invite handsprings on the part of the CBS high command on hand for the off-the-air preview, nonetheless Robinson is convinced that, with proper cast changes and a presentation geared more to tv rather than a stage show the basic idea has an undeniable appeal. As result, the web looks all set to ride with it.

Show will be sold on a participating sponsorship basis as with the present Gleason 8 to 9 show.

TV'S 1955-56 BALLY BINGE

From CBS Radio to Elsewhere

Random compilation of the major "out of CBS Radio" into "tv and elsewhere" assignments in recent months:

Adrian Murphy, network prexy, into retirement.

Charles Oppenheim, from administrative mgr. of sales promotion to press head of CBS-TV.

Eldon Hazard, network sales mgr., to J. Walter Thompson to handle the Ford account in Detroit.

E. E. Hall, sales service mgr., and Ed De Gray, director of station relations, to Vitapix.

Tom Means, director of owned & operated promotion service, into same berth on tv side.

George Bristol, director of sales promotion and advertising, to head CBS-TV sales presentations.

Some of the vacated jobs have been filled, others are in a not-yet-and-probably-won't-be status.

Constellation's Built-In TV

Planecasts Now the Latest Thing; CBS Hosts 'Climax' in the Clouds

By ART WOODSTONE

In the last 15 days separate promotion-minded industry groups carried out similar but independent inspirations. Essentially each project was an effort to engender interest in a video stanza by means of an airplane ride for members of the press. The syndication house MCA-TV was the first, though not necessarily the first in inspiration, to fly reporters around in behalf of its "Soldiers of Fortune" vidfilm series. That was on Tuesday (12) when MCA did something not new but technically satisfying by projecting one of the films inside the cabin of a United Airlines plane. The feat required a large increase in electrical power, since most planes are equipped with just enough extra juice to run an electric shaver, and it was accomplished through rental of a generator. It was interesting, but the effort of CBS-TV and sponsor Chrysler Corp. last Thursday (21) was the technological advance that really set the press to talking.

The network and the sponsor wined and fed the press (just as did MCA with its own sponsor, 7-Up) but CBS showed a live, and not a film, tv program inside the cabin of a TWA plane flying some

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MCA-TV's A.C. Convention

MCA-TV is going to have a convention for its 65 odd syndication salesmen in Atlantic City from May 18 through 21. Invited are the 12 producers of the MCA syndicated skeins.

Sessions will be held at the Ambassador Hotel. MCA will show to salesmen a film ogling the facilities on both Coasts which has been used for vidfilm production.

Fried, Newman's TV Musicomedies; European Imports

Legit impresario Walter Fried and German-born producer-director Henry Newman are partnered in a deal to introduce strictly European music to U.S. television in musicomedy form. Duo have latched onto a number of unnamed properties and foreign catalogs which have had little or no exposure here, stemming from Newman's background in that sphere as a four-year staffer of the Bavarian State Operetta in Munich, among other credits. They've been in agency-network negotiation to bring high-budgeted ($250,000 and upward) 60-minute tuners to the homescreens on a one-a-month basis. Name talent from the Coast

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PUBLICITY WINGS SPREADING OUT

There will, of course, be no curb on the blurb as the tv webs face the 1955-56 season with new ammunition in their arsenals. With NBC in a cultural-plus-enlightenment - plus - spectacular - pitch, CBS aroused from its lethargic status quo and whipping up specs and specials (like Noel Coward for sure, Mary Martin mayhaps, and added hour-long dramatic fare), and ABC "triumphant but not secure" with its "Disneyland" and "upcoming "Mickey Mouse" daytime spread — and all parties going down the altar with Hollywood—it's going to be a semester made to order for the press departments.

The plain fact is that the top brass are calling upon their ballyhoo agents to peddle the potentially flamboyant wares like they've never been peddled before, with a "money is no object" gleam that, however, may be something else again in exchequer practice.

NBC is known to be seeking a high budget exploitationist who will ride herd between public relations v.p. Kenneth Bilby and press v.p. Syd Eiges. Pat Weaver & Co.'s inaugural season of specolas was carried on by the press sector without personnel additions worth the mention, although a "spec unit" was set up from within the staffer complement. When the first specials of the '54-'55 season were in (Betty Button's "Satins & Spurs" and Ann Sothern's "Lady in the Dark") and the Trendexes showed the snail's pace ratings, there was consternation in the NBC camp. They had to get up from the floor, awaiting the five-weeks-behind Nielsens to carry the torch for "Top 10" supremacy, as "confirmed" by the Nielsen charts, in addition to making with the words on the "bread & butter" shows.

'Enlightenment Through Exposure'

Prexy Pat Weaver's speech to the affiliates meeting in New York last week accented the "bigger and better" motif and hinted at an array that would have to be matched in the field by the publicity weapons. In his "enlightenment through exposure" idiom that's frequently interpreted as gobbledygook by the fourth estaters, Weaver spoke of "the introduction of cultural elements in shows of high circulation done adroitly so as not to lose audience but yet to show the people how

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Klavan's $500,000 5-Year WNEW Pact; Other Deejays Also Upgraded

In a Coma on Como

If there were any doubts as to television's impact and the determination of clients to latch on to major properties, NBC-TV erased them in one fell swoop when it wrapped up the $9,000,000 three-sponsor deal for Perry Como's Saturday night hour show preeming in the fall. Unusual aspect of the three-day commitment was the fact that NBC received the client orders despite the fact that the time in which Como is to be slotted still remains to be resolved.

NBC still hasn't decided whether Como will go 7:30 to 8:30, or 8 to 9 or even 8:30 to 9:30. What will probably prove the clincher is where CBS decides to slot Jackie Gleason's 30-minute "Honeymooners" in the fall. Latter has been tentatively set for 8:30 to 9, but may wind up 8 to 8:30 preceding the Gleason-packaged Dorseys musical.

When NBC lured Gene Rayburn away from N.Y.'s WNEW over two years ago, it began a series of long-term, big money pacts for the station gabbers that only now has reached its climactic stage. Gene Klavan, who 28 months ago took over where Rayburn left off (as partner to the early ayem Dee Finch), just repacted with the station for a $500,000 five-year pact. The radio indie's 12 other top deejays and emcees have also gotten fatter deals, it was declared. In short, the outlet, currently helmed by Richard Buckley, has made sure that there won't be any more raiding on its first line of talent. The previously incumbent Finch's, deal, of course, is of the same parity as Klaven.

A Buckley spokesman says that currently all of the leading 13 name performers have big money, longtime contracts, and that most of them were firmed in the time that Buckley took over from the Ira Herbert-Bernice Judis control. The WNEW trend is part of the salary boosting being done for a good many other top U. S. deejays.

The Klavan-Finch ayemer has in its time on the air shown a heavy rating jump, according to Pulse. And the billing is almost 25% over any previous period. That was the final jab Buckley needed to repact with Klavan under the present setup. Then, too, Art Ford, Lonny Starr and Bill Williams, who nightly share the 7:30 to 11 p. m. spotlight have gotten big longterm pacts. Their time too went up a great deal in the ratings.

The names of all the WNEW gabbers on similar pacts are: Jerry Marshall, Starr, Williams, Klavan & Finch, Ford, Ed Locke, Norm Prescott (who still has an out-of-town commitment), Bill Harrington, Bill Kemp, Henry Walden, Jack Lazare and Hal Moore. Most of these are five-year pacts.

NBC was said to be after Finch as well as Rayburn two years ago. But the moment Rayburn made the switch Miss Judis outbid the web and gave Finch a new contract.

TV 'Chronoscope's' Best of 600 Guests For Its Swansong

"Chronoscope" is making capital of its CBS-TV swansong this week by pitching a "Report to the viewers" via the kines called from among the 600 guests spotted on the Longines-Wittnauer show over the last four years. Three-a-week quarter-hour paneller fades from the 11 p.m. slot after Friday (29), with the time reverting back to stations, the latter having long agitated for return of the monied berth.

Program is divided into three basic Monday-Wednesday-Friday categories. For instance, Monday's reprised cast was made up of newsy quickies voiced by the late Senator Robert Taft (in the 1952 pre-Presidential nomination stages), Chief Justice Earl Warren (then governor of California and also a Presidential aspirant at that time), Sen. Joe McCarthy (before he took over the chairmanship of a com-

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NBC 50% SRO On Sun. Spec Spots

A total of $2,000,000 in orders is "in the house," NBC-TV reports, thus insuring definite slotting of the series of one-a-month Sunday night (7:30 to 9) color spread specs being sold on a spot insertion basis, a la "Today," "Home" and "Tonight." The $2,000,000 billings represents 50% of maximum sales availabilities on the show on a seasonal basis.

Sunbeam was the first to buy in. Other clients since signed are being kept under wraps pending finalization of deals, although commitments are in. Clients will be rotated depending on number of insertions pacted for. Max Liebman will not be producing the Sunday specs next season. His successor has yet to be chosen, although it's possible more than one will be shifted into the colorcasts. Nor have the entertainment components been resolved as yet. However, it'll be a variety format with each show to be spaced for holiday showcasing (Xmas, Mother's Day, Washington's Birthday, Easter, etc.)

Busy Days for Lipscott

Alan Lipscott returns to the Coast this week, after a 10-day N. Y. visit, to ready the pilot of the new Jackie Cooper "People's Choice" vidpix series created by Irving Brecher, which Lipscott will script. Pilot is scheduled to roll next Monday (May 2).

Lipscott, meanwhile, continues with the Danny Thomas "Make Room For Daddy" show (along with Bob Fishel and Mac Benoff) and will probably freelance on at least one of the Milton Berle shows next season.

Sheaffer Pen In Lotsa TV Inking

Chicago, April 26.

If all present negotiations work out, Sheaffer Pen will be playing it big next fall with a three-way network tv spread. Firm, repped by the Russel M. Seeds agency, is wrapping up tele deals at ABC, CBS and NBC looking towards the new season.

Definitely set for Sheaffer's Fineline Division is the replacement of the "Who Said That?" ABC-TV Wednesday night paneler next week with the "Penny to a Million" quizzer. Admiral is checking off as co-sponsor but Raleigh cigs checks in.

While all the details still aren't ironed out, Sheaffer has staked out a claim for the Tuesday night 8:30 halfhour on Columbia with Maytag due in as an alternate sponsor on a program still to be selected. (Probably "Joe and Mabel.") Spot is being vacated by the "Halls of Ivy" filmer which moves to the Thursday night 10:30 period opening up when General Mills winds with "Willy." (Although Nabisco remains an "iffy" tenant on "Ivy," International Harvester reportedly plans to stay aboard.)

Seeds agency is likewise still negotiating Sheaffer's buy-in on NBC-TV's Saturday night Perry Como hour. The way it stacks up now pen firm will share a third of the program with Kleenex with the latter taking roughly two-thirds of the split over the 52-week span.

NTA's Bundles From Britain

First major acquisition of top British feature films was wrapped up this week by National Telefilm Associates, which picked up a package of 26 J. Arthur Rank films, the first such package Rank has released to television, finalized its deal for eight pictures from the Alexander Korda-Ilya Lopert combine, and bought six additional features to round out a package of 40. As it stands, the new package represents a cash outlay of $1,000,000, plus participations to Rank which would boost the tv value considerably. The new NTA package thus looms as the most expensive feature group to make the tv rounds thus far.

Moreover, since the Rank deal represents the first time the British filmmaker has jumped into the tv fray, there's reportedly a distinct possibility that some of Rank's top-grossing films, such as "Red Shoes," "Caesar and Cleopatra" and a brace of Alec Guinness entries, may make their appearance soon, with NTA presumably having the inside track on future releases. It's understood Rank released the batch of 26 not only for the immediate coin involved, but also as a trial balloon for his top-grossing pix.

Three distinct groups comprise the NTA acquisition, the Korda-Lopert group, comprising eight films acquired under a seven-year lease (including theatrical rights for four of the pix) for a total of $500,000; the Rank pix, terms of which weren't revealed but involve heavy participations for Rank with much less of a per-pic cash outlay by NTA; and six indie films from Seymour Scott, Marvin Grieves and Arthur Davis. Cash outlay for the Rank and indie films was $500,000, with NTA getting a distribution fee plus a portion of the producer's share.

Korda-Lopert pix includes such w.k. entries as "Tales of Hoffmann," "Breaking the Sound Barrier," "Cry, the Beloved Country," "Outcast of the Islands," "Captain's Paradise" and "The Man Between." Rank entries, dating up to 1953, include "Blanche Fury" (1948), Stewart Granger, Valerie Hobson; "Overlanders" (1946), Chips Rafferty; "Blue Lamp" (1950), Jack Warner; "Tony Draws a Horse" (1951), Ann Crawford, Derek Bond, Mervyn Johns; "Passport to Pimlico" (1949), Stanley Holloway, Margaret Rutherford; "Man of Evil" (1948), James Mason, Granger, Phyllis Calvert; "The Adventuress" (1947), Deborah Kerr, Trevor Howard; "Captain Boycott" (1947), Granger, Alistaire Sim; "Johnny in the Clouds" (1945), Jean Simmons, Michael Redgrave, Howard, John Mills; "Waterfront" (1947), Robert Newton, Richard Burton, Susan Shaw; "Obsessed" (formerly "The Hidden Room"), Newton, Sally Gray; "Secret People" (1952), Audrey Hepburn, Valentina Cortesa; and others dating to 1953. Indies include "Pickwick Papers," "The Magic Box," "The True and the False," "Death Tide," "Fannel Foot" and "On the Spot."

'Injustice' to British Pix

Oliver Unger, NTA exec v.p. who finally closed the deal with Rank after three years of on-and-off discussions, said that one key argument that persuaded the Britishers to release to television was the fact that British films had been done an "injustice in the past on American tv simply because only the socalled "quota pictures" which get limited playdates in Britain had been made available to television while the quality and top-grossing product had been held back. He convinced the Rank people, Unger said, that tv exposure of top British product would enhance the theatrical boxoffice of new British product and would swell the American market to proportions unknown by the Britishers in the past.

Unger said the package of 40 would be sold to tv stations on terms "competitive" with the current General Teleradio Bank of America group. Unger made the point that NTA can make out on the films without "beating the sta-

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MCA-TV's Got It All Figured Out: Get An 8-Week Ride For Cost of 3

The pitch to keep web film advertisers on during the hot spell is growing stronger. MCA-TV, for example, has done two of those pitches, the latest and more detailed of the two being a unique argument in favor of year-round bank-rolling. Conclusion of the hypothetical study is that a whole eight-week summertime tv campaign would cost as little as any other three weeks of the year. Eight summer telecasts, according to MCA, would cost $166,000 (using one of their reruns as part of the base) while three weeks of, say, winter programming, would cost $165,000.

To make its point, MCA allows that a video sponsor, by staying on during the eight summer weeks, earns an average 10% annual discount from the network, which is then applied to the total summer discount, with the result that cost is only 35% of the normal weekly time nut. On this basis, MCA figures the average half-hour time and facilities run at $35,000 per program during the busy season, but $12,250 (35% of the former total) during the summer. Add to the larger amount, MCA theorizes, an average $20,000 for talent weekly in winter, and an average $8,500 (re-run) to the $12,250 in summer. The first total, is $55,000 and multiplied by three is $165,000. Adding the summertime $12,250 for time and the $8,500 for talent per show, the figure is $20,750, and that multiplied by eight gives $166,000.

Another important facet to the MCA study, done originally for the information of its own sales execs, is the 3-winter-weeks nut is related to the same three weeks in audience ratings. MCA says it might be assumed that a show will pull a healthy 30 in the winter and as high as an 18 in the summer. Multiplying three times 30 gives 90, but multiplying an estimated 18 by 8 (weeks) gives 144 —or 60% more rating points in summer.

Next step is, since one winter program costs $55,000 and delivers a 30 rating, what would a similar summertime expenditure get the bankroller? Plan will deliver two summer shows and a fragment of a third, at about $55,000 (the same cost as a winter show) and will deliver 48 points

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120-Market Fizz Biz for 'Fortune'

The 7-Up bankrolling of the new "Soldiers of Fortune" telefilm skein constitutes a major national spot buy. The fizz firm is in 120 markets, half of them on a sometime basis. What it amounts to is that 7-Up, because of its non-national merchandising machinery, didn't need all the markets so it firmed solidly with syndicator MCA-TV for 60 markets and is on a generally alternating setup in the remaining 60.

Most of the stations on the alternating lineup are reported as sold out locally. Show, its first exposure anywhere being on WABC-TV, N. Y., two Saturdays back, was produced by the MCA Revue subsid on the Coast.

WCAU-TV's Rate Hike

Philadelphia, April 26.

WCAU-TV boosted its rates as high as 25% in a general rate card increase which will go into effect May 1. Under the new card, the Class AA rate will become $3,000 per one-time hour, an increase of 25%, with the Class AA half-hour upped to $1,800 and spot announcement hiked to $600. Class A one-time hour rate will be $2,000, with $1,200 for the half-hour and $400 for the spot announcement. Class C rates are upped by 10%.

Announcement of the rate increase stated that it is "consistent with the continued growth of television in the Philadelphia area. Estimates of the number of television sets in the area are up substantially more than 20% over the estimate of a year ago."

ABC-TV Plans a Spec

ABC-TV is tentatively planning its first "spectacular," a 90-minute origination from the new Disneyland Park at Anaheim, Cal., two days before the planned opening of the park. Network has tentatively set the show for Sunday, July 17, from 7:30 to 9 p.m.

Spec would be an on-the-spot tour of the entire park, covering all phases of the setup, which conforms in its divisions with the categories of the "Disneyland" show in that it has a Frontierland, an Adventureland, a Fantasyland and a Tomorrowland. Walt Disney, who's acted as emcee on the tele show, would presumably be host for the tour. Frank Marx, ABC-TV engineering veep, surveyed the site for camera and cable installations while on the Coast last week.

Hub's TV Axings In Show Shuffles

Boston, April 26.

Shakeup in early eve Hub tv programs foreshadowing wiping out of all local live shows on WBZ-TV programs between 6 and 7:15 was revealed here with the dropping of the "Sue Bennett Show" at 7 p.m. Wednesdays. The local thrush, who said she rejected an offer of $750 weekly to star on "Your Hit Parade" during the absence of chirp Dorothy Collins, bowed off Wed (20) after 15 months, first axe victim of new programming policy.

WBZ spokesman said the songster was dropped because her beverage sponsor plans to switch and concentrate on all sports program. Other skedded victims of the new policy are "Animal Fair," Tuesdays at 6:15 p.m.; "Lady of the Bookshelf," in the 6 p.m. slot Tuesdays and Thursdays; and "You And Your Health," Wednesdays at 6:45, sponsored by Mass. Medical Society, Blue Cross and Blue Shield.

Notification that their contract will not be renewed has already been received by the "You And Your Health" sponsors. Ratings were held to blame, according to Blue Cross officials, who said the tv station pointed out that a competing channel was holding the biggest part of early eve lookers with filmed programs.

March tv ratings of the American Research Bureau for Boston for Monday through Friday tv shows, between 6 and 7:15 p.m. show that WNAC-TV, Channel 7 filmed packages, lead Channel 4 live shows by considerable margin in most instances.

Filmed story of "I Led Three Lives" on Channel 7 piled up a rating at 7:15 p.m. of 26.7 as against the 12.7 of a local news commentary show on Monday nights, according to ARB March ratings for Boston.

RALPH ATLAS UNLOADS WLOL FOR $300,000

Minneapolis, April 26.

Subject to FCC approval, WLOL, one of the Twin Cities' 11 radio stations, has been sold for $300,000 by the Independent Broadcasting Co., a Ralph Atlas corporation, to a group comprising former owners-operators of WMIN-TV and WMIN Radio here and calling itself BFR Broadcasting Corp.

New WLOL owners, who recently disposed, first, of their WMIN Radio station and later of WMIN-TV, are Larry Bentson, former WMIN president-general manager, and Eddie Ruben and Joe Floyd, Minneapolis and Sioux Falls, S. D., theatre circuit owners, respectively. The trio also own and operate KELO-TV and KELO Radio, Sioux Falls, S. D.

Boston—Coca Cola Bottling Co. began alternating with Howard Johnson Restaurants Sat. (23) to continue sponsorship of Totem Pole dance matinee, weekly one hour tv show telecast from Totem Pole Ballroom every Saturday from 2 to 3 p.m. over WBZ-TV.

Moving Day for WWDC

Washington, April 26.

WWDC, the Mutual outlet here, sharply expands its physical plant tomorrow (Wed.) by moving the bulk of its operations from mid-city Washington to suburban Silver Spring, just north of this city.

Station, now in its 14th year, will operate from both locations, with its offices and nearly all of its studios in a three-story air conditioned building on a 29½-acre suburban site which has been named WWDC Park.

Cuffo Interviews On Com'l Telepix Banned by SAG

Hollywood, April 26.

Harshest action yet taken by any Hollywood talent guild regarding cuffo work is that of Screen Actors Guild's board which has cracked down on gratis appearances of actors in "interviews" on commercially sponsored filmed tv shows. Board voted an addition to its by-laws banning such cuffos, with any violators facing expulsion from SAG. Step is result of longstanding opposition to what guild regards as abuse of actors who work in "pressure pictures."

Guild stand was adopted before Frank Sinatra last week called on SAG to curb cuffo tv shots, in connection with the singer-actor's refusal to appear gratis on "Toast of the Town" to plug "Guys and Dolls." Live tv, however, comes under jurisdiction of AFTRA, and its exec secretary, Claude McCue, said bylaws rule any appearance which constitutes a performance must be paid. AFTRA has a different stand in radio, with interviewed performers receiving coin. McCue said, "we haven't thoroughly studied the problem," and said national exec secretary George Heller is ill and is unable to work on it. It's known, however, membership in AFTRA here agrees with the SAG position on cuffo shots on tv.

While SAG did not mention the reasons for its action except in generalities, it is known a pilot telefilm made by Louella Parsons was one motive for the strict ruling. Working without pay in the half-hour pilot were Jane Wyman, Jack Webb, Jane Russell, Bob Mitchum and Edith Head. In addition, there are film clips in which appear Fred Astaire, Ginger Rogers, Dan Dailey, June Haver, Bing Crosby, Fred MacMurray, Donald O'Connor, Marilyn Monroe, Ethel Merman, Shirley Temple and the late Bill Robinson, and James Dean. Guild figures this is a lot of very good talent for free.

On the other hand, Walt Disney is a good example of the producer in tv who puts his stars on as pitchmen in complete observance of guild rulings. When Disney had Kirk Douglas, James Mason and Peter Lorre do a tv trailer for "20,000 Leagues Under the Sea," seen on Disneyland, he paid them for their appearance. It's understood the actors each drew $1,000 for their telework.

However, when an actor owns a piece of a film and wants to plug his pic, he may appear before the board of SAG and ask for a waiver of its ruling. Only with such a waiver may he appear cuffo.

DU PONT SIGNS LEAHY FOR GRID FORECASTS

Frank Leahy, who since retiring as Notre Dame football coach over a year ago has devoted more and more time to television, has been signed by du Pont for its spot-booked weekly quarter hour "Football Forecasts." Show will be aired on 150 stations as a filmed segment produced by Station Distributors. Norm Sper, who did the stint last season for du Pont (its anti-freeze products), continues with the package as producer.

There's been a good deal of affinity, incidentally, between Leahy and du Pont, along with BBD&O, the chemical company's agency. It's recalled that Leahy did a pilot film of a show produced by Don Sharpe and financed by ABC-TV. Du Pont took the unusual step of giving the pilot exposure and some recoupment by playing it off on its "Cavalcade of America" last fall.

Ed Lamb Speaks His Mind

Washington, April 26.

Broadcaster-publisher Edward Q. Lamb had a few things to say about the National Assn. of Radio and TV Broadcasters during his testimony last week before FCC Examiner Herbert Sharfman. Lamb, a member of NARTB, said he believes in trade associations to advance the welfare of a group but doesn't necessarily "approve of all" their activities.

"I certainly could wish a trade association," he continued, "would bring a strength into that industry, and that would be particularly helpful in the broadcasting industry where you know and I know every individual broadcaster in the U. S. is in favor of our side in this Lamb case and the freedoms we are defending.

"I will also say that if they had a strong industry association, that that organizations could very well speak for the entire industry. Obviously, the individual broadcaster is also subject to the same pressures on his business that I am and if he had a strong association in the broadcasting industry they would gladly stand up and defend the freedoms."

If freedom of the press were involved, Lamb asserted, 'I am sure that the publishers and the newspaper editors would quickly raise their voices in the defense of these American liberties that are involved in this case. But where a Federal license is involved and a particular Commissioner or the Commission itself said 'boo' the individual realizes he has property worth possibly millions of dollars that are involved (and) he would very gladly have a strong trade association speak in defense of these freedoms which I have to defend individually here.

"I can assure you that every individual broadcaster in the country is completely in our corner in this attack on our freedoms."

Lamb's remarks were precipitated by a question regarding his activities in the International Juridical Assn.

NYU WORKSHOP'S 20TH YEAR

Summer Session Now Devoted Preponderantly To Television

Upcoming July 5-Aug. 12 period will represent the 20th annual Summer Workshop at New York U. making the Washington Square unit the oldest workshop extant in the air media. Founded in the radio boom of 1935, the term "radio" is still retained in the title but is actually now quite minor in the curriculum.

The 1955 teaching staff includes A. Cledge Roberts, Wallace House, Charles Siepmann, Robert Noack, David Hebb and Margaret R. Weiss. Workshop overall is under supervision of Warren Bower, asst. dean of NYU's Division of General Education.

This is the Workshop of which Robert J. Landry, now managing editor of VARIETY, was director for 12 years. Predating him as director were Phil Cohen and the late Douglas Coulter.

WNAC-TV's 5-Yr. Deal on 'Ramar'

General Teleradio's Boston outlet, WNAC-TV, has made what's believed to be the first five-year library deal for a syndicated property. Norm Knight, head of the station, has signed the deal with Television Programs of America for TPA's "Ramar of the Jungle" show, which is currently airing on the competitive WBZ-TV there but will switch over at the next option period.

Another unusual feature of the deal is WNAC-TV's agreement to buy, sight unseen, any future "Ramar" productions. TPA and producer Leon Fromkess have slated 26 more "Ramars" for production in the fall, and WNAC-TV's purchase of these would bring the deal, signed originally for $100,000 over the five-year period, to a total of $165,000 or more.

Most library deals these days run for two years or less. Understood MCA-TV has written some on its anthology packages for as much as three years, but not beyand that. It's highly unusual, then, for a station to commit itself for five years in advance, especially on a single series that's not an anthology. Understood WNAC-TV will play "Ramar" at the rate of one a week for about a year and a half, then will go into multiple runs on the show. There are currently 52 in the can, with the additional 26 bringing the total by next winter to 78. Good 'n' Plenty candies sponsors on WBZ-TV, and will probably switch over to WNAC-TV when the deal takes effect.

Mercury's TV Dept.

Mercury Artists has hired producer Tony Ford to head up a tv department. Heretofore, the talent agency has devoted most of its time to variety acts and Latino musical entertainment.

It's the first fulltime tv department head that Merc prexy Leonard Green has inked.

Katz Filmbuying Subsid In Windup

Station Films Inc., the Katz Agency-owned central filmbuying office, will close its doors July 31, after two years and the purchase of about $2,500,000 in syndicated and feature film for its station members. Reason for the shutdown is simply that the Katz agency feels that with stabilized and efficient conditions in the telefilm industry, the organization has served its purpose.

Firm, which served the Katz-repped stations, was established early in 1953 to serve as a central buying office for the stations, with the advantages of the organization lying in better prices through mass buying, expert on-the-spot knowledge of the business and close contacts with the distribs headquartered in New York. During its span, Station Films has probably been the largest single buyer of feature and syndicated film. Bob Salk, who heads up the operation, said that prices and distrib efficiency have became so stabilized since the formation of the firm two years ago, when the telepix industry was just beginning to boom, that there's no longer a need for the outfit.

Salk himself said his future plans are set, but said he can't reveal them yet.

Fine & Friedkin Playing Both Ends of Rivalry In 'Frontier' Vs. 'Gunsmoke'

Scripters Morton Fine and David Friedkin are responsible, in a great sense, for creating both ends of a new CBS-TV and NBC-TV rivalry. The nets are both pushing along Madison Ave. western vidfilm stanzas, which, because of their "adult" natures, cannot be grouped with the hoss opera of old, the webs agree.

"Gunsmoke," which CBS is prepping for a next fall start on the hookup, comes from the radio skein first penned by the Fine-Friedkin brace. The same two scribes are also responsible for the NBC "Frontier" pilot (as they will be for the rest of the series). The NBC entry has no violence lined up, with the possible exception of very few scripts in the first 39. And despite the "Gunsmoke" tag, the CBSer has little shootin', with the sheriff hero engaged in less violent chores.

There are other, more serious, overtones to this CBS-NBC rivalry, as far as the two writers are concerned. Last July or August, freelance producer Worthington Miner said he approached Fine and Friedkin with "Frontier" and they shortly became partners in the NBC program possibility. However, there have been several gripes from the direction of CBS that Miner "raided" them to take the writing team away. They had been doing some of the "Climax" work. That Miner denies. As he explains it, the "Climax" deal was made subsequent to his summertime pact with the scribblers, and that no other video could preempt it.

'THE PLAYWRIGHT'S THE THING'

Radio-TV Weather Prophets On Pan

Atlantic City, April 26.

The Resort Hotel Committee of the American Hotel Assn., meeting here at Haddon Hall this week, said that television and radio personalities who present weather information with a tendency toward theatrics are costing America's resort hotel owners millions of dollars.

While commending tv and radio stations generally for fine public service the committee said that 'hysterical . . . performances in which weather severity is exaggerated keeps resort visitors home in droves."

A committee of three was named to call upon U. S. Weather Bureau officials at Washington to ask for control of irresponsible weather reports over tv and radio. John D. Green, v.p. of Williamsburg, Va., Joseph I. McDonell, of this city and Charles Horrworth, exec secretary of the American Hotel Assn., were the three named.

Radio and tv theatrics on the weather, the hotelmen pointed out, spreads fright and confusion in many cases where skilled, calm reporting would serve the purpose for which the weather bureau provides the info. They discourage travel in many cases when actually the roads and area in question offer no more hazards than normally.

Junketing World Preems in Telepix, Too; N.O. as a Production Centre

By BOB CHANDLER

New Orleans, April 26.

The economic dynamics of television can produce some unusual results. One of these is the unexpected but logical development of New Orleans as a production centre for tv-film, a centre limited in scope and output but nonetheless a striking example of the opportunities and challenges the coming of tv has afforded. The city got its first home-grown series into distribution this week, a group of 39 half-hours based on the official files of the New Orleans Police Dept. with the abbreviated title of "N.O.P.D."

World premiere of the series, produced in New Orleans on location by a hometown company using its own financing and homegrown cast and technicians, was held yesterday (Mon.) on WDSU-TV here, and to commemorate the event, a junket of a dozen New York columnists, magazine and tradepaper reps was flown here last week for a looksee at the series and at the entire operation. While the series itself was the centre of attention, the development of the telefilm facilities provided the real backdrop. (Series is reviewed in this issue.)

Series was produced (there are 37 in the can) by Motion Picture Advertising service, a 34-year-old company that specializes in the production and sale of commercials for theatre screens. When tv began to make inroads on the theatres, and also when the demand for facilities for the making of tele commercials reached its pitch, MPA prexy Carl J. Mabry found that the company was the only large film-producing unit in the mid-South. He decided to go into teleblurb

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Singer's 52-Week '4-Star' Renewal

Hollywood, April 26.

"Four Star Playhouse" has been renewed by Singer Sewing for the fourth season, the sponsor inking a 52-week deal in which there will be 39 first-runs and 13 repeats. Budget in the new pact calls for a production coin hike, and $1,500,000 is involved in overall production sugar for next season.

Young and Rubicam made the renewal for Singer, and Four Star exec producer Don Sharpe negotiated for the vidfilmery.

Dick Powell, David Niven and Charles Boyer will return to the new season's show as the rotating stars, with guesters again to be used on a once-a-month basis. Negotiations are under way for Ida Lupino to appear in some of the series' guestints.

Production begins the latter part of May at RKO Pathe on the new teleflims. Four Star series is seen on CBS-TV Thursday nights at 9:30 p. m. Powell, Niven, Boyer and Sharpe own the vidfilmery.

Jessel NBC-TV Prod.?

RCA-NBC coordinator and veepee Manie Sacks is trying to set George Jessel to produce the new Perry Como tv package for NBC.

It's a GAC (Tommy Rockwell) package; up to Como and NBC prexy Pat Weaver to give the greenlight.

Cott's Autonomous N. Y. & D. C. Setup In New DuM Deal

Ted Cott takes over as general manager of DuMont owned & operated video stations WABD, N. Y., and WTTG, Washington. His appointment verifies the report that the two stations will make a complete break with the network and run as independent stations.

For the first time, WABD will have its own program department. Both the N. Y. and Washington setups will stress "local programming needs." Each will have a local sales setup as well, and Cott will, in all other departments, op-

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Followup Comment

Editor, VARIETY:

To avoid panic in unmarried persons over 25, a correction is in order on the statement "80% of those who don't marry before they're 25 never do so" as stated in the review given my "Critic-at-Large" show in the April 13 issue of VARIETY. The fault is not yours or the writer's, however; I believe I misquoted my own program when your reviewer checked the facts with me. The statement in question as actually written in the original script was, "Though over 80% of all males (slightly under 80% for females) who are not married by the time they are 25, will marry, the situation still represents a social problem as the unmarried often include teachers, artists, professional people, genuine individualists, and others who conceivably might make exceptional parents. If one is not married by 33, as is the case of the girl violinist in 'The Tender Trap,' the chances are only a bit better than 50-50 for the males, while only two out of five females still single at 33 ever will marry. There is only an outside chance that life will begin at 40 for those single. Two-thirds of the unmarried males and 80% of the unwed females at 40 never will marry."

Figures are from the "U. S. Bureau of Census Report."

Phillip Gelb,
(Critic-at-Large).

'GOIN' TO SCHOOL' FOR TV PRODUCT

By LEONARD TRAUBE

The "playwright's the thing" was never more pronounced than it is in Television 1955. The leading networks and dramatic showcasers are carrying on a romance with the latterday homescreen Shakespeares and O'Neills that rivals the old Hollywood—the Hollywood before gargantuan images and the gaudy "new sound." But, taking no chances on current output and with a determination to insure product for years to come, there's a big pre-production, "proving ground" upbeat reflected, for example, in the number of "talent scouting" expeditions designed to unearth new writers for the medium.

A few months back Talent Associates, the Al Levy-David Suskind outfit which masterminds half a dozen full-hour and 30-minute tv playshops, set the wheels in motion for a $1,750 pot of gold to be distributed to undergraduates coming up with the best scripts in their colleges. Production is guaranteed along with the winning playwright's "visiting professorship" at the scene of the rehearsal action—meaning New York in this case. There's an extra $1,000 for the on-tv script.

An even more elaborate blueprint is that charted by the Fund for the Republic—launched with Ford Foundation money—which has earmarked $29,000 for "long pants" and half-hour "broad concept" dramatics and documentaries, ranging from a pair of $5,000 prizes for the dramatic elite to $1,500 and $750 for 16 other places. These educational-based subsidies contrast with the mere pittance that professional writers drew only a couple of years ago for their livingroom works, and are, in fact, a cut above some of the current commercial fees.

NBC is in on the act with its head company, RCA. They are jointly involved in sizable fellowships-scholarships at Yale U.'s School's School of the Drama, and while this smacks of "alleviating the shortage of good playwrights" in the legit theatre, there's no doubt that NBC will ultimately benefit in behalf of its dozen or so outsized and pint sized drama presentations, whether of its own packaging or for its clients.

The Ted Ashley-Ira Steiner talent agency, which already has a number of top writers "in the house," has just created a new dept. to concentrate on development of new writing talent, and

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WHO'S 'GOT 'MARK TWAIN'?

Legal Entanglements Over TV Rights Involve Filmcraft, MCA

Plans for two separate shows based on Mark Twain's works are stirring a legal hassle over just who has the right to assign television rights to the Twain properties. Trustees for the estate of Twain have granted rights to Filmcraft Productions on the Coast for one series, while Twain's daughter, Mrs. Clara Samossoud, has granted MCA's Revue Productions, rights to proceed on a series of their own.

Attorneys for the trustees last week declared that Filmcraft is the only producer to be granted rights to use Twain properties, for its "Mark Twain Theatre of the Air." Meanwhile, MCA, proceeding with plans to produce "The New Adventures of Tom and Huck," declared that it had "acquired all rights necessary for use to make the series from the ultimate beneficiary of the estate, who is Mark Twain's daughter, Mrs. Clara Samossoud."

Both production firms are proceeding with their shows, despite the legal entanglements. No legal steps have been taken yet by either side to prevent the other from filming its series.

'Disneyland,' Gobel Rated 1-2 In 'Consumer' Vox Pop Poll of 45,000

The Walter Annenberg, Philadelphia-based fan mag, TV Guide for April 30, came up with a "point of consumer" rating of the top tv shows which is largely at variance with the Nielsens. The Triangle (Annenberg) publication's conclusion appears to be that perhaps the public is ahead of the rating services by listing "Disneyland" (No. 5 on the Nielsens currently) as No. 1. George Gobel, No. 9 on the latest Nielsens, was rated No. 2 in the TV Guide fan mag poll.

Of the more than 45,000 replies "Disneyland" garnered 14,123 ballots and Gobel 13,699. System was to have readers circle the top five shows with room for write-ins of shows not listed. May's coupon was in its March 12 issue.

Jackie Gleason, No. 3 in the Nielsen rating, came out No. 3 in this poll, but Ed Sullivan's "Toast of the Town," No. 4 in the regular rating, allegedly was No. 8 with 7,064 ballots. It was nosed out for the 7th position by Arthur Godfrey's "Talent Scouts," which doesn't appear in the Top 10 Nielsens at all. (Tradewise, this failure of Godfrey to register has figured in the star's reshuffling of his format, via the now well publicized "firings").

TV Guide in March 12-18 issue listed 16 shows alphabetically as drawn from among the Top 10s of the five principal rating systems. Among the results:

"Medic" is up near the Top 10

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Screen Test

One of the theories advanced as to why several tv playwrights are clicking with sales to the Coast filmmakers is that they're writing their video works with Hollywood in mind. Some scripters, doing an hour show, have enough scenes "in reserve" to fill out the required running time (from 90 minutes upward) for motion pictures.

Some playwrights figure it's a snap to make such extensions for theatrical films since even 60-minute tv dramatics are limited in developing character, and/or plot, what with eight to 10 minutes lost to the commercials, trailers, etc.

WMCA, AFTRA In Arbitration Feud, May Mean Strike

N. Y. radio indie WMCA and AFTRA contract negotiations are being held up by a hassle over arbitration rights in the firing of union members. Both sides are scorching mad, and readily admit that unless the matter is settled soon it's liable to flare into a strike of some duration.

AFTRA spokesman Ken Groot says the N. Y. indie wants to break the arbitration clause, which concerns the union's right to call before an arbitrator the case of any performer who is fired without "just cause." Mort Fleischl, station topper, says on the other hand that no contract clause on arbitration exists and that the station will not allow one to be written into the contract. Fleischl added that if there is a strike "we are prepared to see it through to a conclusion."

The arbitration argument is the only block to contract agreement. Both the union and the station seem quite satisfied with the money and pension arrangements that have come out of the negotiations, going on for the past two or three weeks. However, the union spokesman feels that the station coin offers are a blind to diminish importance of the arbitration clause.

The disagreement over the existence of an arbitration clause in the AFTRA contract has grown out of an axing that took place over a year ago. The station fired an announcer which it felt "entirely in-

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Print Media Vs. TV

With yesterday's Yucca Flat atomic show in postponement, NBC is ready to burst forth with a trade bomb of its own. When it happens—which will be some time in May—the lid will be off on how print media fare in the television era. The network's researches, it's said, reveal a "fallout" versus newspapers, etc., in a "what's happening in American advertising" pitch complete to the last decimal point.

The web's survey, done at a cost of about $250,000, will be "generalized" as an announcement; meaning that the scope of the survey will be pushed as covering various tv vs. newspaper situations across the country. It's understood, however, that only one "typical" city is involved, and inside sources say it's Fort Wayne, Ind. It may be a coincidence, but WKJG-TV there started operations at the end of 1953. NBC would thus have surveyed Fort Wayne for the six-month before and the sixmonth after that event to arrive at its conclusions.

Zenith Okays NBC Gratis Time Bid

Chicago, April 26.

Zenith notified NBC last week that it was accepting the web's offer of gratis time on the five o&o's for a 15-minute subscription tv pitch. Network proffered the cuffo showcase in turning down Zenith's bid to buy minute spots on the family stations for tollvision blurbs.

In his wire of acceptance, Zenith veepee and ad manager Erik Isgrig blasted NBC's refusal to accept the spots as "unjustified" and asked for a reconsideration of the decision. Web nixed the blurbs and offered the free time instead on the grounds that because of the "complexity of the issues involved in the controversy on subscription television, which is now being considered by the FCC, it did not feel that one minute announcements

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WRCA ROMANCING JOHNNY ANDREWS

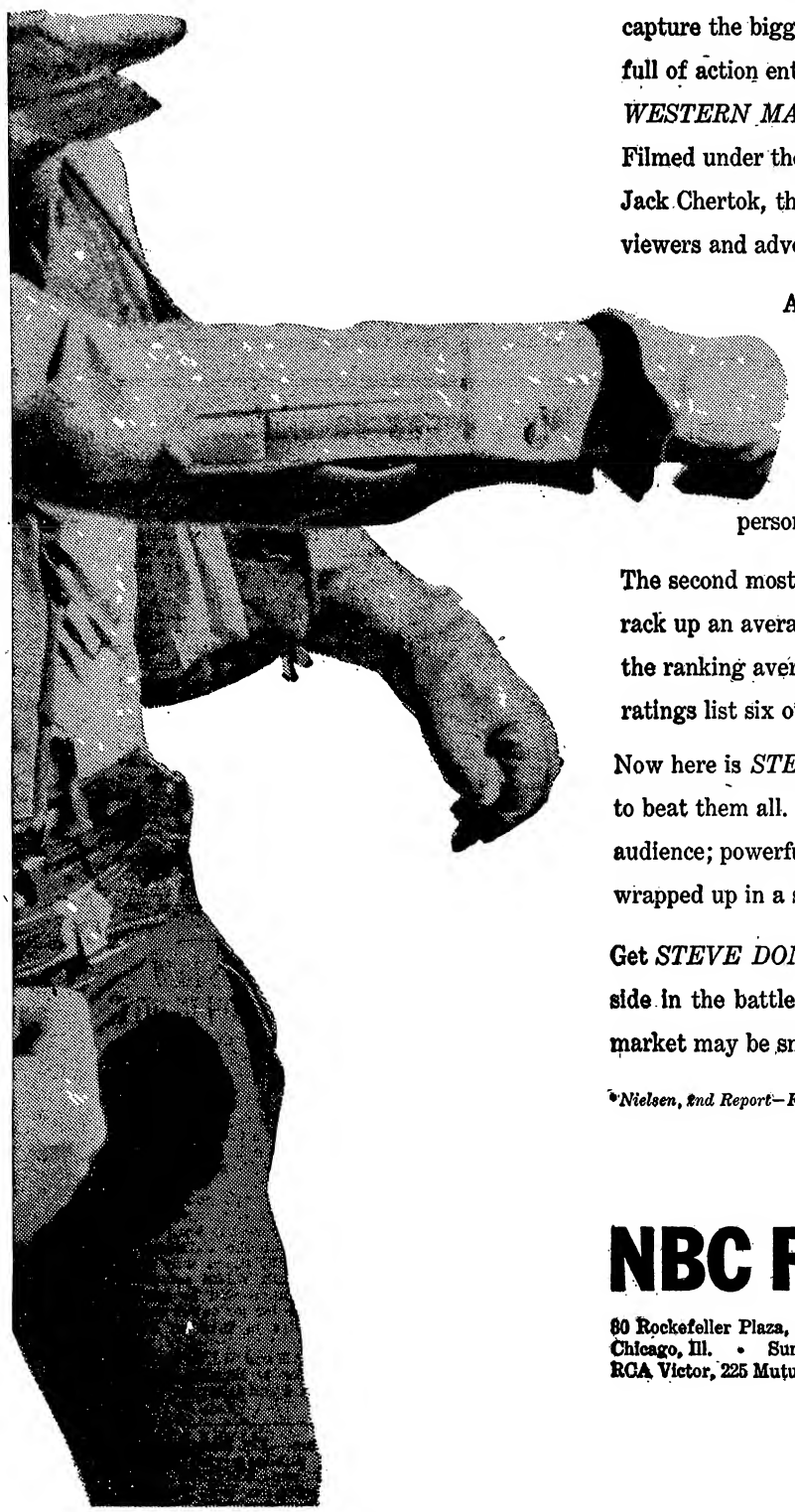
WRCA, N. Y. flagship of NBC, is dickering for disk jockey Johnny Andrews of WTAM, the o&o in Cleveland, and a deal looks likely. A major platter-spinner of the musican-performer type is wanted by the Gotham auraler for its three-hour early morning show of which the mainmost components are live, including the orch (Eddie Safranski). The jabberjockey spot was exited by Allyn Edwards recently in favor of the "Mr. Citizen" show on ABC-TV, with WRCA moving in Bill Cullen. However, Cullen's chore was understood to be on an interim basis since among other commitments he's set for a Coast-based summer ride on the NBC-TV "Place the Face" for Hazel Bishop (in the Milton Berle-Martha Raye forepart slotting at 8 p.m.) NBC anchor is more interested in a deejay that would stay put, making the waker-upper a career job.

Andrews, whose contract on "Morning Bandwagon" expires in September, is no stranger to Hamilton Shea, v.p. of WRCA, since Shea was bossman of WTAM before coming to N. Y.

STEVE DONOVAN,

WESTERN MARSHAL

the great new two-fisted TV Western Series



Brand-new . . . all-new . . . 39 half-hours of rugged action to capture the biggest audience in town. Each episode is packed full of action entertainment as *STEVE DONOVAN, WESTERN MARSHAL* brings justice to the Western Frontier. Filmed under the supervision of veteran Western TV producer Jack Chertok, the series offers top quality production for viewers and advertisers alike.

And this two-fisted Western delivers double-action impact—not only on television but also at the point-of-sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

The second most popular program type, Westerns rack up an average 30.0 Nielsen rating—24% higher than the ranking average of all evening programs.* And Pulse ratings list six out of the top ten syndicated shows as Westerns.**

Now here is *STEVE DONOVAN, WESTERN MARSHAL* to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product—all wrapped up in a single potent NBC FILM DIVISION package.

Get *STEVE DONOVAN, WESTERN MARSHAL* on your side in the battle for sales in your markets. Don't delay—your market may be snapped up soon. Write, wire or phone now.

**Nielsen, 2nd Report—Feb. 1955* ***Pulse—Feb. 1955 Multi Market*

NBC Film Division *serving* **all** *stations*
serving **all** *sponsors*

80 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine, Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal

Networks on a Censorship Alert, Telefilm Producers Are Told Off

Hollywood, April 26.

To head off compulsory policing of tv and get their own house in order, networks are spearheading a campaign to force telepix producers to toe the mark lest the whistle is blown and red flags start falling. If eternal vigilance is the price of such a cleanup, then the webs are ready and willing to make fresh demands on producers of filmed tv to "keep it free of objectionable matter or face up to the consequences."

KNXT lowered the boom last Thursday night (21) on "Death Valley Days," ordinarily a tame, documentary type of western, and refused to accept a print because Regina Gleason roamed through a saloon with too much of her upper anatomy exposed. McCann-Erickson agency rushed over a substitute. Also under fire has been "Man Behind the Badge," a crimer, and eastern affiliates of the nets are said to have refused several filmed episodes. Even the cartoons are not being spared the rod and recently "Space Funnies" was brought to book for such censorable incidents as bad taste, improper handling of racial issues and giving the kids a bad case of fright. Of the 300 "Space Funnies" that have been bought, one station reported that 100 were unsuitable for the moppet mind.

It is pointed up that the more established telefilm producers are less culpable because of their adherence to clearances and know pretty well the mind of the station and network "editors," which is a polite word for censors. The nets are making no effort to police their affiliates but they do brief them on what has been declared "unfit." Any number of syndicated films have been refused by stations because of objectionable features, largely concerned with their effect on youngsters. The pressure of juvenile delinquency reforms has aroused the networks to take stern measures to keep vidpic producers in line, especially those who are more interested in a sale than the deleterious effect on the mushroomed industry.

Crackdown on "Love 'em and Leave 'em" (Death Valley Days) was said to have been dictated by the early 7 p. m. airing rather than the exposure of Miss Gleason's physical charms. Yet the McCann-Erickson agency checked its schedules in 72 markets and found that many of the showings were at an even earlier hour. KNXT was the only station, according to the agency, to have refused the print.

Closer inspection of films before they are shown is being ordered by all networks and especial attention paid to unnecessary brutality, discriminations of races and excess use of devices to give the kids nightmares. If this doesn't work, nets and stations will demand story lines and scripts before the films are shot to make sure there will be no last-minute cancellations because of late arrival of prints, such as is claimed by KNXT in the "Death Valley" incident.

'Western' Europe

Apparently European telefilm production facilities aren't what they're cracked up to be—not if you're making westerns there, anyway. Take the case of Sheldon Reynolds Productions, shooting "Sherlock Holmes" in Paris. So happens that Sir Arthur Conan Doyle had a penchant for including Americans and U. S. locations in his Holmes stories, and one of the stories being filmed is about a cowboy member of a traveling Wild West show who's murdered in London.

"Holmes" producer Nicole Millinaire frantically tried to track down costumes for the show, "must" items of which included cowboy and Indian costumes (with feathers), chaps and spurs, six-shooters and holsters and 10-gallon hats. She finally got a Paris costume manufacturer to turn out the costumes and headdresses (25 of 'em), but couldn't get the rest of the items. She finally solved the problem, though—phoned to London and located the costumes used in the London production of "Oklahoma!"

Claim Program Ideas Swiped; Mankiewicz, Krisel File 250G Suit

Don M. Mankiewicz, author, and Maurice A. Krisel, lawyer, last week filed suit in N. Y. Federal Court against NBC-TV, Ashley-Steiner Associates, four writers and Ford Foundation for parts in the upcoming "Briefcase" vidpix series. Suit also includes proposed "Challenge" series. These are shows that Worthington Miner is to produce for the network.

Mankiewicz and Krisel are asking $250,000 from the defendants for allegedly swiping the tv program ideas from a Krisel-Mankiewicz tv script format called "The Law of the Land," on which the Mankiewicz book, "The Trial," was later based. The plaintiffs, in their brief, are claiming another $50,000 in damages from the Alfred Sloan Foundation, which, Krisel & Co. purport, used "The Law of the Land" (or the pilot script, "U. S. Vs. Holmes") as basis for an NBC telecast called "Test Case."

Krisel and Mankiewicz, the latter having done the actual writing for "Law of the Land" with the other plaintiff supplying the idea and the facts, allege that all the defendants had access to the script when it was circulated for possible programming. They say the book "The Trial" was written prior to '53 and point out that the NBC shows were written only in December of '54.

Besides NBC and Ashley-Steiner, the other defendants named were writers Sam Jaffee, Leonard Reeg, J. Donald Wilson and Larry Marcus and the Ford Foundation, which will underwrite the "Challenge" telefilms. Plaintiff's lawyers are Greenbaum, Wolf & Ernst.

Ziv Goes for Long Pull On Pacting TV Clients; 3-Yr. Stripes for 146

To the constant telepix trade query, "How does Ziv do it?" a reference to the company's fast sellout of new properties, the vet syndication firm has obligingly provided an answer. It's all a matter of holding on to old sponsors and keeping 'em happy, Ziv says, and to prove it, reveals that 146 advertisers throughout the U. S. have been sponsoring Ziv shows for three years or more. Of these, 23 sponsors who bought Ziv's first shows six years ago are still sponsoring at least one Ziv show; 29 have been with a Ziv property for five years; 36 for four years and 58 for three years. In the cases where Ziv stops production on a show after a year or two, these figures mean that it automatically finds ready and willing bankrollers for a new property.

Examples of the loyalties the firm has built up: Interstate Bakeries, "Cisco Kid" on radio since 1943, on tv since 1950; Olympia Brewing on the Coast, "The Unexpected" in 1950, "Favorite Story" in 1953, and "Science Fiction Theatre" currently, with the number of markets expanded from five to 22 over the years; Weidemann Brewing in Cincinnati, "Boston Blackie" six years ago, "Unexpected," "Favorite Story" and presently "Eddie Cantor Comedy Theatre." Other members of Ziv's five-year club are Genesee Brewery in upstate New York; Pharmaceuticals Inc.; Drewry's Beer in the midwest; Griesedick Brewery of St. Louis; Wrigley Super Markets; Ward Baking and Esskay Meat Packing.

'Operation Cue' Side-Shots

By FLORENCE LOWE

Las Vegas, April 26.

The first CinemaScope short of an atomic test will reach theatre screens in six-seven weeks, according to Fox Movietone's Tony Muto, who had two camera crews working a full week at Yucca Flats on the project. Muto is 20th rep in Washintgon.

Grueling Vigil—No Fun

It was long hours and no sleep for web reps, and not for the usual gambling-glamor reasons. Forays into the desert took place as early as 4 A.M. and lasted late. The D-Day caravan left Vegas at midnight the night before the scheduled shot, so it was an all-work-and-no-play regime for most of the 115 network personnel.

Not Ideal for Comics

Red Skelton was on the mass feeding scene after Tuesday's postponement on behalf of his sponsor, Pet Milk, one of participants in the breakfast project. Civil Defense authorities had tried to lure 11 other top drawer tv personalities to Yucca Flats, in hope of enlisting support of their program. But they got flat turn-downs from all. (Ray Bolger had a star-studded line-up heading his soldier audience at Desert Rock on Sunday. Army Chief of Staff General Matthew Ridgeway and an array of assorted military brass, here for tests sat in on the show.)

Make-Up Man a Medico

NBC make-up man Gordon McClintock found himself giving first-aid, rather than cosmetic-aid. Chapped lips, sun and wind burn, sand sores, and inflamed eyes kept him busy with casualties of desert life.

Phone Lines Overtaxed

Inadequate telephone facilities was a constant headache to media reps, as well as to hotel guests. Double the normal amount of phone traffic as result of test activity resulted in a plea to civilians to confine their telephone activity to vital calls.

British Interest Keen

Dudley Willis, BBC correspondent in Washington, broadcast the doings live from Media Hill. Using rented NBC lines, he relayed two 15-minute shows to New York, thence overseas to Great Britain.

Signal Corps' Footage

Estimates of the footage to be shot by tv cameras, newrseels, and Signal Corps runs into astronomical figures. Signal Corps shot complete documentation of events, some of which will be released to commercial tv, much of which is classified.

Oldfield on the Job

Col. Barney Oldfield, information boss for Ground Observer Corps, and ex VARIETY rep in Omaha, was kept busy servicing local radio and tv stations with tape and film of the area ground observer at Yucca Flats.

MCA-TV

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against the winter show's one-time 30 rating.

Rather than present a biased picture to its own salesmen, the MCA research department then explained that the winter one-time 30 obviously contained no audience duplication, while the summertime program repeats did. Here MCA enthusiastically concludes that dispite this, the sponsor is still likely to reach a larger unduplicated audience during the summer comparison, but will have a greater frequency—"more commercial minutes."

To arrive at the point where it says that the hot spell show delivers a larger unduplicated viewership, MCA estimates on the basis of past averages that "turnover factor" is 1.5 for all three winter weeks under discussion, giving a cumulative rating on 30 per show of 45 (unduplicated). The summertime turnover on an eight week average is an estimated 2.8, giving, after some more arithmetic, a 50.4 cumulative.

As for commercial minutes, that's the easiest figure to arrive at of all, MCA implies. Three commercial minutes per show give nine for all three winter telecasts. The same three minutes per show for eight summer weeks gives a total of 24 commercial minutes to the advertiser.

Las Vegas Vampin'

Continued from page 1

this morning, with Dave Garroway and Charles Collingwood in a 15-minute talk with Dr. Alvin Graves, scientific director of the experiment, and an Army meteorologist. Weather has caused snafus to equipment and increased fears that cable facilities may be damaged. It's also frayed the nerves and tempers of technical personnel involved in the three days of setting up for the telecast. Death by heart attack of NBC operations manager Earl Curtis (see Obits) on Sunday (24) added to the general uneasiness.

The webs marshalled some of their most top names—Garroway, Swayze, Cronkhite, Collingwood—for the event. Top industry brass, headed by NBC prexy Sylvester Weaver, rubbed shoulders in the VIP section with 16 state governors; FCC Commissioner Robert E. Lee; Federal Civil Defense boss Val Peterson; Secretary of the Army Robert Stevens and Chief of Staff General Matthew Ridgeway. NBC mustered a staff of 65, some of whom came on the scene two weeks in advance. CBS has a staff of 35, and ABC, which participated only in the radio coverage, had 15 people on hand. In addition, 24 newsreel lensers and technicians from the major film companies fine-combed the activities.

Despite the impressive array of big-time radio-tv talent, however, this is essentially a grass roots operation. Civil Defense workers from small towns all over the United States came to learn what might happen in their home bailiwicks in case of actual attack. And radio-tv personalities from home town stations came along to make film and tape of local brass for regional consumption. This intensive interest on the part of individual station managers which brought reps from 250 watters in New Hampshire and New Jersey to Nevada was one of the most unique aspects of the entire media coverage.

Coverage teed off Sunday (24) with NBC's "Youth Wants to Know" and CBS' "Adventure," both outdoor firsts under these conditions. The Sunday preview on both radio and tv gave the public background info and a look-see at "Doom Town," the row of typical American houses which were built for destruction.

Wrap-up coverage will be handled by tv newsreels on delayed telecasts and by follow-ups on film. Newsreel coverage is on an individual basis, with NBC using color as a test of the speed at which the tinted film can be processed and put on the web in a single day.

Las Vegas hotels, particularly the Sands, where most of the network brass is quartered, have been thrown out of kilter by the weather too, since the extra stay of the newsmen has snarled the reservations picture. The atom observers were scheduled to leave Thursday (28) and make room for incoming participants and observers for the Champion Golf Tourney. But despite the snarlup and little time for spending by the observers, plus the large number of low-budget Government and military guests, Vegas has maintained its equanimity and kept the red carpet unfurled.

Lotsa Agency Feelers For DuM 'Electronicam'; B&B Eyes It for GF

Benton & Bowles is reported talking with DuMont over use of the live-film "electronicam" camera for a proposed General Foods tele stanza that's been on the agency's probable list for several months. And B&B isn't the only agency that's throwing out definite feelers for use of the new device. Kenyon & Eckhardt is understood to have made some anvances as well as Sullivan, Stauffer, Colwell & Bayles for some of their sponsors. In all, DuMont itself officially reports a dozen feelers, it being learned that most of them, unlike the B&B overture however, are for use of the camera in making film commercials.

The Madison Ave. ball started rolling when Erwin, Wasey inked for the "electronicam" within four days after its official DuMont showing. Agency intends using the camera in making Admiral commercials on the Bishop Sheen exposure and later distribbing for spot advertising campaigning.

TV's Hot Horse Race

Television's right in the middle of a literal horse race, with at least two companies in the running to get to the clients and agencies first with a horse series and at least one more planning an equine-starring entry. On the heels of 20th-Fox's "My Friend Flicka" sale to CBS-TV (which will peddle the series), Television Programs of America has come up with a complete pilot on "The Adventures of Black Beauty," which it is now showing to agencies. And to complicate the situation still further, Ziv Television Programs is mapping out another series on "Black Beauty," with the legalities involved as to rights seemingly all tangled up.

TPA's "Black Beauty" entry, to add a touch of irony, was scripted by Lillie Hayward, who back in 1943 wrote the original screen version of 20th's "Flicka." She also did a screen treatment of "Beauty" in '45. TPA entry is being personally produced by board chairman Edward Small, with Lesley Selander directing and Peter Graves, Ann Robinson and Gypsy (owned by Ralph McCutcheon) as the stars. TPA, incidentally, started the whole animal business on tv last season with "Lassie," which was followed quickly on the dog front by Screen Gems' "Rin Tin Tin." Producers, networks and agencies, a TPA spokesman said, appear to prefer the animal series because they're entertaining to the kiddies and at the same time keep all concerned off the brutality and violence hook.

ABC RADIO GETS NEW AFFILIATION IN PITT

Pittsburgh, April 26.

ABC radio network, being dropped here on May 21 by Hearst station WCAE, will be picked up at same time by WJAS. Latter has been operating independently with the exception of a few Mutual programs ever since it lost the CBS franchise to KQV several years ago.

Hearst operation is going strictly indie although its programming for some time now has been along those lines, with the station picking up the ABC shows only here and there. With WJAS returning to a web, Mutual will be left in the cold here for an outlet unless WCAE decides to take an occasional.

Both WCAE and WJAS are also applicants for tv licenses, former for Channel 4 and latter for Channel 11.

Des Moines—Bill Riley has been appointed public service director of KRNT and KRNT-TV. Guy Koenigsberger has been promoted to production manager of tv station.

Tele Follow-Up Comment

James Stewart saddled up for his tele acting debut on CBS-TV's "General Electric Theatre" Sunday (24). Playing a gunman gone straight, the screen star was right at home from the laconic drawl right down to the spurs. Production was topgrade and made much of a routine oater script penned by Borden Chase.

Play, titled "The Windmill," opened with Stewart and family (wife and two kids) riding into town from their farm to borrow $500 from the local bank. Stewart's land is drying up and he needs the cash to dig a well and set up a windmill for irrigation. Bank turns him down for lack of security so he enters the pistol-shoot in the rodeo to win the prize money. He's pitted against the local hood who claims that Stewart once worked with him in a border gang. Stewart denies it, of course, but the townspeople figure if he wins the shooting match, he's the desperado. After a flashy shooting start, Stewart realizes what he's up against if he wins—so he loses. Stewart and family then head back to their farm but are stopped by the banker, who realized what Stewart had done to protect his land and family and lends him the $500.

The dialog was terse and kept to the typical western groove. Role was tailor-made for Stewart and he had no trouble building the character. Supporting parts weren't too demanding and each player came through adequately enough. Camera work created most of the half-hour excitement, especially in the shooting contest sequence. *Gros.*

Ed Sullivan got some fairly high-powered artillery going on his "Toast of the Town" Sunday (23) against the opposing NBC spec. The layout went full steam for the bulk of the occasion, but petered out toward the end with an interminable collection of bows and commercials and revived at the close with Harry Belafonte.

Sullivan, who's been taking under his wing the waifs left in the wake of Arthur Godfrey's firing binges, took the occasion to make a couple of cracks about his CBS-TV colleague. With Marion Marlowe's first number, "Belle of the Ball," he cracked that he won't fire her yet. After her second number he comforted her with Liberace's line that she cried all the way to the bank. Incidentally, Miss Marlowe's efforts provided a solid enough peg for such badinage.

Another strong focal point was the first tele rendition of "Steam Heat," by Carol Haney plus a couple of unbilled boys to help sock that item across. Miss Haney has appeared on this show a number of occasions and has done well on all of them.

Comedy by Jackie Miles was also effective. Miles used his bit on the family teleset for fine results. Jack Buchanan, the British song-and-dance expert, performed with the aide of Miles and Miss Haney, and thence into a couple of pleasant items that made a likeable impression. The juggling by the Half Bros., an Argentine duo, was fast and dexterous. Their assortment of clubs, hats and work on unicycles excited a lot of mittings.

Belafonte completed the lineup with a pair of tunes. His dramatic reading of "Water Boy" and a Calypso, "Bite de Finger" gave the card a strong windup. *Jose.*

When CBS-TV moves "The Search" into Tuesday nights as a summer replacement for "See It Now," it should work things backwards. The network should install as the first of the summer series the last of the regular season's shows, "The Search Sums Up," which was presented as the final show in the series last Sunday (24). For though it's a summary of what the Irving Gitlin-produced series dealing with university research projects has covered in terms of both accomplishment and potential, it makes a topnotch trailer for the series in terms of repeat plays.

For the viewer familiar with the show, the wrapup brought back some memorable documentary treatments of progress against disease, disaster and a myriad of social problems. For the uninitiated, as many of the Tuesday night viewers will be, the trailer puts "The Search" in the classification of "must" viewing, with such scenes as the first step taken by a paraplegic, the sight of a two-year-old deaf child hearing his first sound, and in the less human, more adventurous vein, a head-on collision of a stunt car or a B-17 flying into a thunderhead to research on-the-spot weather conditions.

If nothing else, the sum-up serves as a tribute to Gitlin and his crew, who did such a capable job of researching, documenting and presenting to the public in fascinating form the work of the nation's universities and helping to remove that "ivory tower" stigma. It's also a tribute to CBS, which though the likelihood of a sale on the show was virtually nil, went ahead anyway on production of the films, a far more expensive series than any live public affairs show. If the web seeks to get more milage out of the 26 pix via summer use, it certainly can't be blamed from the economic standpoint. Moreover, from the programming standpoint, it's to be congratulated on giving a wider audience the chance to see a fine achievement in the field of public affairs. *Chan.*

It takes 20 years for the principals in "The House Where Time Stopped" to get around to testing some suspicions about the disappearance of a young bride. After having waited that long they didn't allow themselves much time to wrap up the plot of this "Pepsi-Cola Playhouse" offering on ABC-TV so time stopped for the program, too, after the allotted 30 minutes.

Wrapup comes abruptly after a good leadin to mystery in the John McGreevey telefilm, directed by Herschel Daugherty. The wife of Ian Keith, mine owner, had been missing for 20 years when Vera Miles walks in, claiming to be the daughter of the vanished bride. Keith accepts her, but his spinster sister, Josephine Hutchinson doesn't. Well she shouldn't because an unnatural jealousy had caused her to murder the wife years before. Viewers aren't tipped to this until the concluding minute as the show winds up in a rush of fact-cramming. Performances are acceptable, as are the technical assists.

Polly Bergen may sip and strip to bubbling wine on Broadway in "Champagne Complex," but on this tv show she hustles the sponsor's Pepsi-Cola and retains her Saks-Fifth Avenue duds with never a peel. *Brog.*

N.O.P.D.
With Stacy Harris, Louis Sirgo, others
Producer: MPA-TV
Producer-writer: Frank Phares
Director: Jack Sledge
39 half-hours
Distrib: UM&M Inc.

New Orleans gets in the telepix act with this series on the New Orleans Police Dept., produced in New Orleans, by New Orleanseans and with the exception of the lead, starring the hometown talent. It is documentary in scope, shot nearly entirely on location and giving a camera's eye-view in every episode of the city's highlights and backgrounds, including a good deal of colorful footage from the French Quarter.

First off, it's got to be said that technically, the series doesn't compare with the Coast and N.Y. telefilm output. The sound quality is uneven; the photography, though imaginative, doesn't always come off flawlessly.

On the plus side, however, are a couple of compelling factors. Cost-wise, this series comes in at well under the run-of-the-mill telepix budget, owing to the location shooting, the local cooperation and the self-contained studio-lab operation maintained by MPA, the producers. This should be reected on the pricing of the show, a key consideration in syndication. Also a plus is the realistic footage, shot right on the spot and using local characters, giving the pix a good documentary flavor.

Producer-writer Phares, one of the few people involved in the series who's had program-producing experience on the network and film side, has come up with some okay stories based on official files.

On the acting side, Stacy Harris, who got quite a bit of exposure via the "Dragnet" telefilm and threatrical route, is on his own as the detective now, with Louis Sirgo, a New Orleans detective on leave from the force, as his sidekick. They make an effective team, and they're backed up nicely by local talent, both from the radio-tv mills and from the Bourbon St. spots, along with non-pros.

Storywise, "N.O.P.D." rates as a standard entry with a documentary flavor. Qualitywise, it's below par. Cost factor plus the offbeat locationing, however, make it an acceptable entry in the syndicated marts. *Chan.*

SQUARE DANCE FESTIVAL
With Tom Paxton, emcee
Exec Producer: Robert M. Olson
Producer: Joe Jerkins
Director: Gil Schneider
30 Mins.; Sat. (23), 8 p.m.
Sustaining
NBC-TV, from Oklahoma City

With a convention of the nation's top square dance combos being held in Oklahoma City last Saturday night (23), NBC-TV web framed a do-si-do show around the proceedings in the time slot usually reserved for "The Mickey Rooney Show." Special colorcast pickup from the midwest station of WKY-TV in the convention city was the first time a full-length color show originated from an independent station.

The square dance clambake was certainly an authentic slice of Americana and, as such, was interesting for the half-hour span. For the average viewer, not hep to the intricacies and variations of hinterland hoofology, the show may have tended to become a bit monotonous in its procession of various corn-terping combos.

The show, however, did manage to swing with an enthusiasm and a freshness that was infectious. Most effective were the singing and patter callers from various parts of the west. Their vocals were the show's high spots. Another good offbeat number featured a square dance combo on skates. The show wound up on the upbeat with a zestful jam session in which several square-dance teams did their stuff.

Tom Paxton, WKY announcer, was pleasant in the emcee spot and handled the interviews with the various square dance specialists in a light and expeditious way. Whether because of the remote pickup or the use of the color cameras, the quality of the picture for N. Y. black-and-white receivers was not up to the usual standard for local live shows. *Herm.*

EDDIE FISHER SALUTES YOUNG AMERICA
With John Daly, Mello-Larks, Bud & Cece Robinson, Rudy Cardenas, Axel Stordahl Orch, Betty Crocker
Producer-Director: Herb Susann
Writer: George Auchincloss
70 Mins., Thurs., (21), 7:30 p.m.
GENERAL MILLS
WABC-TV, from Phila.
(*Dancer-Sample-Fitzgerald*)

General Mills' major promotion, the All-American Homemaker of Tomorrow contest, which drew some 180,000 entrants, televised its finale from the Hotel Bellevue Stratford, Philadelphia, last week with Eddie Fisher and John Daly in the top spots. Of course, GM and its kitchen slavey Betty Crocker, were right in assuming that Eddie Fisher and John Daly would be just right for the finale in front of so many jeunes fillies from many states gathered in that staid hotel's grand ballroom. However, the corporate imagination stopped there. Most of the proceedings were devoted to a succession of vaude acts, seen previously on many guestshots. All of them did well, being proficient turns, but in such a major promotion involving so many, infinitely more was needed.

Some stature was necessary for the announcement of the winner in the contest. An Alabama lass got herself a gold and diamond medallion along with a scholarship. Both Fisher and Daly used some very elementary gimmicks to build up suspense during the announcement of the winner. But very little was said about the contest nor was any complete information given about the modus operandi of the event. Even Miss Crocker failed to do too much in giving an informative commercial. One was needed.

Of course, Fisher is an excellent singer and he provided entertainment. However the 180,000 contestants and their families presumably wanted a little more than was offered at the Bellevue Stratford. *Jose.*

Hey Ma, There's Pa

The late Sid Silverman's "20 Winks" box which ran in this space years ago had stated that World Series telecasts were going to be rough on any crew that accidentally trained the cameras of the Gillette Razor-sponsored pickup on a billboard sign in the outfield advertising Gem Razors.

This old point came to mind recently when a sportswriter mentioned apropos the Dodger-Philly game in Philadelphia that the WOR technicians were jittery for fear a centerfield spread for Pa Beer might get into camera range. Reason: the play-by-play had Schaefer Beer as one of its two sponsors.

MR. CITIZEN
('Late For Supper')
With Hal Holbrook, Nancy Kenyon, Beverly Lunsford, Elizabeth Lawrence, Kevin Loughlin, Jane Rose, Steve Thomas, Allyn Edwards, host
Producer: Edward A. Byron
Director: Charles Tate
Writer: Robert J. Shaw
30 Mins., Wed., 8:30 p.m.
LIGGETT & MYERS
ABC-TV, from New York
(*Cunningham & Walsh*)

The trouble with real life, at least in "Mr. Citizen's" hands, is that it's cornier and duller than fiction. Series, which is pegged on "good citizenship is the backbone of American life," dramatizes the stories of private joes who come to the fore in time of crisis. Show is touted as a "new form of dramatic tv journalism" but producer Edward A. Byron has put few fresh touches into the format to pull it ahead of similar tele playlets.

On the opening show Wednesday (20), story told of the bravery of a railroad passenger who risked his life to rescue a girl who had fallen under a train when it had stopped at Pennsylvania Station in Newark, N. J., during last year's Christmas season. As penned by Robert J. Shaw, yarn was slow in building to the heroics and was burdened by routine dialog. Plot was knit together by a narration, handled by Allyn Edwards, that was awkward and at times pretentious. Cast members did as well as they could with the Shaw lines but the whole thing never quite came to life. The camera work came off best, especially in the Penn Station sequence.

The hero of evening, Don Gallagher, was brought to New York for a guest appearance on the show and a day at the ballgame. ("You leave it to L&M.") A relay from Washington where New Jersey Senator Clifford Case was to salute the show and Gallagher got fouled up and an announcer jumped in to fill the breach. That mishap couldn't be helped but the rest of the show could have. *Gros.*

REPORT
With Charles McCuen, Bud Kraehling, Dick Enroth
Producer: Charles Miller
Writers: McCuen, Kraehling, Enroth, others
30 Mins.; Sat., 10 p.m.
WATERMAN - WATERBURY FURNACES
WCCO-TV, Minneapolis-St. Paul

"Report" scrambles and merges the various news elements into a single more graphic, interesting and showmanly presentation, instead of offering them conventionally in single, separate segments of foreign and domestic happenings, weather and sports. Reminiscent of NBC's network "Today" in its format and staging and with emphasis on flexibility, it teed off auspiciously. Initial indications are that it well may win sufficient popularity to expand from its present once-a-week Saturday night 30-minute slot into a nightly program replacing current the station's regular late evening news presentations.

It's the first locally produced "different" type video news show and the novel presentation in itself is likely to command attention and excite favorable word-of-mouth that spells strong ratings. At least off to a good start is this effort to break free of the old local idea that you must have a specified number of minutes separately for news, weather and sports in that order, rather than to give them the time and treatment their relative importance on the particular day merit.

Show brings together three of the station's ace broadcasters in their lines—Charles McCuen, Bud Kraehling and Dick Enroth for news, weather and sports.

Idea is not only to intermingle straight news, weather and sports, but also to lead off the show with what happens to be the particular Saturday night's biggest story. On this occasion it was a local murder resulting in the arrest of a dentist after a young married woman's body was found in a residential section. In addition to covering the yarn comprehensively and fully, McCuen had as a guest a police department official who gave his own report during the interview.

With U. of Minnesota spring football practice under way, Enroth brought head coach Murray Warmouth before the camera to question him regarding next season's prospects. Also, throughout the show there were more news illustrations via film, most of it shot locally by WCCO-TV's own cameramen. On occasion, too, McCuen moved from one still picture to another to help tell his story.

Here's a show that packs plenty of entertainment with its complete news coverage and information wealth. *Rees.*

KALEIDOSCOPE
With Judy Holliday, Frank Sinatra, Dick Shawn, Bambi Linn & Rod Alexander, Peggy Castle, others; musical conductor, Charles Sanford
Producer-director: Max Liebman
Writers: William Friedberg, Neal Simon, Will Glickman
Sinatra Segment: Bob Banner, producer-director; special material written and staged by Don McGuire; music, Nelson Riddle
90 Mins.; Sun., 7:30 p.m.
SUNBEAM, HAZEL BISHOP
NBC-TV, from N. Y. and H'wood (Color)
(*Perrin-Paus; Raymond Spector*)

Max Liebman's 90-minute "Kaleidoscope" spec got its first real shot in the arm about an hour after it got underway. By no coincidence, this occurred when Frank Sinatra was cut in from the Coast for a 20-minute song-patter-sketch insert brought in under separate production auspices (see credits). By this time, Ed Sullivan's "Toast" was well on its way to town in the NBC vs. CBS Sunday night scorecard that's been heavily favoring Sullivan on the samplings. Preceding Sinatra were some tired items almost but not quite saved by Judy Holliday. As femcee-performer she played around with script lines re how a spectacular should open, so they kibitzed through three production quickies that even in mock formation added up to ordinariness. The swifties segued into a so-called takeoff on Mario Lanza's it-didn't-happen-in-Las-Vegas, not too subtly altered to read Mario Dario with Dick Shawn going through the dull operatic (etcetera) capers. Miss Holliday's preceding couple of seconds caricaturing Marilyn Monroe looked brilliant by comparison.

Another sketch, built around an office party, fell on its files though Bambi Linn & Rod Alexander tried valiantly to lift it with a "Whatever Lola Wants" choreographic pattern to a vocal background. Best of the pre-Sinatra innings was Miss Holliday's "hat styles through the ages," with some amusing lines as the chapeaux were tried on for size. She also was pitched into an art gallery where she jabbered away while an artist was making with the paints in a very unfunny and familiar situation. The big extravaganza noise was a takeoff on CBS-TV's "You Were There," dubbed "There You Are" (from the Gobel vidiology) and pegged on "The Capture of the Thief of Babylon." Shawn played the Babylonian fugitive as the whole cast chimed in with next-to-zero results, while obviously high on the tint values.

Like the man said, now here's the man you've been waiting for, as if the up-aheads were strictly stage waits (which they turned out to be for the most part). So Sinatra spliced a couple of tunes with easygoing talk, managed to focus ultra attention on his new Capitol cutting, "Learnin' the Blues" and in general took over the outsize stage like he owned the property. For the sketch phase, habitually a part of Sinatra's spotlighted tv appearances, he engaged in a set-to with Peggy Castle, latter as a psychologist medico "auditioning" the thin man's pipes to see how he shapes as a person for her planned book. After the neat run-through, the shapely Miss Castle pegged him as "you're sick" for the snapper in a slickly wrought candid skit. Sinatra tied it all up with "Wrap Your Troubles in Dreams" to finish his stint.

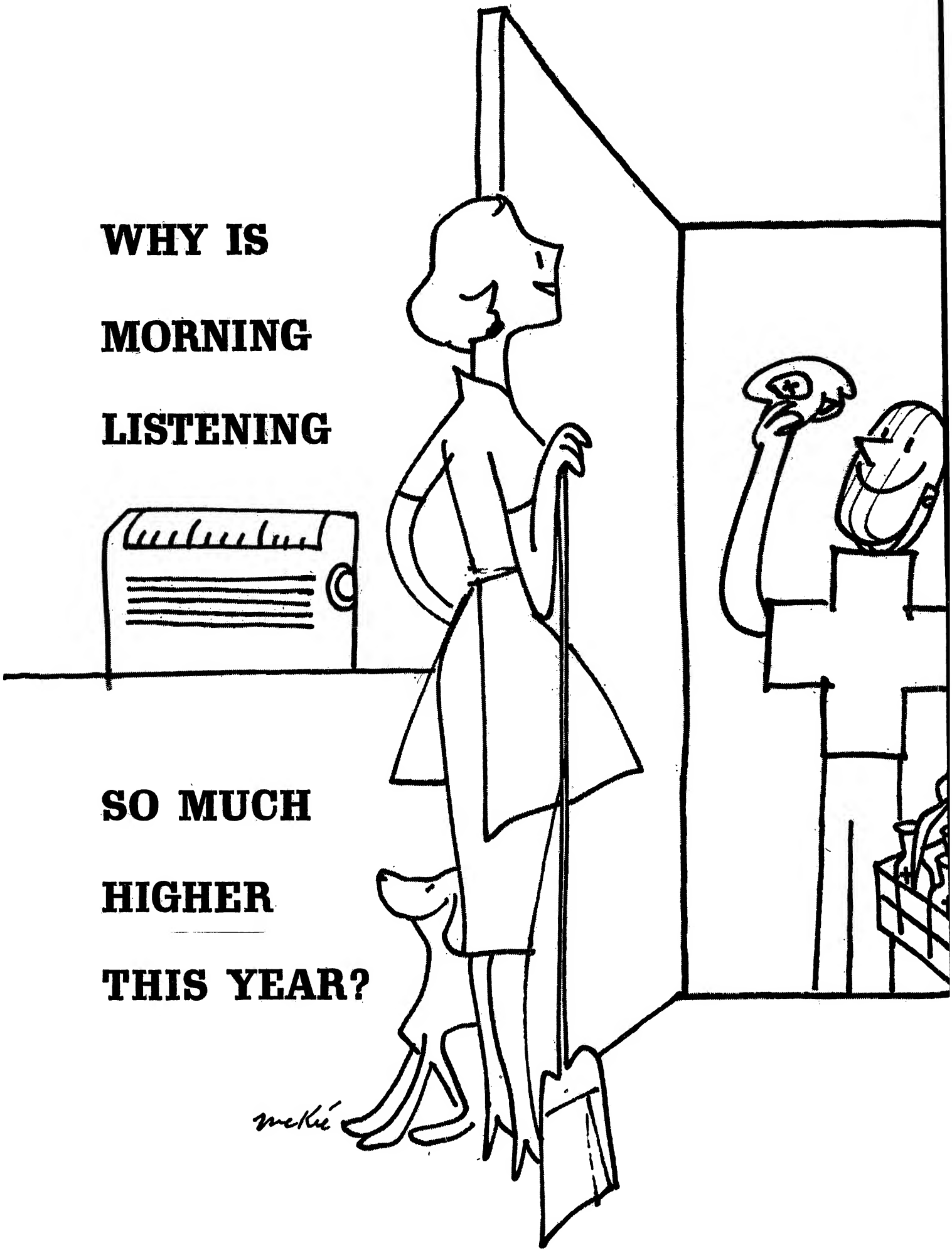
Miss Holliday, dolled out in opera hose to display her gams, fronted a hotcha "Razz-a-ma-tazz" dazzler encasing good dansapation, but the closer couldn't make up for the Sinatra-less components. And a 20-minute Sinatra isn't a 90-minute spectacular. *Trau.*

COMMENT
With Max Freedman, Stewart Alsop, Raymond P. Brandt, David Brinkley
Producers: Julian Goodman, Ann Gillis
Director: Robert Doyle
30 Mins.; Sun. (24), 4 p.m.
NBC-TV, from Washington

"Comment" returned to NBC-TV last Sunday (24) in the first of a series of four scattered dates. Show is skedded to go on again May 8, June 5 and June 15. Program's content is topgrade, but it lacks a visual peg. In line with the title it's a gab show and a good one at that. But the at-home audience doesn't have to look at a speaker to know what he's talking about. Especially when the spieler remains in a sitting position with the camera at a standstill focus.

Sunday's show spotlighted four prominent newsmen, each covering a different topical subject. Quartet included Max Freedman, of the Manchester Guardian; Stewart Alsop, co-author with his brother Joseph of the N. Y. Herald Tribune Syndicate column, "Matter of

(Continued on page 44)


WHY IS
MORNING
LISTENING
SO MUCH
HIGHER
THIS YEAR?
McKie

It's become a vocational habit to explain trends in radio by trends in television.

But television doesn't explain an exciting development in morning radio—a sets-in-use increase of 7 per cent over last year. With 7½ million additional television sets, why should radio listening be higher?

The answer, we think, is not in television but in radio. It's especially in the local appeal of Mutual Broadcasting—with its 10 per cent listening gain, the biggest of any network. And it's clear and audible in Mutual's QUEEN FOR A DAY—whose audience today is one third greater than in 1953.

QUEEN FOR A DAY—now hailed on its Tenth Jubilee—is a top-of-the-morning show for listeners and sponsors alike. It's a refreshing lift for 2½ million prospects—cooking, cleaning, shopping, and *listening* housewives. It's at 11:30 to 12 noon (with three-fourths of the day's shopping still to be done) and five times a week. It offers powerful, low-cost frequency in a market two-thirds unsold by television. Its new sponsor will join Old Gold, now on the show for a fourth successful year.

We'd like to tell you more about morning listening on the PLUS network, and give you all the vital statistics of QUEEN FOR A DAY.

MUTUAL BROADCASTING SYSTEM

Sources: Nielsen Radio Index (Full network, '55 over '54) J. A. Ward Study

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This **VARIETY** *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PROVIDENCE — *Approx. Set Count*—1,165,000 — *Stations*—WJAR (10); WBZ (4), WNAC (7), Boston

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Range Rider (W)	WJAR	CBS	Sun. 6:30-7:00	44.8	87	51.2	Pleasure Playhouse	WBZ	3.4
2. Favorite Story (Dr)	WJAR	Ziv	Sun. 10:00-10:30	37.2	81	46.0	Loretta Young	WBZ	5.2
3. Mr. District Attorney (Myst)	WJAR	Ziv	Mon. 9:00-9:30	36.8	57	64.0	I Love Lucy	WNAC	23.2
4. Star and the Story (Dr)	WJAR	Official	Wed. 10:30-11:00	33.0	87	38.6	Sports Roundup	WNAC	4.2
5. Wild Bill Hickok (W)	WJAR	Flamingo	Wed. 6:00-6:30	32.4	89	36.4	Abbott and Costello	WBZ	2.0
							Cisco Kid	WNAC	2.0
6. Ellery Queen (Myst)	WJAR	TPA	Sun.10:30-11:00	31.6	92	34.4	Ellery Queen	WNAC	1.6
7. Your All Star Theatre (Dr)	WJAR	Screen Gems	Sun. 7:00-7:30	31.2	70	44.8	Range Rider	WBZ	10.4
8. Superman (Adv)	WJAR	Flamingo	Mon. 6:00-6:30	30.4	83	36.4	Gene Autry	WNAC	5.6
9. Space Ranger (Adv)	WJAR	MCA	Tues. 6:00-6:30	24.8	86	28.8	Stories of the Century	WNAC	3.6
10. Annie Oakley (W)	WJAR	CBS	Sat. 11:30-12:00	23.6	87	27.0	Abbott and Costello	WNAC	2.0

CINCINNATI — *Approx. Set Count*—525,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. I Led 3 Lives (Dr)	WLW-T	Ziv	Thurs. 8:30-9:00	33.1	47	69.8	Climax	WKRC	24.5
2. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	31.8	57	55.7	Omnibus	WKRC	13.0
3. Passport to Danger (Adv)	WLW-T	ABC	Tues. 10:00-10:30	25.6	48	53.1	US Steel Hour	WCPO	16.1
4. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 10:30-11:00	25.4	56	45.0	Stop the Music	WCPO	12.1
5. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	20.9	58	35.8	Early Home Theatre	WKRC	9.5
Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	20.9	33	36.7	Early Home Theatre	WKRC	9.5
7. Eddie Cantor (Com)	WLW-T	Ziv	Fri. 9:30-10.00	20.3	32	64.4	Our Miss Brooks	WKRC	32.8
The Whistler (Myst)	WKRC	CBS	Wed.9:00-9:30	20.3	29	69.3	Kraft TV Theatre	WLW-T	29.9
9. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed.6:00-6:30	18.2	49	37.3	Hopalong Cassidy	WKRC	10.1
10. Ramar of the Jungle (Adv)	WLW-T	TPA	Fri. 6:00-6:30	18.1	57	31.6	Pantomime Hit Parade	WCPO	6.8
							Early Home Theatre	WKRC	6.8

ALB'Y, SCHEN'T'Y-TROY — *Approx. Set Count*—405,000 — *Stations*—WRGB (6), Schenectady; WROW (41), Albany

1. Annie Oakley (W)	WRGB	CBS	Tues. 7:00-7:30	51.2	93	55.3	Kukla, Fran and Ollie	WROW	4.8
							News	WROW	3.3
2. Favorite Story (Dr)	WRGB	Ziv	Wed. 8:30-9:00	46.2	84	54.8	Stu Edwin	WROW	6.7
3. Superman (Adv)	WRGB	Flamingo	Wed. 7:00-7:30	45.3	92	49.1	Kukla, Fran and Ollie	WROW	3.8
							News	WROW	3.3
4. Death Valley Days (W)	WRGB	McCann-Erickson	Thurs. 7:00-7:30	41.9	87	48.1	Kukla, Fran and Ollie	WROW	6.7
							News	WROW	5.2
5. Flash Gordon (Adv)	WRGB	UM&M	Mon. 7:00-7:30	37.6	84	44.6	Kukla, Fran and Ollie	WROW	6.7
							News	WROW	5.7
6. Eddie Cantor (Com)	WRGB	Ziv	Sun. 1:00-1:30	33.8	100	33.8			
7. City Detective (Myst)	WRGB	MCA	Tues. 10:30-11:00	32.4	79	41.3	Stop the Music	WROW	6.5
8. Ramar of the Jungle (Adv)	WRGB	TPA	Sat. 1:30-2:00	31.2	100	31.2			
9. Playhouse 15 (Dr)	WRGB	MCA	Tues. 7:30-7:45	30.5	80	38.2	CBS News—D. Edwards	WROW	4.8
10. Wild Bill Hickok (W)	WRGB	Flamingo	Sat. 2:00-2:30	27.4	100	27.4			

SAN DIEGO — *Approx. Set Count*—285,000 — *Stations*—KFMB (8), KFSD (10); XETV (6), Tijuana; KNXT (2), KRCA (4), KTLA (5), Los Angeles

1. Death Valley Days (W)	KFMB	McCann-Erickson	Fri. 8:00-8:30	28.4	48	58.7	Lawrence Welk	KTLA	13.3
2. Waterfront (Adv)	XETV	MCA	Tues. 7:30-8:00	24.9	40	61.7	People in the News	KFMB	18.8
							Local Newsreel; News	KFMB	16.5
3. Mr. District Attorney (Myst)	XETV	Ziv	Thurs. 7:30-8:00	24.5	41	60.4	People in the News	KFMB	19.2
							Local Newsreel; News	KFMB	16.5
4. Superman (Adv)	KFMB	Flamingo	Mon. 7:00-7:30	24.3	42	57.4	Ramar of the Jungle	XETV	11.4
5. Liberace (Mus)	KFMB	Guild	Thurs. 7:00-7:30	24.1	41	59.4	Search for Adventude	XETV	13.1
6. Annie Oakley (W)	XETV	CBS	Tues. 7:00-7:30	19.6	34	57.9	Red Skelton	KFMB	14.7
7. Abbott and Costello (Com)	XETV	MCA	Wed. 7:00-7:30	18.3	31	58.2	Blue Ribbon Bouts	KFMB	23.4
8. Cisco Kid (W)	XETV	Ziv	Mon. 7:30-8:00	18.0	30	59.2	People in the News	KFMB	19.2
							Local Newsreel; News	KFMB	16.9
9. Eddie Cantor (Com)	KFMB	Ziv	Wed. 9:30-10:00	16.7	31	53.6	Kraft TV Theatre	KFSD	14.9
10. Where Were You (Doc)	KFMB	MCA	Sat. 9:30-10:00	15.7	30	53.2	My Favorite Husband	KNXT	9.8

PORTLAND, ORE. — *Approx. Set Count*—205,000 — *Stations*—KOIN (6), KPTV (27)

1. Range Rider (W)	KOIN	CBS	Tues. 7:00-7:30	45.9	70	65.4	Liberace	KPTV	19.5
2. Waterfront (Dr)	KPTV	MCA	Thurs. 8:30-9:00	42.6	59	71.9	Climax	KOIN	29.3
3. I Led 3 Lives (Dr)	KOIN	Ziv	Tues. 9:00-9:30	37.8	58	64.8	Fireside Theatre	KPTV	27.0
4. Curtain Call (Dr)	KOIN	MCA	Mon. 8:30-9:00	37.2	64	58.0	Caesar's Hour	KPTV	20.8
5. Badge 714 (Myst)	KPTV	NBC	Mon. 7:00-7:30	34.6	55	62.4	Studio One	KOIN	27.8
6. Ramar of the Jungle (Adv)	KPTV	TPA	Sun. 6:00-6:30	34.3	70	49.1	You Are There	KOIN	14.8
7. Meet Corliss Archer (Com)	KOIN	Guild	Tues. 8:00-8:30	33.7	61	54.7	Milton Berle	KPTV	21.0
8. Wild Bill Hickok (W)	KPTV	Flamingo	Sat. 5:30-6:00	33.5	70	47.9	Stop the Music	KOIN	14.4
9. City Detective (Myst)	KPTV	MCA	Thurs. 7:00-7:30	33.4	59	56.2	Search for Adventure	KOIN	22.8
10. Annie Oakley (W)	KOIN	CBS	Sun. 4:30-5:00	30.0	80	37.6	It's a Great Life	KPTV	7.6
Superman (Adv)	KPTV	Flamingo	Tues. 6:30-7:00	30.0	64	46.7	CBS News—D. Edwards	KOIN	20.7
							Jo Stafford	KOIN	12.6

FORT WAYNE — *Approx. Set Count*—115,000 — *Stations*—WIN-T (15) Waterloo; WKJG (33), Fort Wayne

1. Rocket Squad (Myst)	WKJG	ABC	Wed. 9:00-9:30	49.4	84	58.7	Charlie Chan Calling	WIN-T	8.9
2. Liberace (Mus)	WKJG	Guild	Tues. 7:00-7:30	47.0	82	57.4	Pantomime Quiz	WIN-T	10.4
Waterfront (Adv)	WKJG	MCA	Fri. 9:30-10:00	47.0	81	58.3	Soldier Parade	WIN-T	11.3
4. Cisco Kid (W)	WKJG	Ziv	Sun. 5:00-5:30	45.0	94	48.0	This Is the Life	WIN-T	3.0
5. Kit Carson (W)	WKJG	MCA	Tues. 6:30-7:00	43.5	86	50.5	Hoosier Hoedown	WIN-T	7.6
6. Amos 'n' Andy (Com)	WKJG	CBS	Sun. 7:30-8:00	41.1	64	64.1	Private Secretary	WIN-T	23.0
7. Wild Bill Hickok	WKJG	Flamingo	Sat. 6:00-6:30	40.2	98	41.1	Broadway Theatre	WIN-T	0.9
8. Badge 714 (Myst)	WKJG	NBC	Sun. 10:30-11:00	37.6	84	44.6	Life With Elizabeth	WIN-T	6.1
9. Eddie Cantor (Com)	WKJG	Ziv	Wed. 9:30-10:00	35.5	67	52.7	Boston Blackie	WIN-T	15.0
10. Dangerous Assignment (Adv)	WKJG	NBC	Mon. 7:00-7:30	35.0	79	44.1	This Is Your Music	WIN-T	9.1

Radio Reviews

BEHIND THE IRON CURTAIN
With John H. Tobin
Producer-director: Wallace H. Lancton
15 Mins.; Thurs., 7:15 p.m.
Sustaining
MBS, from New York

"A better knowledge of Communism will make better Americans of us all" is the basic principle underlying "Behind the Iron Curtain," a new weekly series which debuted Thurs. (1) via Mutual. Fifteen - minute program probes through Communist censorship by means of material provided by Radio Free Europe and commentator John H. Tobin serves it up to the listener in an informative, dramatic style.

Initial airer noted that the Soviet people had been "kept in the dark" on the Salk polio vaccine and also quoted a refugee Czech nurse as saying that when a polio epidemic hit Czechoslovakia Communist Party members received preferential treatment in hospitals. Less fortunate individuals did not receive such care and hospitalized children were placed three in a bed.

"Curtain's" format includes three regular features as part of the series. They comprise an "escape story," a "religious story" and a "quotation from Communism." How a Czech housewife crawled to freedom through a barbed wire barricade was dramatically told on the preem. Likewise, the religious story and Communist quote threw further light on lands and people that the western world knows little about. Withal, "Curtain" has a public service aura about it and rates wide listenership. *Gilb.*

ALMANAC
With Bill Mayer
Writer: Gene Martin
15 Mins. M.-F.; 7:40 & 5:55
CLEVELAND ELECTRIC
WTAM, Cleveland
(*McCann-Erickson*)

Radio, seeking new programming ideas and sponsors, came up with a time buyer for one of the oldest commodities in existence: the weather. In this case, Gene Martin created a neat, stimulating five-minute package of weather news specializing in the color and drama of the weather picture as it fits into the daily pattern of events. In stanza caught, for example, Martin touched on constellations and their meaning in the approach of spring. He mentioned bird flights and their spot in the passing weather parade. In other days, he told of maple sugar festivals; of crop plantings, of wind currents, and seasonal celebrations—all geared to the climate of the times.

Well written and neatly delivered by Bill Mayer, it is a refreshing script in radio programming that should entice sponsors keyed to a weather stanza. Commercials were succinctly kept in the tempo of the package. *Mark.*

THE THREE KINGS
15 Mins.; Mon.-thru-Sat., 6:45 p.m.
DE WITT CLINTON HOTEL
WOKO, Albany

The Three Kings, led by Whitey Bernard, play listenable music from the cocktail lounge on the mezzanine of the De Witt Clinton Hotel, six nights weekly. Repertoire is a blend of new and old numbers, nicely selected and smoothly projected. Occasionally a vocal by one of the trio is added. Individual members might be spotlighted on the air.

Clark Race completently announces the originations and plugs hotel's services. Three Kings have entertained there for sometime. *Jaco.*

RED MARION CLUB HOUSE
With Red Marion, George Walsh
Producer: Bill Aldridge
15 Mins., Sat., 8:30 a.m.
Sustaining
WHAS, Louisville.

Louisville Colonels, town's baseball reps in the American Association, have a new manager this year, Red Marion, who last year managed the San Jose team. While piloting the California team, Marion did regular air stints as announcer and sports spieler, so it was a natural that he give his vocal fluency an airing in his new connection. Marion, teamed with George Walsh, who has recently returned to WHAS after a several years stint at WFIL, radio and tv, in Philadelphia, currently has a 15-minute sports airing, transcribed, which gives the fans plenty of info on baseball.

At show caught (23), Marion, who was twice in the big leagues, talked baseball with Walsh. Most of the air time, however, was used to give three teenage players in a local recreation league, a chance to ask questions of Marion regarding the fundamentals of the game. He has a fluent delivery, and his friendly approach to his subject must have made many friends for him among the juve players of the game. Walsh, likewise, is plenty hep about the national pastime, and made a good feeder for Marion, as he tossed the questions to the Colonel's pilot.

Next show Sat. (30), will be taped from the dugout during the Colonels batting practice. Kids were plenty alert to the q. and a. stuff, and listeners must have been impressed with their eagerness and sincerity to learn the fine points of the game from the old pro. *Wied.*

Remington's Switch

Casualty in the switch of tv programming by Remington shavers is "Masquerade Party" on ABC-TV and not CBS' "What's My Line" as previously reported. Remington is standing pat on the latter.

Electric shaver outfit, via Young & Rubicam, is buying into the Sid Caesar Monday night tv show on NBC starting in the fall.

Gross-Baer Takes Over N.Y. Garden June 4 For 'Jr. Champions' Tourney

Gross-Baer has fixed June 4 as the date to take over Madison Square Garden for the first semi-annual tourney for teenage athletic winners from its WRCA-TV "Jr. Champions" skein. The N. Y. NBC o&o stretches the stanza time to an hour on that day, and o&o boss Hamilton Shea heads the tourney committee.

The packaging outfit has gotten the N. Y. State Savings Banks to underwrite the tourney, with 25,000 free tix being handed out through the nabe banks, participating boys clubs, and through the station and producer. Each event during the Garden fete will be supervised on camera by a pro star. Pro athlete roster includes Jackie Robinson, Jesse Owens, Jim Lee Howell, Bob Cousy and Carl Braun. Marty Glickman, sportsgabber and himself a former Olympics champ, will host.

Gross-Baer has taken its "Jr. Champions" kidcast into other U. S. markets, and there are plans afoot for other tourneys besides N.Y.'s plus an inter-city competition. N. Y. Mayor Robert F. Wagner will tag May 30-June 4 "Jr. Champions Week."

ABC-TV Affiliates Upping Late Aft. Rates to Cash in on 'Mickey Mouse'

Several ABC-TV affiliates have reclassified the cross-the-board 5 to 6 p. m. time from Class C to Class B (75% of evening rates, instead of 50%) in anticipation of the incoming "Mickey Mouse Club" the Walt Disney daytimer which bows in October. This is revealed in the network's new rate card, dated April 1 but mailed to agencies only last week.

Class B time is shown on the rate card as weekend-only (Saturday, 2 to 6 p.m. and Sunday, 1 to 5 p.m. But a note to the rate classification paragraph states, "Class B rates will apply in certain markets for Monday thru Friday 5-6 p. m.; a listing of these markets will be given on request." That cross-the-board 5-6 p. m. hour is the one slotted for "Mickey Mouse," and since stations expect a sellout of the hour (it's already three-fourths sold), they feel that they can get a boost in their compensation by reclassifying it. Moreover, many of them are also NBC affiliates, carrying "Pinky Lee" and "Howdy Doody," and they figure a switch to "Mickey" will give them more income via the rate reclassification route.

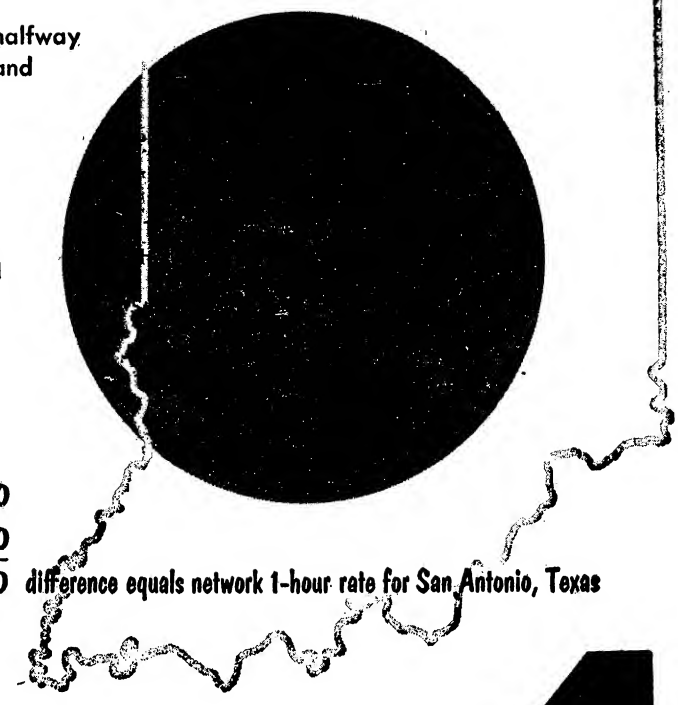
Rate card, which is the network's No. 5, would also appear to indicate that the web is seriously considering the acquisition of one or two UHF stations. Under the card's new minimum time gross requirement, under which an advertiser must purchase gross station time equivalent to $42,000 per Class A hour ($25,200 for a half-hour), the advertiser is free to pick his station lineup, provided of course, that the station lineup he selects aggregates the minimum dollar requirement. Only exception to the freedom of choice in stations is the network's five o&o stations, and, according to the rate card, "any other ABC owned stations added during the effectiveness of this rate card."

Otherwise, only major change in the rate card is the new overall discount plan, which gives an advertiser using a weekly minimum of $80,000 over a consecutive 52-week period a discount of 32½% for film shows and 27½% for live. The network's old 5% discount for film shows (only network offering such a discount) stays in effect for all advertisers, regardless of the amount of billings they use.

Salt Lake City—Howard Harms has signed with KDYL here as salesman.

Speaking of
NETWORK COVERAGE IN INDIANA,
It's WTTV 2 to 1
You get 2 Major Markets for the price of 1
when you buy WTTV-NBC—Channel 4

- WTTV Tower located halfway between Indianapolis and Terre Haute
- Low Channel 4
- High 1000-feet Tower
- 100,000 Full Power
- Serving TWO MILLION people in the Great Hoosier Heartland



Cost of CBS two station package, 1 Hour $1600
Cost of WTTV-NBC 1000
$ 600 difference equals network 1-hour rate for San Antonio, Texas

WTTV channel 4
A SARKES TARZIAN STATION
BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana
Represented Nationally by MEEKER TV, Inc.

A million thanks to

FOR MAKING THE FIRST THE
OF "PACIFIC STARS" BREAK ALL
OF AUSTRALIAN SHOW BUSI

* THE SPIKE JONES SHOW

★ The largest advance ticket sale of any attraction ever to play in Australia

★ Spike Jones played to 77,000 people in 5 nights in Sydney

★ Spike Jones played to 21,000 people on Saturday, April 2, 1955, in Sydney

PACIFIC STARS
Melbourne, Victoria
AUSTRALIA

associated with

ARENA STARS, Inc.
366 N. Camden Drive
Beverly Hills, CALIFORNIA

twenty-one Yanks *

ATRICAL PRESENTATION RECORDS IN THE HISTORY NESS!

As reprinted from the Sydney Daily Telegraph, March 30, 1955

ONLY THE NATIONAL ANTHEM ESCAPED!

By Tom Farrell

The National Anthem was the only tune which came out straight in the Spike Jones show at the Stadium last night.

Jones' musical lunacy and the astonishing versatility of his troupe made it the best of any of the recent American shows.

For two hours at each of two shows, Jones and his crazy helpers won round after round of applause with zany music and wild comedy.

From washboards, motor horns, garbage cans and a brakedrum—and a few orthodox instruments—Jones produced unbelievable sounds identifiable as "Chloe," "Ol' Black Magic," and even "Waltzing Matilda."

"Waltzing Matilda" got the old familiar Jones treatment.

In the middle of it, comedian Freddie Morgan—possibly the funniest man ever seen here—broke in with:

"Matilda, Honey Chile, I loves yer fair dinkum, I do...I reckon yer extra grouse."

The audience loved it.

Spike, who chewed gum throughout the show, wore a mustard colored suit with black checks for the first half, and a black suit with mustard colored checks for the second half.

In the first five minutes of the show:

- A bagpipe player had his kilt shot off.
- A bass fiddle blew up in a cloud of smoke and out stepped the dwarf, Billy Barty.
- A violin exploded.
- Streams of water squirted from a piano accordion.

Still chewing, and unsmiling, Spike conducted solemnly with a cricket bat.

HEADLESS SPECTRES

The show went on like that for two hours.

The band played straight for a minute while Bernie Jones sang "Old Black Magic."

But Bill King stepped out to juggle a ukulele and an armful of clarinets.

A woman chased dwarf Barty around the stage with a scimitar and two headless spectres romped in the background.

Juggler King, the slickest practitioner in his line Sydney has seen, juggled three double-edged axes and later a mass of flaming torches.

The audience, not believing its eyes, made him do it twice.

What Spike Jones said was the world premiere of his version of the "Poet and Peasant" overture had the audience helpless.

He conducted with a plumber's drainpipe.

Freddy Morgan, as a wild-eyed, wide-mouthed guitar-player, made this number the best in the show.

Brief excerpts from Spike's famous versions of "Chloe" and "Cocktails for Two" showed the Jones technique at its best.

The long-familiar sound which accompanies "Night shades are falling" in "Chloe," turned out to be empty tins decanted from a washtub into a dustbin.

"Cocktails for Two," a riot which involved the whole troupe and part of the audience, wound up the show.

Everyone felt it was just as well, as no one could have stood much more.

As reprinted from the Kings Cross Advertiser, March 31, 1955

"SPIKE" JONES IS CRAZIEST, MADDEST SHOW EVER HERE

The craziest show ever seen in Sydney — the SPIKE JONES Show — thrilled and "split the sides" of more than 16,000 fans who saw the first two performances at the Sydney Stadium on Tuesday night.

Without a doubt this is the maddest, most zany, yet astoundingly clever show ever staged here.

Ever since the amazing and versatile "Spike" cut his first disk, and made his first movie, local fans have been hoping to see him in person in Australia.

Well, the wildly cheering crowd got its first opportuntiy on Tuesday night.

And they got more than their money's worth, too.

The only pity is that the season is so short and so many thousands of fans who would like to go will be unable to get in.

HUGE BOOKINGS

Because the bookings are colossal. The SPIKE JONES SHOW has been promoted by a new organization—completely distinct from the Lee Gordon set-up.

The new organization is known as "PACIFIC STARS"—a Melbourne-formed syndicate which includes several big names in the world of sport and theatrical promotion.

PACIFIC STARS plans to bring out plenty more big names.

With the "Spike Jones Show" they have got away to a terrific start.

No words can adequately describe the scenes of madness crossed with musical genius seen at the Stadium Tuesday night.

And last night, too.

Spike Jones Says:

"We're happy we flew

QANTAS

EMPIRE AIRWAYS LTD.

Television Chatter

New York

Noxzema rotating sponsorship on CBS-TV's "Person to Person" extended by mutual agreement to July 1 concluder . . . **Hope Lange** of WRCA-TV's "Sky's the Limit" chosen "Miss Grand Street" by Grand St. settlement . . . **Gisele MacKenzie** to make debut as tv panelist tonight (Wed.) subbing twice for **Ilka Chase** on "Masquerade" in Miss Chase's fortnight's hiatus in Hollywood for film version of **Clifford Odets'** "The Big Knife" . . . **Marty Glickman** back at WRCA-TV "Junior Champions" post after several months' absence on other sports for NBC-TV . . . **Polly Bergen**, current on Broadway in "Champagne Complex," again to sub for **Arlene Francis** on ABC-TV's "Soldier Parade" starting tomorrow (Thurs.) for three weeks with Miss Francis abroading . . . **Mike Gargiulo** now producing-directing WRCA-TV's **Norman Brokenshire** show with **Harry Snow** the late singing addition joining regular **Jett MacDonald. Ted Esterbrook** now at station as reiner of "Jinx's Diary."

Kid Parade: **Pidgie Jamieson** guested on **Steve Allen** show, dittoes on **Wendy Barrie** stanza today (Wed.) and will be heard again on WOR's "B'way Cop" May 9. **Dicky Clemence** recovered from German measles in time for "Hit Parade," **Fred Waring** and **Guy Lombardo** placements. He was on preem of ABC-TV's "Mr. Citizen" last week. **Karen Sue Trent**, child star in "Garden of Eden" film, appeared on Dodge commercial and **Perry Como** show.

Philip Dunning, co-author with **George Abbott** of "Broadway," the Broadway legit smash of the late 1920s, also did the tv adaptation for the May 4 CBS telecast on "Best of Broadway" on CBS-TV. Abbott, incidentally, owns 25% only of the play, for doctoring the Dunning original. **Joseph Cotten, Piper Laurie, Gene Nelson, Akim Tamiroff, Keenan Wynn** and **Martha Hyer** are doing the CBS version . . . **George Heller**, executive secretary of the American Federation of Television and Radio Artists, recuperating from gallbladder surgery at the Roosevelt hosp . . . It's a boy for the **Sam Kaufmans**. He's news and feature ed of the NBC press dept.

Bill Tabbert began doubling over from "Fanny" on Broadway to NBC-TV daytimes this week with a regular role on the "Way of the World" soaper . . . **Jack Kuney** of CBS-TV's public affairs department guest lecturing tonight (Wed.) before the City College course on television writing conducted by Voice of America tv chief **Jack Gaines** . . . **Gerald Rubin** joined ABC as an attorney in the business affairs department . . . **Meg Mundy** returns for the repeat of "Fearful Decision" with **Ralph Bellamy** on "U.S. Steel Hour" May 10 . . . **John Conte** set for a return to the **Max Liebman** spec stable with a role in "Desert Song" May 7 . . . **Martin Balsam** now playing a lead in "Valiant Lady" soaper. . . . **Guy (Buck) Vaughan**, formerly with Ziv and onetime managing director of WIST in Charlotte, has joined the NBC Film Division as a salesman . . . **Michael Gorrin** set for "Producers Showcase" May 2 . . . **James Liptch** into the cast of "Eternal Light" May 1.

Warbler **Dick Kallman** into the **Jan Murray** tele stanza Friday (29). Latter handling annual benefit show at Boston Garden for the Boston Jewish Memorial Hospital Sunday (May 1) . . . **Roy Lockwood** now part of Robert Lawrence Productions. The ex-CBS producer assumes a producer-director title . . . **Al Helfer**, ballcaster, just started on the first regular tv show he's ever had, a WABC-TV sports rundown which he shares with **Russ Hodges**. . . **Martin Katz** upped to director of sales development at Blair-TV. Takes over where ankling **Victor E. Forker** left off. . . First it was teachers, and last night (Tues.) WABD made room for the Transport Workers Union, latter to o.o. demolition of the Third Ave. El and the ensuing unemployment problem. . . **Jane Pickens** plugs Cerebral Palsy via WABC-TV's "Entertainment" tomorrow (Thurs.), before a heavy round of UCP plugs in May. . . Guild Films flacker **Bob Bernstein** has done book lyrics on a new musical; **Warren Meyers**, 88er at the Composer Room, did the score. Show, a tv satire, auditioned Monday (25).

Bishop Fulton Sheen closed out his video season last night (Tues.) on DuMont. With the new arrangement at the web, it may well prove to have been the clergyman's last telecast there. . . Decorator **Gregg Juarez** previewed yesterday (Tues.) his video talents on the WABD **Maggi McNellis** show. . . Starts his own stanza for hausfraus May 18 on the same station. . . Free & Peters latest station rep into Television Advertising Bureau.

Red Buttons to emcee the ninth annual Artists Equity Masquerade Ball at the Sheraton-Astor May 13 . . . **Florence Anglin**, pegged for the cast of last week's "Mr. Citizen" on ABC-TV, slated for a role tonight (Wed.) instead . . . **Andy Mashberg** quitting the Rogers & Cowan flackery for a freelance tour with the Weed station rep outfit, with R & C toppers **Henry Rogers** and **Warren Cowan** now slated to handle the Ziv account personally, planing in from the Coast headquarters on a rotating basis . . . **Peter Donald**, of "Masquerade Party" will stage a 20-hour Cerebral Palsy telethon in Springfield, Ill., this weekend . . . "Thunderbird Lodge," a new children's show dealing with the arts and crafts of the American Indian and produced by **Tony Rivers**, has been optioned by ABC-TV for the fall.

Daytime specialist **Don Becker** named general programming exec of NBC-TV under **George F. McGarrett** . . . **Ted Steele** is auditioning for a "legitimate" Latino thrush for his WOR-TV'er. She's gotta be in 802 and ready for a start this Monday (2).

Bob Miller named a director on WCBS-TV and will start with "On the Carousel" Saturday (30). He's been associate director on CBS-TV. Station's **Harry Marble** leaves "News of N.Y." cut-ins on web's "Morning Show" after this week for leave of absence till Oct. 1, with **Peter Thomas** replacing. And **Ron Cochran** vacates "News of the Night" Friday-Saturday to move family from Washington, D.C., to Scarsdale, N.Y., with **Bob Trout** and **Walter Cronkite** pinchhitting.

Chicago

Chi-based "Out on the Farm" slated for an NBC-TV summer run starting July 17 with **Clint Youle** and **Ken Fiske** hosting . . . **John McPartlin**, back in the Windy City after a hitch with WTVW, Milwaukee, signed on with the WBKB sales staff . . . **Johnny Desmond** guesting on WBBM-TV's "In Town Tonight" tomorrow (Thurs.) and Friday (29) with **Dorothy Collins** due in for three guest shots next week . . . **Studs Terkel's** "Briefcase" goes to a full hour Sunday (1) via WBKB under the auspices of Leader Cleaners and Triad Corp. . . . Exec producer **Ben Park** and writer **Bill Barrett** hosted a cocktailery Friday (22) marking fourth birthday on NBC-TV's "Hawkins Falls" soaper . . . Notre Dame added to the list of Chi-area universities participating in WBBM-TV's "New Horizons" public service offering . . . **June Valli** subbing for Bermuda-bound **Kay Westfall** on WNBQ's "Bob & Kay" daytimer . . **Chuck Bill**, a dirt farmer from way back, doubling from his various announcing duties as WBKB's first farm director . . . **Claude Kirchner** in Minneapolis today (Wed.) to-emcee a radio-tv awards luncheon.

BRITISH FEATURES PACTED BY CINEPIX

Cinepix Inc., the three-month-old distribution outfit headed up by Frank Smith, has added 13 late British features (up to 1951) to its roster of cartoons and features, and has also added eastern rights to the Buster Keaton half-hours made a couple of years ago. Keaton deal was made with Lancaster Pictures on the Coast, which holds western rights, and Lancaster has also turned over for eastern distribution the rights to "Alice in Wonderland," the puppet feature which Lou Bunin turned out a couple of years back.

Smith has combined "Alice" with "Tinder Box," the cartoon feature he brought over to Cinepix, as a holiday pairing. Aside from the new British pix, the Keaton show and the holiday package, Cinepix now has 125 cartoons, 52 features and 52 westerns. Another new package is a group of 52 "Western Featurettes," series of half-hour oaters trimmed down from feature size.

Inside Stuff—Radio-TV

ABC president Robert E. Kintner earned $77,500 during 1954, the American Broadcasting-Paramount Theatres proxy statement for the annual stockholder meeting May 17 reveals. Robert H. Hinckley, v.p. of ABC and a veep of the parent company, earned $50,000, while Robert H. O'Brien, until last fall exec v.p. of ABC and since returned to the parent company homeoffice as financial v.p. and secretary, earned $54,643. Three execs were the only ones listed on the statement with a direct connection with the network. AB-PT prexy Leonard Goldenson, who's active in ABC affairs, pulled down $181,429, plus an expense allowance of $25,000.

Meeting will elect 18 directors, among whom four, aside from Goldenson, have active ABC ties. They are Kinter, Hinckley, v.p. Earl E. Anderson and Edward J. Noble, who's chairman of the AB-PT finance committee and who controlled ABC before the merger with Paramount Theatres.

Just in from the Coast, Howard Barnes, ex-N. Y. Herald Tribune, has been assigned as coordinator on the Fund for the Republic's television drama scholarships with a purse of $29,000. Entries for hour and half-hour dramatics bear a May 31 deadline. Included are a pair of $5,000 prizes, for a 60-minute play and a 30-minute documentary, a second place award of $2,500 and 16 other awards.

The new Harlem radio headquarters of N. Y. radio indie WINS open today (Wed.) with Mayor Robert F. Wagner officiating. Move brings two new studios and the sales and administrative offices to the Hotel Theresa—a complete switchover from the station's old 30th St. Manhattan headquarters.

Giving impetus to the move uptown to the Negro-populated area was the fact that the station is driving more and more for Negro listenship, with 65% of daily air time sold for that market. The Hotel Theresa refurbishing cost $50,000, with another $50,000 worth of classical records and furniture from 30th St. going gratis to four Harlem community centers.

Progress of international television, slow though it may be, is pointed up in the fact that the Jones-Olmsted Sound Studios have begun foreign-language recordings for television film commercials for the National Export Advertising Service. NEAS covers world markets for U. S. manufacturers.

Languages being used include Spanish, Portuguese, French and Turkish.

Constellation's Built-In TV

Continued from page 25

5,000 above the ground. It was an edition of the hour-long "Climax" which was called "Flight 951" and starred Paul Douglas. He acted an ousted medico with a prison record, turned honest family man, who braved revealing his past when he realized he was the only one who could save both an old man's sight and an enciente femme's baby.

A New Era?

Some of the more eager pioneers among the press—even before they had too much from their own private bottles (Champagne Brut supplied by TWA)—were auguring the flight as the beginning of an age of "television in all airplanes." CBS had strapped three tv receivers aboard the TWA "Super-G" Constellation, and about 8:20 p.m., a few minutes before "Climax" launched, a network engineer, one of those who made the installations, explained how the video reception was handled. He said over the loudspeaking system that every Constellation had its own built-in antennae, one in each wing, and as the plane progressed, the antenna on the wing nearest the Empire State Building (where the CBS, N. Y., transmitter is located) would always be on. When not in use for tele it was gathered that the antennae are utilized for normal radio reception. The engineer warned that as the plane banked or changed altitude the picture on the 17-inch screens would probably be weak. For best effect, he said, the plane should be flying broadside to Empire.

It was disclosed too that the Constellation would be making an oval sweep—60 miles in length between its longer ends — while the video stanza was in progress. The course was set between Riverhead, which is about 90 miles from the transmitter, and the farthestmost spot on Long Island, Montauk Point. (CBS, for Coast reporters, was making a similar flight somewhere over Hollywood.)

An observer marveled at the prospect of receiving a clear video signal 150 miles (Montauk) from the nearest transmitter, the engineer said that there's a better chance of getting a sharper image in the air than at a similar distance on the ground, because the transmitter radiations, normally shooting upward and out instead of down, had the additional advantage of absence of obstructions in the sky.

The TWA rep aboard answered an inquisitive reporter by adding that it isn't now feasible for coast-to-coast video by plane because there are too many blank spots between transmitters. Even if there weren't, it would require nearly all of one man's full attention to plot and make changes on the set dials, so that one show could be aired in its entirety as the network's channel number changed from area to area.

At 8:30 "Climax" came on, following a "warmup" by Groucho Marx (sound turned own) who has another Chrysler program on rival NBC-TV. As the CBS planecast progressed, dubiousness gave way to delight and then to the comfort known only to people who've lived with a novelty for a long time. There were occasional rapid flops, but none of the violent changes the engineer implied might possibly occur. As a matter of fact, the only serious interruption was not due to reception but to transmission. CBS goofed from the other end, as the little CBS "program delay" logo on the screen testified.

The generally pleasing result elicited a repeat comment from a reporter, who by now had emptied his bottle of Champagne Brut. He exclaimed: "This could mean the beginning of tv in all airplanes."

"Certainly," was the reply, "if all the planes travel between Riverhead and Montauk Point."

"Dr.I.Q."

Dr.I.Q. Is Now Available For T.V.

and as in radio, can become one of

TELEVISION'S GREATEST QUIZ SHOWS!

Also Available:

- LET'S ARGUE!
- THE BIG BOARD
- SING FOR DOUGH
- WHAT'S YOUR NAME?
- CATCH AS CATCH CAN

LEE SEGALL
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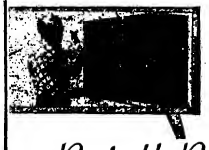
Answer to a TV Problem...

A film program that appeals to young and old . . . ride the crest of the "do-it-yourself" craze . . .

Already in its 34th market.

WALT'S WORKSHOP

The Original "How-To-Do-It" TV Show



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ED SULLIVAN

Walter Pidgeon, President
Screen Actor's Guild
Hollywood, California

Dear Walter:

Erroneous dispatches from Hollywood report that SAG, animated by Frank Sinatra's insinuation that I contacted him to appear, without being paid, on my "Toast of the Town," as part of Goldwyn's "Guys and Dolls," has taken formal SAG action to prevent "newspaper personalities on TV from using movie celebrities without paying for their services."

Let us waive the important fact that the SAG ruling actually was directed at other Columnists, not me.

Let us waive, for the moment, the fact that I haven't talked to Sinatra in some years; and let us overlook the fact that Sinatra, regularly trounced by us when he becomes part of the rival network's "spectaculars," hardly qualifies as an impartial or disinterested witness.

What I particularly resent is Sinatra's reckless charge that "Toast" does not pay performers. To date, we have paid out over $5,000,000 in salaries and, incidentally, rendered substantial benefits to motion pictures, motion picture artists, studios and theatre operators.

If Sam Goldwyn approached Sinatra, that hardly is my concern or problem. Certainly I never approached Sinatra. My negotiations with Mr. Goldwyn involved an offer by me to pay a substantial sum of money, $32,000, covering studio technical costs, to represent on film, 30 minutes of "Guys and Dolls" as an exclusive preview. In all of our discussions, I emphasized that the key figures in his film, to attract viewers, were Marlon Brando and Jean Simmons—this even before Brando won the Academy Award. Both Marlon and Miss Simmons were to be paid by me.

Sincerely,

Ed Sullivan

P.S. Aside to Frankie Boy: Never mind that tremulous 1947 offer: "Ed, you can have my last drop of blood."

From the Production Centres

IN NEW YORK CITY . . .

Ernest de la Ossa, former manager of WRCA-plus-tv, now out of b'casting as assistant to the prexy of Grace Steamship Lines with lotsa international travel on the agenda . . . Among the 248 Americans who will share $968,000 in grants from the Guggenheim Foundation the one name that may pong among broadcasters is Harvard's Prof. **Carl J. Friedrich** who will be financed to study "the conflict between the concept of civil liberties and the doctrine of reason of state." Friedrich did a series of studies of broadcasting back in the days when that meant radio.

Tennis playing **Gussie Moran**, though airwise as a sports gabber only two weeks, has had her original WMGM one-year pact lengthened to three years. She does the pre- and post-game Dodger shows with **Ward Wilson** and **Marty Glickman** . . WLIB had a host of dignitaries airwise on behalf of the Israel's Seventh anni last Sunday (24): station commentator **Estelle M. Sternberger** vis-a-vised **Eleanor Roosevelt, Gov. Averill Harriman, Sen. Herbert Lehman**, Ambassador **Abba Eban** of Israel, and **George Wise**, Hebrew U. board chairman.

Ben Grauer to serve as auctioneer at March of Dimes art exhibit April 30 at John Myers Gallery . . . WCBSinger **Martha Wright**, starring in "Romberg Festival" concertour in the south, interrupts that to fly to N. Y. for Lighthouse for the Blind benefit May 6 at Carnegie Hall, with **Bob Haymes** and **Lanny Ross** among other stationeers appearing plus deejay **Bill Randle**. Ross incidentally, just returned with wife **Olive** from vacation in Spain . . . WRCA's **Phil Alampi** to speak at Businessmen's Club of Branchville, N. J., tonight (Wed.) . . . **Irving Fein**, CBS p.r. chief on Coast, in town for quickie . . "Junior Anthology" returned to WRCA Sunday (24) in new time slot, 5:30-6 p.m. . . . **Gerhart Wiebe**, research psychologist for CBS, named prexy of American Assn. for Public Opinion Research . . . WRCA deejay **Al Collins** now host-d.j. on NBC's "Roadshow," replacing his Saturday afternoon show. Collins guestarred at Columbia College for his second annual Purple Grotto Jazz Concert . . . **Ernest Borgnine, Edward Corsi** and **Ezio Pinza** are this week's guests of **Bill Leonard** on WCBS-"This Is N. Y." . . . **Peter Potter's** "Jukebox Jury" on month's vacation hiatus while PP vacations in Hawaii. Show returns May 29 as full-hour CBSunday airer . . . Mystery Writers of America "Edgared" CBS' "21st Precinct" last week, the day after it went off the air for six-week hiatus . . . **Lowell Thomas** newscasting from Salt Lake City and Denver for next couple weeks . . **John Derr** to address Agonis Club of Dayton Monday (2) for second year. Club made up of former athletes from Dayton area . . . **Phil Silvers** and columnist **Leonard Lyons** guesting on **Rudy Vallee's** CBShow Sunday (1) . . . **Sandy Stewart** has replaced **Betty Johnson** as femme singer on **Galen Drake's** Saturday morning show on CBS Radio. Miss Johnson moves over to Don McNeill's "Breakfast Club" on ABC.

IN CHICAGO . .

NBC prez **Sylvester (Pat) Weaver** holds down the Executive Club speaker's podium here Friday (29) . . . **George Menard** is WBBM's new farm editor and now hosts the 5:30 a.m. "Country Hour" . . . **Shirley Benson** ankles the Needham, Louis & Brorby radio-tv department to sign on next week with the Harrington, Richter & Parsons rep shop . . . WGN assistant news director Bruce MacFarlane new chairman of the Chi Multiple Sclerosis chapter . . . **Mrs. Carolyn Price** is retiring from the ad biz after a 10-year hitch at Waldie & Briggs . . . Milo Hamilton added to WIND sports and announcing staff . . . First issue of the CU Digest, a weekly wrapup of Windy City radio-tv activities compiled by Chicago Unlimited exec secretary Ned Williams, went out to some 2,000 radio-tv and ad agency execs last week . . . WBBM-TV public relations director **Andy Murphy** off on a four-month leave of absence to handle publicity for summer theatre impresario **Marshall Migatz** . . . **Peggy Mulvihill** new face at the WOR Chi office . . . **Henry Whiteside** director of research at J. Walter Thompson here, vice **Henry Campbell** who retires from the agency shortly after 30 years . . **Billy Leach** emceeing 15-minute WBBM strip, tagged "Coffee Break" . . Interstate Bakeries using a saturation splurge of 92 live station breaks on WGN.

IN BOSTON . . .

Milton Grahm, president of the Cambridge School of Radio-TV Broadcasting, announced the School's annual awards for outstanding performance in radio and television this week . . . Winners included: TV Personality of the Year, **Nelson Bragg**, WBZ-TV; Disk jockey of the Year, **Stan Richards**, WCOP and WBZ-TV; TV newscaster, **Jack Chase** of WBZ-TV; Radio Newscaster, **John Day**, WHDH; Radio Announcer, **Lindy Miller**, WBZ; Women's Radio Program, **Priscilla Fortesque**, WEEI . . . **Bob Clayton**, WHDH deejay has been added to the faculty of the Radio and TV department of Berklee School of Music, Boston, where he is going to give a course in "deejay operation" . . . Radio Station WVDA began broadcasting yesterday (25) live from windows of R. H. White's department store in downtown Hub with Jim Pansullo on the air from 8:15 to 8:55 a.m. and **Joe Smith** handling the 1 to 6 p.m. shift . . . Window programs are skedded thru Saturday (30) . . . WMEX gets a hefty bunch of listeners every afternoon around 1:45 . . . That's when **Babe Rubenstein** broadcasts the daily double from Suffolk Downs . . . **Leonard Warren**, Met Opera baritone, was special guest on **John Fisher's** Festival of Music show on WJDA, Quincy, Sunday (24).

IN PHILADELPHIA . . .

Robert Pryor, v.p. in charge of public relations for WCAU, on two week Bermuda vacation (25-May 8) . . . **Harry Prime**, former **Ralph Flanagan** vocalist, back in town doing radio work at WCAU . . **John J. Signor** resigned as KYW advertising and promotion manager to join Ardnt, Preston, Chapin, Lamb & Keen in May as account manager . . . **Raymond Clemser** added to KYW engineering staff . . . **Howard Jones, WFIL's** farm director, preems new series "Home Gardening" (Sat., 9-9:30 a.m.) . . . **Bill Campbell**, WCAU sports director, principal speaker at Camden County Bar Assn., monthly meeting (26) . . . WPTZ top execs **Rolland V. Tooke, Alexander W. Dannebaum, Jr., Stan Lee Broza, E. Preston Stober**, and **Edward Wallis** back after a week's session with Westinghouse top brass.

IN CLEVELAND . . .

Charles Bang to do horse racing results on daily WDOK stint . . . **Steve Allen** booked for Super Market Institute show . . . **Dick Drury** commuting from Akron for Sunday WSRS disk show . . . WHK's **Eleanor Hansen** presided over Cleveland Heights High School's annual Career Day . . . "Big Chief" Wain broadcasting his daily WDOK disk show from Sears Roebuck wigwam . . . WJW's newest disker **Joe Finan** adding Sunday stanza to his six-a-week trick . . . **Pat Klima** named winner of Cleveland Press-WJW Nanigan tour of Europe . . . **Ed Noll** left WXEL for Fisher, Stashower & Lang . . . **Morris Wattenberg** named advertising-promotion manager of WTAM-WNBK . . . WXEL originating "Tell Your Congressman" Sunday aft, with Rep. Minshall kicking off stanza . . . WSRS's **Sam Sague** opening "Hole-In-One" club for golfers . . . Plymouth Dealers Sportscaster **Paul Wilcox** will announce camp trip for underprivileged kiddie on WEWS every time Indian hits a homer . . . Shift to fast time forced Krantz Brewing to drop hour-long variety show on WEWS five-station hookup Monday at 11 p.m.

IN PITTSBURGH . . .

Bill Babcock, program director at WJAS, playing lead in Towne and Country Players' production of "Hangman's Noose" . . . **Paul Shannon**, veteran announcer at KDKA, moving to KDKA-TV . . **Barry Kaye**, disk jockey, and his wife will be three this summer . . . **Phil Davis**, longtime continuity man at WCAE, going to WWSW . . . **Bill Thunhurst**, former local actor at Playhouse and Carnegie Tech, in town on business and also to visit his family. He's now working for Cummings Co., which turns out radio and tv jingles . . . Richard Fraser's Tuesday afternoon poetry readings on Channel 2 at 1:15 have wone him another spot doing the same thing for another bankroller at 11:15 Friday mornings . . . **Pat Kiepser**, KQV writer, and **Bill McNamara** have set the date—August 20 . . . **Tom Borden**, former director at WENS, and his wife, **Ricky Wertz**, tv actress, have moved to St. Petersburg, where he's selling time for WSUN-TV until something in the production department turns up for him.

IN MINNEAPOLIS-ST. PAUL . . .

Annual show which WCCO Radio stages for live audience and airlanes as one of features of Minneapolis Aquatennnial, summer mardi gras, expected to include **Bob Crosby** troupe and **Garry Crosby** . . . Resolution adopted at Lutheran Minnesota conference's annual convention asks church people to protest against 'indecent and demoralizing tv and radio programs." In his final report, Dr. Emil Swenson, Minneapolis, stepping down as president after serving 16 years, had struck at some radio and tv programs, declaring "there should be a united protest on the church's part to prevent indecencies in word and picture from the home's sacred precincts" . . . New owners of WTCN-TV, a WTCN-TV and WMIN-TV merger here, have appointed **Miller Robertson**, former WTCN-TV assistant general manager, general manager of the combined stations. He succeeds **Joseph Merkle** whose plans haven't been announced. **David Cole** and **William Daly** will head the WTCN tv and radio operations, respectively.

IN DALLAS . . .

Duncan ("Cisco Kid") Renaldo in for biz chat with Ziv's sales rep, **Phil Williams** . . . **Bobby Williamson**, cowboy balladeer, replaced **Ben January** as host on WFAA-TV's "Frontier Theatre," across-the-board half-hour strip. January joined a new tv outlet in Muskogee, Okla. . . . **R. J. (Bob) O'Donnell**, Interstate Circuit's veep-general manager, bought stock in Lee Segall's KIXL AM-FM outlet. Other w. k. shareholders are **Tony Martin, Tyrone Power, William Holden, Robert Taylor** and another localite, **Greer Garson**. Station departed from usual wax shows with vocalist **Ted Stanford** and organist **Weldon Flanagan** on for live ayem segments . . . The Four Freshmen set "Disk Jockey Appreciation Night" at the Colony Club Thursday (21), with all off-duty deejays on for a bow . . . KGKO studios move next month from Cliff Towers Hotel to the outlying transmitter site . . . KLIF debuted first local distaff d. j., **Carmelita Gibbs**, on the lobster trick—midnight 'til dawn.

TV's Bally Binge

Continued from page 25

rewarding cultural experiences can be." He spoke of "the constant leadership to all of our writers and producers to aim up to get big audiences rather than down," and that "this means use of plot that reflects credit on the human side instead of discredit, that brings awe and wonder and excitement and exhilaration to someone because of the solution of a human problem by a human being in a predicament." He spoke of "the increase of actual information content in every program possible, and that "every fact we regard as a weapon in the fight against ignorance, bigotry, intolerance and insularity. Every fact that we transmit somewhere will have a helpful impact. The more facts we transmit somewhere will have a helpful impact. The more facts we transmit the more impact we will have. We will therefore always try to increase the information content of all of our shows and we believe we are doing a good job."

This is the nub of Weaver's "grand design" that will have to be translated into small syllables by the press sector in all the multifarious particulars—pitch the culture, yes, but don't scare away the public at which the "new enlightenment" is aimed.

CBS Special Projects

CBS press division is also being fortified. It is no coincidence that the initial expansion turns on stocking up on personnel charged with a buildup for special shows as distinct from the weekly excursions. Thus comes a Special Project Unit manned by Bob Blake in a switch from the NBC local N. Y. stable although a N. Y. (WCBS) CBS Radio returnee. (Charles Oppenheim, head of information services, was himself drafted from the CBS Radio side to take over in tv from Dave Jacobson. And working with Blake will be John Walsh, shifted from the aural end, with two or three more hands to be hired in N. Y. and one or two on the Coast.)

The bally doesn't start and end at the press department level. Various other programs and subdivision at the networks are more and more retaining their own press-agents on the webwork payrolls, as for instance Art Settel, who moved over from CBS-TV's "Person to Person" to work in the public affairs vineyards. And the number of indie, freelance and agency publicists functioning for actors, announcers, directors, personalities, newsmen, etc., is at a new peak. The conflicts are considerable, since many of them cross each other. But, as often happens under such a multiple framework, the network p.a.'s are inclined to sluff such "already spoken for" stuff.

Pat & Bob

Continued from page 23

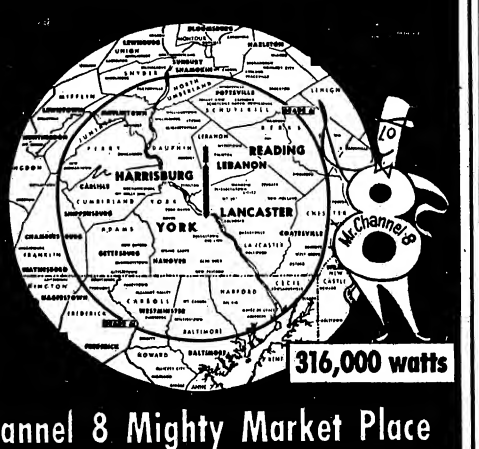
of the recent "Peter Pan" hoopla, when Weaver-Sarnoff et al wrapped up what amounted to a major closed-circuit color show in advance for the edification of all RCA and Ford dealers (sponsors of "Pan").

To attract clients for "Today"-"Home"-"Tonight," Dave Garroway makes special recordings which he peddles personally to dealers, retail salesmen and prospective clients. It was that kind of pitch that brought Bissell Carpet into the house with a major "T-H-T" order

Telesales is divided into two parts. During the daytime it's a closed-circuit deal directly into the sought-after client's offices, either in color or black-and-white. Otherwise, Weaver & Co. stick around into the night to rehearse their lines and film their presentation, which they deliver personally or farm out to web salesman.

Instead of the traditional slide-rule-and-chart formula, the projector today is standard equipment among NBC-TV salesmen.

GILT-EDGED!



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SEE EDDIE SMITH
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TOP TV PERSONALITY WANTED!
OPPORTUNITY FOR RADIO-TV ANNOUNCER!

A large brewing company in a large Eastern city offers an unusual opportunity to the man who qualifies for this job. It calls for extensive experience in handling sports play-by-play, news reporting, as well as the ability to MC general programs. In addition, a selling personality is essential since the job fundamentally is salesman-at-large for the brewery. If you qualify the reward will be excellent financially, and you will also have the opportunity of becoming an important influence to an unusually large Radio-TV audience. Replies should be addressed to:

Box V-1372, VARIETY, 154 West 46th St., New York 36, N. Y.

TWA's great new SUPER-G CONSTELLATIONS

NON-STOP TO LOS ANGELES

LARGEST, MOST LUXURIOUS AIRLINERS IN THE SKIES TODAY!

Meet fellow passengers in the smartly decorated "Starlight Lounge." Relax in the deep-cushioned sofas and order your favorite drink. Choose champagne, bourbon, scotch, cocktails—with TWA's compliments, naturally.

- *Created by Lockheed especially for TWA!*
- *Powered by Curtiss-Wright's newest Turbo-compound engines!*
- *Interior by Henry Dreyfuss, world-famous designer!*

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabin . . . three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks, the widest and roomiest lounge chairs in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

Plan to enjoy it all *at no extra fare* on your next trip between New York and California. Make your reservations today.

DEPARTS DAILY AT 1 P. M.
from New York International Airport
Other convenient non-stop and one-stop Super Constellati flights daily to Los Angeles and San Francisco

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SEE YOUR TRAVEL AGENT OR CALL TWA:
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Fly the finest... **FLY TWA**
TRANS WORLD AIRLINES
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Sleep away the miles in a wide, full-length berth that's even roomier than rail berths! In the morning, awaken to a piping-hot breakfast served right in bed. It's the only air sleeper service between New York and California.

Finest food in flight! Mealtime finds you lingering over each tempting course of a complete de luxe dinner. And any time enjoy your favorite drink, delicious snacks or tempting canapés from TWA's galley—all at no extra cost.

'Disneyland,' Gobel 1-2 In Poll

Continued from page 4

(in 17th place), only a shade behind Herb Shriner. This indicates that NBC's anti-"Lucy" gamble "is paying off more than originally realized."

"Dear Phoebe" shows well, despite few mentions on regular services. Also "Father Knows Best," which might indicate that Kent Cigarets "was a little hasty in dropping the show."

"Robert Montgomery Presents," in 29th place, is the highest-ranking full-hour dramatic show.

"Lassie" is in 30th place, ahead of "Rin Tin Tin," which has consistently outrated "Lassie" according to the regular services.

Liberace is the only syndicated film show on the list, except for those receiving less than 1% of the total vote.

"Today" is the only one of the "T-H-T" (NBC), or morning show group, to be included.

'Medic' Write-Ins

Although "Medic" wasn't listed in the March coupon, several thousand took the write-in route for that show. In same category are "Arthur Godfrey & Friends," "Phoebe" and "Father Knows Best," and five others showed up well although not listed. (Of the 16 listed, all of them were in TV Guide's first 16 on the votes cast.)

The publication's April 30-May 6 issue, on the newsstands today (Wed.), in listing the first 10 in the voting, compared them to the February findings of ARB, Nielsen, Pulse and Trendex, with each service described in capsule form. Guide readers' Top 25 choices with number of votes cast for each of a total of 32,141 tabulated for the first 50 are:

Disneyland (ABC)	14,123
George Gobel (NBC)	13,699
Jackie Gleason (CBS)	12,892
I Love Lucy (CBS)	11,839
Dragnet (NBC)	8,210
Groucho Marx (NBC)	7,497
Godfrey's Scouts (CBS)	7,089
Toast of Town (CBS)	7,064
This Is Your Life (NBC)	6,894
I've Got Secret (CBS)	6,396
Our Miss Brooks (CBS)	5,658
Milton Berle (NBC)	4,631
Ford Theatre (NBC)	4,437
What's My Line (CBS)	4,337
Jack Benny (CBS)	3,529
2 For Money (CBS)	3,140
Medic (NBC)	2,423
Godfrey Friends (CBS)	2,418
Dear Phoebe (NBC)	1,924
Father Knows Best (CBS)	1,695
Loretta Young (NBC)	1,625
Bob Cummings (NBC)	1,615
Bishop Sheen (DuM)	1,246
Danny Thomas (ABC)	1,052
Meet Millie (CBS)	967

All these received more than 3% of the vote, from "Disneyland's" 43.94% to "Millie's" 3.01%. Upward of 150 other shows were in the ballots, but these rated less than 1% of the total votes (excluding the second 25 which drew from the 2.75% of "Private Secretary" to the 1.01% of Martha Raye). Many of the ballots were for local programs, as per the areas served by TV Guide.

Of the Top 10 in the TV Guide voting, three were not rated in the Top 10 of the February ARB; four were not in the Nielsens; two were not represented on Pulse and another pair were shut out of Trendex. As a comparison, the latest Top 10 Nielsen (two weeks ending March 26) are:

I Love Lucy (Philip Morris)	53.4
I Love Lucy (P&G)	53.1
Jackie Gleason	51.2
Toast of Town	50.3
Disneyland	49.7
Milton Berle	46.9
Jack Benny	46.6
Groucho Marx	45.8
George Gobel (Pet Milk)	44.9
Dragnet	43.6

TV Guide tabulation was from 31 states, the District of Columbia and Canada, with no returns from eight states (Idaho, Louisiana, Mississippi, Montana, Nevada, New Mexico, South Carolina, Tennessee) and "too few to break down" from six states (Georgia, North Carolina, North Dakota, Oklahoma, Oregon and Utah).

(The "Sunday Lucy Show," retreader of "I Love Lucy" on CBS-TV Sundays, 6 to 6:30, drew a 15.5 Trendex at its premiere April 17. It's a low mark as compared to the "original and still going" Monday night series, but considered respectable for late Sunday afternoon.)

Jack Poor

Continued from page 24

a GT program factotum, made the buy.

The sum total of Poor's actions, therefore, give him the last word, it would seem, in all GT undertakings. And as far as being second to O'Neil is concerned, it's said that the big boss leaves many of the biz transactions entirely in his hands, due to his strong legal background. That legal angle is believed the chief reason he got the edge on the No. 2 spot.

While Poor, who was the corporate lawyer for some time, is officially Mutual topper only, J. Glen Taylor is the nominal second-in-command for GenTel. Definition of the Taylor duties is vague, with the surest point being that he's considered by top insiders as an important "public relations" man. However, it is also reported he holds responsiility within the o&o domain.

Cott

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erate strictly outside the network and its new "electronicam" project.

In title, Cott's general manager of o&o's is much like the job held by Don McGannon, who was director of o&o's before leaving DuMont this winter. However, in practice, McGannon was administrative assistant to web chief Ted Bergmann, and had none of the control of local programming and sales that goes to Cott.

Meanwhile, Bergmann disclosed that contrary to earlier reports his program chief, Jim Caddigan, will not move out of the network sphere to take over a separate "electronicam" division for DuMont Labs. Apparently, Bergmann, Caddigan & Co. will hereafter devote fulltime to building a new web structure with the two-way film and live camera as base.

As for Cott's own programming, it's expected he'll curtail plans for a strictly film schedule at the two stations and insert some "name" performers to the roster.

The word that Cott, who was formerly v.p. and manager of program operations at NBC radio web, was taking over came nearly a month ago. But the official appointment was held up until what some highly placed sources called "minor details" could be ironed out. It's understood that the chief undecided factor in contract negotiations had been the extent of Cott's autonomy from the network.

WMCA, AFTRA

Continued from page 27

competent." Since the axing did not concern drunkenness, tardiness or any other of the "just" reasons, the union demanded that the matter be taken before an arbitrator. The station says that there was no clause forcing them to seek arbitration, but that it was done "in the interest of good employee-employer relations."

The arbitration, Fleischl says, went on for eight months. At the end of that time, he alleges, the union asked the arbitrator to step out of the picture because it felt him to be "unfair." The arbitrator complied, and then, the station boss explained, AFTRA asked WMCA to enter renegotiation. At that point Fleischl accused the union of trying to cloud the issue so he sent AFTRA a "show cause" order. "Rather than accept our 'show cause' papers for rearbitration, there was arrived at a payment to the announcer concerned to obviate the necessity of court action," Fleischl declared.

Groot said in behalf of AFTRA that the union would not tolerate "capriciousness" on the part of a station in axing talent. Fleischl retorted that "in our judgment management must be able to control the men it hires." Another point of difference between union and station is that AFTRA maintains that all other stations have contract clauses on arbitration. WMCA maintains there are other exceptions.

Points of agreement, according to Fleischl, are (1) "we are willing to offer a guaranteed annual wage based upon the former highest wage" and (2) "go along with the pension" and other benefits as well as (3) "pay up to 15 weeks severance to terminate employment of any announcer."

Groot was riled as he quoted a station spokesman as having said to him that "If we want to fire a guy because he wears a green tie, we don't want to arbitrate that decision."

Playwrights

Continued from page 27

similar thinking is reflected in other talent agencies as well.

Rose-Serling-Vidal CBS Coup

CBS, on the other hand, is playing it strictly on past performance. Having sealed a deal with Reginald Rose ("12 Angry Men," "Crime in the Streets," et al) for first refusal, the Paley & Stanton ramparts followed this coup by bringing Rod Serling ("Patterns," "The Rack," et al) into camp on a similar deal. New the web is negotiating with Gore Vidal to make it a "playwrights come in threes." Like Rose and Serling, Vidal is now exclusively married to video, and his stock took a jump last week when he drew the Mystery Writers of America "Edgar" (Allen Poe) award for "Smoke," adapted from a William Faulkner story and presented on the ex-"Suspense" last year. Vidal is on a "Climax" April-May-June binge. Coming up tomorrow (Thurs.) on the Chrysler-CBS series is his "The First and the Last" (from John Galsworthy); May 26, "Farewell to Arms" (out of Hemingway), and June 23, "Sincerely, Willis Wayde" (via the J. P. Marquand best seller).

Notice how many dramatic writers are receiving credit in the advertising lately? Some agencies-networks are still holding out in this respect, but "credit where credit is due" is one of the uptrends in the vidramatist era.

Kovacs

Continued from page 24

the 8:15 30-minute skein, but the station's new general manager, Mike Renault, is repatterning the morning operation with a marathon disk jockey setup, with Kovacs tapped for the spot. This is in line with the general pattern in N. Y., with Dorothy (Kilgallen) & Dick (Kollmar) the lone husband-and-wife team (WOR) left undisturbed. Tex (McCrary) & Jinx (Falkenburg) were similarly shifted last fall on WRCA. Bill Cullen has recently come into the WRCA morning slot, with such cutups as Bob & Ray on WINS, Klavan & Finch on WNEW, etc.

With the new pre-noon slotting, the Fitzgeralds have taken a house in Greenwich for the summer, and will commute to the WABC studio instead of originating from the country as in the past when they lived in Hay Island (Conn.). They gave up that house when the Zieglers, who own the property, preempted the island for one of the sons, just married. The Fitzgeralds have also closed for a 55th St. penthouse for their in-town nights.

Fried, Newman

Continued from page 25

and Broadway is being lined up.

Already set on the creative end are Willem Van Loon (son of the late author-historian), for the lyrics; Howard Richardson and William Berney, to write the books, and John Sacco, musical arrangements. There will be a large chorus and ballet, with choreographer not set. In most cases the book will be "adapted" to the music for a given show, with disker tieups being sought on the songs.

This would mark the first time that a tv stanza has drawn on the huge European library of old and modern vintage for an exclusive series in the "spectacular" groove. There will be some original tunes, however.

Fried has been identified as co-producer with such legiters as "Death of a Salesman" and "All My Sons" and as general manager of "Life With Father." Pard Newman, in the U.S. since the war, became a citizen last November.

Bundles From Britain

Continued from page 25

tion manager over the head" through saturation selling of the package, as he's done with his group of Harry Popkin features. Trend among stations toward spotting features in prime evening time and selling the features on a participating basis will enhance the sale in the larger markets. In certain smaller markets, the 40-pic package will be linked to NTA's library of 156 features.

Re the unreleased Rank features, it's reported that among those being readied for tv release provided the current package proves a coin-getter are "The Seventh Veil," "Great Expectations," "The Black Narcissus," "Hamlet" and "King Henry V," "Stairway to Heaven," "Kind Hearts and Coronets," "The Lavender Hill Mob," and of course, "Red Shoes" and "Caesar and Cleopatra."

5-Point House Probe Plan Goes Beyond Plotkin

Washington, April 26.

Another Congressional investigation of monopoly in television was called for last week by Rep. James M. Quigley (D-Pa.), a member of the House Judiciary Committee. Quigley urged the House Interstate Commerce Committee to give "careful investigation" to a five-point plan which goes further than the recommendations in the report of Harry Plotkin for the Senate Interstate Commerce Committee.

The proposals submitted by Quigley were suggested to him by Louis F. Appell, Jr., prexy of UHF stations WSBA-TV in York, Pa. They include a liberalization of network affiliation policies "so that one station cannot monopolize two or more networks over a wide geographical area."

The plan also provides for deintermixture which would require existing VHF stations in areas where channel assignments are predominantly UHF to switch to UHF.

The third point in the plan would provide for a limitation on coverage of VHF stations in the thickly populated eastern states through a reduction of power.

Other proposals would involve location of transmitters along the lines of the projected five-mile rule and removal of the excise tax from all-channel receivers.

In a slap at FCC, Congressman Quigley said the agency has licensed hundreds of tv stations on grounds they were needed to stimulate competition in the industry. "However," he asserted, "there is some evidence that while the FCC has been giving lip service to the American ideal of competitive enterprise, it has been at the same time issuing decisions and regulations which make true competition difficult."

The American public will be deprived of "the best possible programming and coverage," Quigley declared, "if tv becomes a victim of monopolies and monopolistic practices." The situation, he emphasized, deserves the "serious consideration" of Congress.

Meanwhile, plans for hearings by the Senate Commerce Committee advanced a step with appointment of Robert D. L'Heureux as minority counsel for the inquiry into the relationship of network operations to UHF problems. L'Heureux, formerly chief counsel of the Senate Banking Committee, is expected to confer this week with Sidney Davis, majority counsel, and Nicholas Zapple, Committee communications expert, to chart the course of the proceedings.

NTA's 3-City Expansion

Concurrent with its acquisition of 40 new feature films, including eight from the Alexander Korda-Ilya Lopert combine and 26 from the J. Arthur Rank organization (see separate story), National Telefilm Associates is expanding its office setup in New York, Chicago and on the Coast.

Firm has taken new offices in New York under a 10-year lease, has taken over the Chi offices formerly occupied by the late agent, Biggie Levin, and on the Coast has leased the Mutual Broadcasting System's former space.

HIGHER RATINGS!
MORE RENEWALS!
BIGGER RESULTS!

And We Can Prove It!

ZIV Television

CURRENT HITS:
THE EDDIE CANTOR COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

What Is The MOJO Award?

"M" is for the Master-minds (1) behind it
"O" O means it's the Only (2) such to be
"J" is for the Judges (3) who assigned it
"O" means Ouch, they can't do this to me (4)

(1) There is some doubt
(2) Be thankful
(3) Jerks, is another word
(4) Bill Meeder, the latest winner

VARIETY

NEW YORK CITY

SHOWMANAGEMENT AWARDS

'Showmanagement' Awards Mark Of Distinguished Local Operation

The original and still the fundamental purpose of VARIETY's annual showmanship surveys is the stimulation of interest by radio and television station management in the incorporation of the lore and arts of show business as part of the planned operation of stations.

As in previous years, VARIETY coins the term "Showmanagement" to signify a distinguished blending of the two major aspects of station operation: organization and inspiration.

In particular "showmanagement" awards go to those stations which each in its class, are marked by top management which consistently encourages the activities of program creation, general promotion and concern for community public interest.

VARIETY BEGAN ITS SURVEYS DURING 1933

Radio broadcasting needed a dozen-odd years to pass through what may be called the catch-as-catch-can era. It was the period of overcoming static, of achieving general acceptance by the public. Most of all it was the somewhat painful time of convincing skeptical business men that their sponsorship of radio entertainment was a justifiable extension of the methods of sales management.

By 1933 the outlines of the broadcasting industry were becoming clearer. It was possible to discern something of the commercial and the social needs. In promotion the networks were beginning to do brilliant work. A few of the larger stations were similarly active. There was no lack of scattered examples of keen applied intelligence. But two things struck VARIETY very forcefully at the time.

First, the networks had recently lost their control of most of their sponsored programs.

Second, the average radio station around the country was operating with a minimum rather than a maximum interest in showmanship.

In order to fortify its thesis with specific cases VARIETY in 1933, made an investigation of the practices and attitudes of local stations in some 40-odd markets. This was published [illegible] reactions.

NOT ON CARD RATES

Leadership, Personality, Vision, Overshadow Radio Mechanics

Neither in the rate cards of stations or networks; or in the coverage maps or statistical data of the radio industry does that quality known as "showmanship" appear. Yet experience testifies to its importance. Showmanship is an attitude, a flair, a state of open-mindedness and willingness to act and spend and plan.

Showmanship is rare enough to need nursing, exciting enough to command admiration in its finer manifestations. It is very definitely one of the plus values.

Each individual station faces a problem more or less unique to itself. Yet all radio stations, from the smallest to the largest, tend to follow broad principles which time has verified as sound and useful. Naturally showmanship is judged in radio as elsewhere in relation to income. Common sense is the conditioning factor of both the plan and the result. The rural and the urban station have natural differences.

PLAQUES GO TO '54-'55 LEADERS

'Variety' Annual Showmanship Surveys, Inaugurated in 1933, Aim to Recognize Unusual Examples in All Branches of Broadcasting

'IN PUBLIC INTEREST'

A series of plaques, of which this is one, is annually presented by VARIETY to those organizations which during the year just ended have made notable contributions to the advancement of radio and television broadcasting as an art, and a business. In its broadest sense the judgment upon which awards are given is social rather than narrowly commercial.

This may be said to be the underlying conviction of VARIETY that radio and TV broadcasting is much more than just a business and that it will best succeed as a business in relation to an ever-widening recognition of that truth.

Exemplary Service in Transitional Era Cues Station, Special Citations

RATHER BE THAN SEEN

Eccentric Exuberance Is Discounted by These Annual Surveys

Neither by itself nor as a conscious part of operation is radio showmanship to be confused with frying an egg on the sidewalk or with other "stunts" of that character. On occasion stunts, as such, may have their place and their usefulness but it would be a misinformed broadcaster indeed who accepted stunting as the essence of showmanship.

These surveys adhere as always to a refusal to be impressed by mere spectacularity of erratic bursts of energy.

However, VARIETY has not relied upon its own information and judgment alone, but has drawn upon the intimate knowledge of local radio stations possessed by various personages within leading advertising agencies and upon spot broadcasting experts. The acid test of plausibility is applied to every final decision in connection with the showmanship citations.

The plaques for 1954-'55 are awarded on the basis of the creative part played by local stations in informing, guiding, and inspiring their listeners on matters conditional to an era of economic, social transitions. In addition, special citations are offered, reflecting the top showmanship techniques and in recognition of distinct achievement in some particular phase of public service endeavor, revealing both a high application of initiative and imagination.

But essentially the station awards are intended to reflect how shrewd, showmindad station men developed an aggressiveness during '54-'55. These combined the salesminded kilocycle peddlers, along with the broadcasters who found that selling peace and understanding was equally as rewarding. As such the plaque awards are indicative of the initial pitch made for security in the international game of peace, as many stations, fortunately, dedicated themselves to the task ahead.

It seems reasonable to suppose that in the forthcoming months of '54-'55 many other stations will join the broadcasting ball club and stop being holdouts from the most important contest they ever participated in. On the home front, tolerance and labor management accord share top billing for attention with the fate of UN as a league by itself commanding top interest on international problems.

FAR-SEEING PERSONS DOMINATE THE AWARDS

Time has sharpened rather than dimmed one basic belief of VARIETY and that is this: Smart showmanagement of stations and other worthy contributions to the advancement of radio as an art are always likely to be the reflections of far-seeing individuals rather than the decisions of committees or corporations as such.

These plaques will no doubt assume a more definitely "personal" connotation in consequence of this conclusion.

VARIETY has changed its criteria for those showmanship awards from time to time and will continue to do so. In a changing world there can be no fixed definition of radio showmanship. What would have been distinguished and plaque-worthy some years ago might today be commonplace and routine.

The new emphasis upon public interest or educational programs is duly noted by VARIETY. The radio industry has, on the whole, had the good sense to establish regular, practical relationship with organized bodies through which public opinion expresses itself.

To:

WBZ+WBZA

Boston + Springfield

for

RADIO STATION SHOWMANSHIP

Radio Station Showmanship

WBZ, Boston

Westinghouse's WBZ in Boston (and WBZA, Springfield) had New Englanders turning handsprings all last year via a series of zany promotions and campaigns. Some of them came off quite accidentally, others by design, but Paul E. Mills' staff had the basic knowhow and showmanship to turn them to advantage. New England talked, read and wrote about WBZ-WBZA, and it's type of public relations or public reaction that's all too often associated with television these days and not with radio. Running a radio station is like running any other show biz enterprise—it's not just a matter of programming and selling. It calls for the creation of excitement in the station, and in what the station is doing. WBZ-WBZA created that excitement with a series of happenstances that ought to give new vigor to old radio managers.

This Variety Award tells better than we could why more people than ever before tune to New England's first and most powerful station—Boston's WBZ+WBZA.

W B C

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA • WBZ-TV, *Boston;* KYW • WPTZ, *Philadelphia;* KDKA • KDKA-TV, *Pittsburgh;* WOWO, *Fort Wayne;* KEX, *Portland;* KPIX, *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

N.O. Telepix Junket

Continued from page 27

production, and now services most of the major clients and agencies in the south and southwest. Where only a couple of years ago, all MPA's production was devoted to theatres, now it's split evenly between film houses and television, with MPA rolling out an average of 100 commercials per month for each medium.

—Then Came Amory

This, however, only began the story. For Mabry had nearly 100 salesmen on the road, blanketing the south and servicing thousands of clients. These forces could be put to work in the telefilm syndication business, affording the type of small market coverage that no regularly-equipped syndicator could afford without bringing his distribution costs sky-high. It was then that Charles M. Amory, a former Eagle-Lion and Pathe Labs veepee, stepped into the picture, combining his own Minot TV Inc. with MPA and another veteran theatre commercial house, United Film Service of Kansas City, which covers the northern half of the U. S. When Motion Pictures for Television's Matty Fox threw in the sponge on his own syndication distribution setup and handed his nine series over to Amory for distribution with the combined UFS-MPA-Minot setup, UM&M Inc. was in business.

This occurred last fall. With a combined sales force of nearly 200 men on the road, nine series weren't enough. At the same time, Mabry found that MPA could handle still more production at its plant here. So the idea for "N.O.P.D." conceived before the MPTV deal, was put into execution, and at the same time, plans for two other series, "Television Court," a group of 26 half-hour variety shows using local talent of which 16 have been completed, and some 300-odd five-minute "Do You Know Why" shows went into production for Pan-Am Oil for 22 markets in the south.

"N.O.P.D." was the big one, though, and Mabry went about the project swiftly but conservatively. The city and Police Dept. were all for it, so were local civic groups and businessmen (even saloonkeepers allowed their joints to be shown as the scenes of mayhem, with the spots identified in the films). Mabry financed the series entirely out of MPA funds, made sure all 39 were shot before they were put up for sale, a step unusual in these days of emphasis on the quick recoupment.

Radio-tv producer Frank Phares was brought in as producer-writer of the series and Stacy Harris as star. The remainder of the cast and production crew, including director Jack Sledge, came out of New Orleans actors and nonpro residents, and on the technical side, out of the MPA staff. Co-star of the series, playing Harris' sidekick, is Louis Sirgo, a member of the Police Dept.'s homicide squad who got a leave of absence to do the show, despite the fact it's his first acting assignment. Bit players included a generous sprinkling of performers from the Bourbon St. jazz joints. Series was shot on location all over the city, with the press party getting a gander at location work at the Southern Yacht Club. Extent of police cooperation was indicated in the motorcycle escort that met the press party at the airport and screamed it into downtown.

The New Orleans operation, of course, can't be used as a model by other cities seeking to glorify their public servants and local backgrounds, simply because the circumstances surrounding the development of telefilm production here were almost unique. The MPA studio setup is probably the largest in the U. S. outside of New York and Hollywood, and it's a self-contained unit with its own lab setup besides. There are currently four camera crews operating at once on location and on four sound stages. There are complete sound facilities, as well as MPA's own lab that turns out 80,000 feet of film a month. There's a complex and complete shipping operation that reaches virtually every city in the south.

These are facilities that simply can't be rivalled outside of N. Y. and L. A., and one result is that the cost of "N.O.P.D." is estimated at about 35% below that of the average half-hour vidpixer. Other cities could attempt such an operation, but they'd immediately find themselves operating at a disadvantage because of all the factors involved, plus the fact that MPA is partnered in the UM&M distribution setup. So while the MPA operation is a typical, it does indicate the terrific forces and opportunities that television has brought to bear not only in N. Y. and on the Coast, but in other parts of the country as well.

Memphis — Tom Ragland, w.k. radio exec here, has left his combined post as station and sales chief of WHBQ, Memphis Mutual affiliate, to handle a farm director post with John Blair radio reps. Ragland, who has worked here with WMPS, WREC and WMC, will leave for his new post June 1 and will set up headquarters in Blair's Chi office.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Gourielli's new perk for faded pates!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Now the Gourielli Men's Shop announces a revolutionary new type for he-hair. This unique set-up **Revives** the original color of your hair by a **Permanent Method.** You can also choose a different color if you like.

Gourielli is perfectly equipped to help professional men and business men find a hair shade which is most complimentary. You'll enjoy complete masculine privacy as you relax in fine surroundings at Gourielli.

For the first time, here is a shop dedicated **Exclusively to Men** — to help them keep young and brisk. So many men have discovered Gourielli, the quarters are being enlarged. Gourielli has the best in scalp and hair treatments . . . expert hair cutting to make hair actually look thicker . . . new temporary processes to restore original color to gray hair before you try the permanent method.

When you're ready to leave, you'll want to walk out with some of the Gourielli Men's Toiletries to give your face and hair the same pleasant treatment at home. Try the famous Tang groomers and Tone—the miraculous new skin build-up for dry, shave-sensitive skin.

Gourielli Men's Shop

16 E. 55th St., New York 22, N. Y.
PLaza 3-1200

TV FILM BOOKERS (2)

One of TV's largest film syndication companies has opportunity for Head Booker and additional Assistant to join present department. Excellent opportunity and salary for topnotch personnel.

Write Box V-15337, Variety, 154 W. 46th St., NY 36

DECKS CLEARED FOR ANOTHER M'WAUKEE V

Washington, April 26.

Way was cleared for another VHF station in Milwaukee last week when Cream City Broadcasting Co. withdrew its application for channel 6, leaving the bid of Independent Television Inc. uncontested. Latter has agreed to reimburse Cream City $25,000 for its expenses upon grant of a construction permit.

Cream City told the Commission that Independent "has stronger financial resources" to build the station and that if it pursued its application it would be another year or more before the outlet could get into operation. Company indicated Independent plans to be on the air in three or four months.

Tele Reviews

Continued from page 31

Fact"; Raymond P. Brandt, of the St. Louis Post Dispatch and David Brinkley, NBC's Washington correspondent.

All handled their assignments in an erudite manner. Subjects covered were the Asian-African conference at Bandung, Indonesia (Freedman), the atomic era (Alsop), a political forecast (Brandt) and the Supreme Court ruling on integration in schools of Negroes and Whites. It was an informative airer that was geared more for radio than TV. *Jess.*

P. J. & PATTE
With P. J. Hoff, Patte Preble; Len Cleary, organist
Producer-Writer: Redd Gardner
Director: Barry McKinley
15 Mins.; Mon.-thru-Fri., 4:45 p.m.
Participating
WBBM-TV, Chicago

Here's a tidy little tidbit for the tots featuring WBBM-TV's weatherman-cartoonist P. J. Hoff and Patte Preble. Angled chiefly at the primary grade clientele the quiet affair should also find favor with the mothers who sometimes give a worried thought to all the gunplay unscreened in the living rooms late afternoons.

Nicely rigged strip has Miss Preble unfolding a moppet yarn while P. J. sketches the key figure in the background. In between there's a chat with the young guests who likewise are trying their hands with the paint and paper. Natural participation device is a drawing contest for home watchers.

This time (22) St. George, the dragon slayer, was the chief topic of conversation with the four tyro artists coming up with some real gone abstractions. Miss Preble uncorked the "Reluctant Dragon" ditty to Len Cleary's organ background while Hoff limed out the sketch. Both grownups work easily with the kiddies and everyone seemed to be having a fine, if not uproarious time. *Dave.*

Zenith

Continued from page 27

could deal adequately with the subject matter."

Isgrig qualified his acceptance with the "assumption" that Zenith's presentation and that of the tollvision opponents which are also to get an equal amount of time will be back-to-back within the same half-hour and that there be no restrictions on the discussion.

Zenith earlier took CBS-TV up on its invite to take part in that network's special 45-minute telecast on toll-tv next Sunday (1) with W. Theodore Pierson of the Pierson & Ball Washington law firm as the Phonevision spokesman.

Pro panelists also include Dean James M. Landis, general counsel of Skiatron; Ralph Bellamy, president of Actors' Equity, and Elfred Beck, owner of KCEB, Tulsa. Spokesman against will be Victor Sholis, WHAS, Louisville. The anti-panelists are Trueman Rembusch, co-chairman of the Committee Against Pay-As-You-See-TV, Leon P. Gorman Jr., general manager and part owner, WABI and WABI-TV, Bangor, Me., who is chairman, New England Broadcasters for Free Television, and Sherwood Dodge, v.p. and general manager, Foote, Cone & Belding.

Pittsburgh—Dick Fortune, for the past four years publicity director for KDKA-TV and its predecessor, WDTV, has resigned to go into public relations and advertising on his own with William Coffman, head of the Cabot & Coffman agency, and Joseph Fingeret.

'Chronoscope'

Continued from page 25

mittee on which he was later "condemned" by the Senate), Sen. Arthur Watkins of Utah, right after serving as chairman of the "censure" committee, and Henry Ford II, AFL prexy George Meany and Mrs. Eleanor Roosevelt.

Tonight's (Wed.) "international" principals will be headed by Secretary of State Dulles, and Friday's windup, devoted to subjects of "social significance," will include Prof. Arnold Toynbee. Larry LeSueur, permanent interviewer (for the last 18 months), went through the 600 kines and worked up the succession and editing with Alan Cartoun, producer-director (operating for Longines-Wittnauer).

(Sponsor passed up the watch plugs to express disagreement with CBS on the program reshuffle. Announcer Frank Knight also solicited viewers' letters.)

In New York, WCBS-TV, the owned & operated, has blueprinted an ambitious plan for recapturing the 11 o'clock quarter-hour of news and sports, followed by "Late Show" on a "time for time" 11:15 start against Steve Allen's local show (11:15 to 11:30) for Knickerbocker Beer on WRCA-TV.

Ron Cochran's 10-minute "News of the Night" will introduce rear projection to the segment along with his initial use of the Tele-Prompter. Recap will be followed by a capsule combining weather (Carol Reed) and sports (Bill Hickey) with Miss Reed new to the late night spot. She will carry the plugs for Piel's Beer and Hickey for General Cigar (Robert Burns) in the crossboard rotation under which they'll alternate on the commercials.

Murphy

Continued from page 23

frey," particularly on the business end of the operation, it's felt that henceforth Hayes will project himself more into the picture where Godfrey the CBS personality is concerned.

Jules Dundes, Hayes' key aide and director of sales and advertising for KCBS in Frisco, was named to succeed Hayes as general manager of the radio station.

Meantime CBS Radio has designated Louis Dorfsman and Sherrill W. Taylor as co-directors of sales promotion and advertising, effective May 2. They'll jointly assume the duties formerly handled by George Bristol, director of the department, who was named director of sales presentations for CBS-TV. Dorfsman will continue as art director.

Singers

Continued from page 23

another flurry of activity. Many singers are now contemplated getting financing on pilots which they hope to produce.

The Patti Page show follows the trend of personalities aligning themselves with various sponsors. She's signed to Olds exclusively, and contract stipulates that she'll make a number of trips annually on behalf of the auto manufacturer a la Ed Sullivan for Lincoln-Mercury and Betty Furness for Westinghouse. In addition, she'll take part in a lot of promotions, ads and endorsements that do not require trips.

Miss Page's deal was consummated by General Artists Corp.

ABC-TV's 'Penny'

Continued from page 24

orange & grapefruit association bought "20 Questions" last fall for a 39-week ride, which gives it the right to hiatus during the summer and get the normal time protection for the fall. ABC, however, has its heart set on installing the new "Wyatt Earp" telefilms in the Tuesday time, as the adjacency to "Warner Bros. Presents." Citrus group has optioned "Earp" and has indicated its willingness to return in the fall. But the "Earp" show may be a little more than Citrus can chew in terms of budget, and it's understood that it wants an alternate-week chunk only. Which leaves things hanging in the air for ABC-TV for the time being.

DICK HAYMES SETS WARDEN LAWES VIDPIX

Hollywood, April 26.

Life story of the late Warden Lewis E. Lawes is the subject of a vidfilm series to be made by Dick Haymes, who has turned tv pix producer.

The Haymes-Hayworth Productions, Inc., owned by Haymes and his wife, Rita Hayworth, acquired an option to the rights to the radio and real life stories of Lawes, from his widow, Mrs. Elise Lawes, who will be technical adviser.

More than 1,300 half-hour radio scripts were included in the package.

CHROMATIC UPS THREE

Chromatic Television Laboratories, the research organization developing the Lawrence color tube, has upped three of its execs to vicepresidencies. Trio comprises A. Crawford Cooley, business manager of West Coast operations; Robert Dressler, director of research and development in the N. Y. labs; and Howard R. Patterson, general manager of the development lab in Emeryville, Cal.

Cooley gets the title of administrative veep. Others are v.p.'s.

Billy NALLE at the
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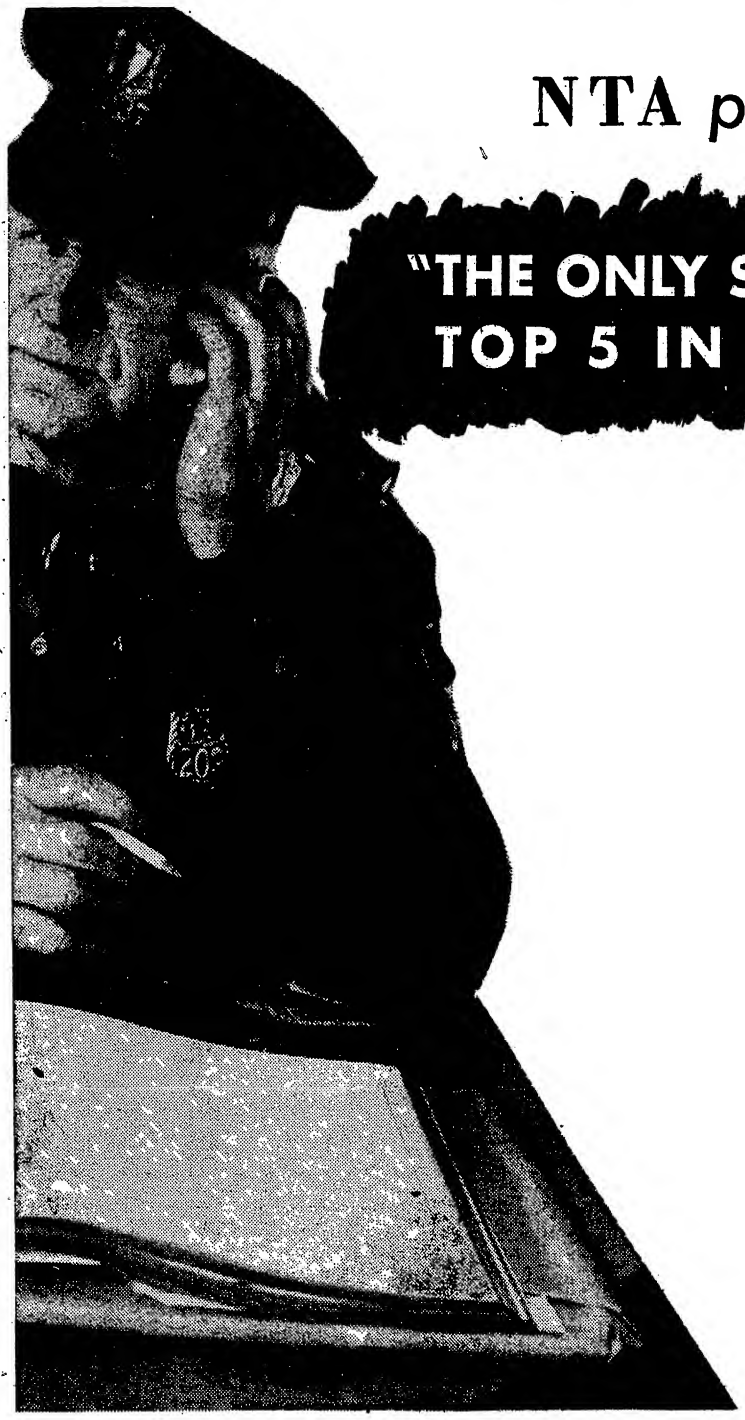

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Jocks, Jukes and Disks

By MIKE GROSS

Rosemary Clooney: "Love Among The Young"-"A Touch of the Blues" (Columbia). "Love Among The Young" is one of the best ballads to come out of Tin Pan Alley in a long time. It has a touching lyric and a haunting melodic line which are a perfect match for Rosemary Clooney's warm piping style. Side is a shoo-in for a big cleanup on all levels. The Mellomen and Buddy Cole rate a nod for their slick backing job. "A Touch of the Blues" is okay for the genre.

Mitzi Mason: "You All You"-"Me" (MGM). It looks like Mitzi Mason finally has come up with a stepout side in "You All You." It's a bright, handclapping number which she belts with an infectious spirit and the kind of bounce that appeals to jocks and jukes. Once it gets moving on the spinning tables, it'll be a surefire noisemaker. Warbler also packs a lot of punch on "Me!" the flip item. It, too, is a breezy, lighthearted piece that will attract plenty of attention. The Naturals, a vocal combo, provide a topflight assist on both sides.

The Bon Bons: "That's The Way Love Goes"-"Make My Dreams Come True" (London). This is the first time up for The Bon Bons, a new femme vocal combo and they should head straight for the top brackets. "That's The Way Love Goes" will probably be the side to do it for them. Combo has the current harmonizing techniques down pat and the tune fits right into the style. The beat and the lyrics are pegged for the juve market and the kids will probably eat it up. "Make My Dreams Come True" is in a more raucous groove but it's less successful.

The Ames Bros.: "Southern Cross"-"Gotta Be This Or That" (RCA Victor). There's a lot of "Harbor Lights" in "Southern Cross" but it has a nice romantic flavor of its own which will help it in the spinning sweepstakes. The Ames boys have come up with a pleasant vocal interpretation to help it along the way. The oldie, "Gotta Be This Or That," on the bottom deck, gets a frisky workover by the brothers and could build into a good coin-grabber in the jukeboxes.

Bunny Paul: "Two Castanets"-"Leave My Heart Alone" (Capitol). "Two Castanets" is a tidy rhythmic item with a fair beat and a moderately cute lyric idea. Bunny Paul handles it well but the side never really gathers the kind of momentum necessary for it to stick out in the wax competition. Thrush goes on an r&b binge for a throbbing workover of "Leave My Heart Alone." It's hardly worth the effort.

Vic Damone: "My Symphony"-"Meet Me Half Way" (Mercury). Vic Damone has been looking for a hit for a long time and, although, "My Symphony" gives some interesting ballad material to work with, side's breakthrough chances are slim. Damone's lyric handling is tops but the tune lacks hit-bracket power. "Meet Me Half Way," the ballad on the backside, gets a pleasant Damone reading but it never adds up to more than just an ordinary effort.

Karen Chandler: "My First Love"-Have You Ever Been Lonely" (Coral). "My First Love" is a potent ballad entry with plenty of appeal and Karen Chandler turns in one of her best vocal jobs in some time. Side may have trouble getting started but if the jocks get behind it, there's a good chance for it to move into the big money bracket. Warbler gives the oldie, "Have You Ever Been Lonely," a fresh touch which should win it spinning attention.

Betty Clooney: "I Love You A Mountain"-"Can't Do Without You" (Label X). Betty Clooney is due to win plenty of new friends with "I Love You A Mountain." Song has a lilting melody and a cute lyric and she whips it across with an effervescence that's completely winning. She gets an attractive zingy quality into "Can't Do Without You," that should help it get turntable time.

Guy Lombardo Orch: "Marty"-"Hey Mr. Banjo" (Decca). There's an easygoing quality to "Marty," tune from the UA pic of the same name, that will keep it on the disk jockeys' programming agenda. It's not a flashy item but it does have an easy-to-whistle lilt that'll help keep it alive. Guy Lombardo provides an okay beat for the vocal chorus workover. The Naturals also take "Marty" for a nice ride on the MGM label. Almost every top label has hopped on the "Hey Mr. Banjo" bandwagon and Lombardo's version is lively enough to grab some of the play.

The Four Coins: "Promises, Promises"-"That's The Way" (Epic). "Promises" has been stirring up some noise in the trade with several diskeries rushing in to cut. Song is out of the r&b school, complete with pulsating beat and driving lyric attack. If the tune catches on at all, it'll be because of The Four Coins' version. Boys give the tune the kind of kick the coke set goes for and should end up with the marbles. "That's The Way" has a hokey barrelhouse quality which the boys deliver with proper spirit.

Morton Gould & The Rochester Pops Orch: "Enchanted" - "The White Swan" (Columbia). "Enchanted" has an intriguing melodic theme that makes for topflight programming material. Morton Gould, batoning the Rochester Pops, gives it a rich and rhythmic rendition. "White Swan," on the flip, also is a strong instrumental but not as commercial.

Best Bets

ROSEMARY CLOONEY (*Columbia*)	LOVE AMONG THE YOUNG / *A Touch of the Blues*
MITZI MASON (*MGM*)	YOU ALL YOU / *Me!*
THE BON BONS (*London*)	THAT'S THE WAY LOVE GOES / *Make My Dreams Come True*

LAWRENCE WELK
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•
LAZY GONDOLIER

Barbara Lyon Bows On Brit. Columbia

London, April 26.

Barbara Lyon, daughter of Bebe Daniels and Ben Lyon, will make her wax bow via the Columbia label here. Young thrush cut her first sides for the diskery recently backed by Ray Martin's orch.

Platter, a coupling of "Stowaway" and "The Pendulum Song," is set for release next week.

Album Reviews

Diane Adrian: "Caribbean Nights" (RCA Victor). For those who like their rhythms in the tropical mode, Diane Adrian has collected an intriguing series of tunes from the Caribbean area to make up an exciting 12-inch LP set. Thrush is an expert with this sort of material and she builds the offbeat melodies and lyrics into absorbing listening fodder. She gives each item (there are a dozen in the package) the proper touch with her fine sense of vocal dramatics and torrid piping beat. Orch and chorus are ably directed by Alan Greene.

Joe Derise: "Joe Derise Sings"—(Bethlehem). The mood crooners of fave oldies will have to make room for Joe Derise. He makes a distinct wax impresh on this, his first, LP, and is sure to get a lot of turntable exposure, especially from the late-hour deejays. His vocal manner is soft and smooth and he has a keen appreciation of the lyrics he's reading. His phrasing, at times, is reminiscent of Fred Astaire's (it's most noticeable on "A Fine Romance"), but it's right for the material which includes such other nifties as "How Long Has This Been Going On," "Mountain Greenery," "My Romance" and "It Might As Well Be Spring." Derise self-accomps on the keyboard and gets a solid rhythm beat from Osie Johnson's drums and Milt Hinton's bass.

Oscar Peterson: "Plays Jimmy McHugh"—"Plays Harold Arlen"—"Plays Harry Warren" (Clef). For the past couple of years Clef impresario Norman Granz has been cutting Oscar Peterson's keyboard interpretations of popular composers. It's been a worthwhile project and fortunately can keep building. Most recent composers added to the series are Harold Arlen, Jimmy McHugh and Harry Warren. Peterson does right by 'em all. He understands the material he's working with and treats each cleffer with proper respect. His touch is sure, his style is inventive and his jazz licks never get in the way of the original melodic line. Each set is in a 12-inch LP and includes 11 tunes from Harry Warren, 12 tunes from Harold Arlen and nine from Jimmy McHugh. Other composers previously worked over by Peterson have been Cole Porter, Irving Berlin, George Gershwin, Duke Ellington, Jerome Kern, Richard Rodgers and Vincent Youmans.

Van Lynn Orch: "My One and Only Love" (Decca). The mood music vogue and wax continues to grow and Van Lynn has played an important part in helping it along the way. His style is rich and colorful with just the right touch of romanticism for late-hour background listening. The 12 tunes are all deeply melodic and not too familiar. The sides were cut in Europe and sold to Decca for U.S. release. U.S. publisher Robert Mellin gets cleffing credit on seven of the instrumentals.

Name Exec Secretary For Tape Trade Group

Kenneth R. Arvedon has been named executive secretary of the Magnetic Recording Industry Assn., trade group for tape machine equipment manufacturers.

Joseph F. Hards, Magne-Tronics exec, continues as the association's prexy.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of April 15-21, 1955

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Berry Tree—†"Many Rivers to Cross"	Miller
Blue Mirage	Wood
Breeze and I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Foolishly Yours	Shapiro-B
Heart—*"Damn Yankees"	Frank
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
Is This The End Of The Line	Broadcast
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Love Me Or Leave Me	BVC
Melody Of Love	Shapiro-B
Open Up Your Heart	Hamblen
Pass It On	Peer
Play Me Hearts And Flowers	Advanced
Silver Moon	Harms
Stowaway	Melrose
Strange Lady In Town—†"Strange Lady In Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
Tweedle Dee	Progressiv
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
World Is Mine	Paramount
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

Air Force—†"Strategic Air Command"	Paramount
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Door of Dreams	Roncom
Dreamboat	Leeds
Heart—*"Damn Yankees"	Frank
Hearts of Stone	Regent
Hey Mr. Banjo	Mills
High Society	Leeds
His Hands	Hamblen
How Important Can It Be	Aspen
Its a Wide, Wonderful World—"Three Ring Circus"	Broadcast
Ko Ko Mo	Meridian
Melody Of Love	Shapiro-B
Misty	Tee Kaye
Not Yet	Mellin
Pass It On	Peer
Sincerely	Arc-R
Sweet Brown-Eyed Baby	United
Take My Love—†"The Glass Slipper"	Feist
That's All I Want From You	W & B
Till Forever, Ends	Joy
Tweedle Dee	Progressive
Wedding Bells	Mellin
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
You Forgot (To Tell Me That You Loved Me)	Ardmore
Young And Foolish—*"Plain and Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1. DANCE WITH ME HENRY (4)	*Georgia Gibbs*	*Mercury*
2. BALLAD OF DAVY CROCKETT (8)	*Bill Hayes*	*Cadence*
	Tennessee Ernie Ford	*Capitol*
	Fess Parker	*Columbia*
3. CHERRY PINK AND APPLE BLOSSOM WHITE (5)	*Perez Prado*	*Victor*
4. MELODY OF LOVE (16)	*Billy Vaughn*	*Dot*
	David Carroll	*Mercury*
	Four Aces	*Decca*
	Ink Spots	*King*
5. CRAZY OTTO MEDLEY (12)	*Johnny Maddox*	*Dot*
	Crazy Otto	*Decca*
6. HOW IMPORTANT CAN IT BE (9)	*Joni James*	*MGM*
	Sarah Vaughan	*Mercury*
7. UNCHAINED MELODY (2)	*Al Hibbler*	*Decca*
	Les Baxter	*Capitol*
	Roy Hamilton	*Epic*
8. SINCERELY (16)	*McGuire Sisters*	*Coral*
9. DANGER! HEARTBREAK AHEAD (1)	*Jaye P. Morgan*	*Victor*
10. TWEEDLE DEE (11)	*Georgia Gibbs*	*Mercury*
	Lancers	*Coral*
	Lavern Baker	*Atlantic*

Second Group

IT'S A SIN TO TELL A LIE	*Somethin' Smith*	*Epic*
PLAY ME HEARTS AND FLOWERS	*Johnny Desmond*	*Coral*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole*	*Capitol*
TWO HEARTS, TWO KISSES	*Pat Boone*	*Dot*
	Frank Sinatr	*Capitol*
	Doris Day	*Columbia*
PLEDGING MY LOVE	*Johnny Ace*	*Duke*
	Teresa Brewer	*Coral*
THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan*	*Victor*
EARTH ANGEL	*Crew-Cuts*	*Mercury*
	Penguins	*Dootone*
KO KO MO	*Perry Como*	*Victor*
	Crew-Cuts	*Mercury*
IT MAY SOUND SILLY	*McGuire Sisters*	*Coral*
BREEZE AND I	*Caterina Valente*	*Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

MUSIC BIZ IN LAP OF COURTS

Recoton Corp. Needles Columbia With $1,000,000 Damage Action

Charging Columbia Records with illegal conspiracy and unfair competition in merchandising its stylus line, The Recoton Corp., needle manufacturers, filed a $1,000,000 damage suit against the diskery in N. Y. Supreme Court last week. In addition to Col, Electrovox Co. Inc., makers of Walco and other trade-labeled needles, and Dorosin Corp. were named defendants.

Recoton charged Col with having systematically forced its distributors to buy needles made by Electrovox and packaged under the Col tag and to refrain from further selling Recoton needles. Col, it claimed, threatened all distributors who did not drop Recoton needles with cancellation of Col's record franchise. Complaint also alleged that Col called in for credit all Recoton needles which the distribs had in stock and proceeded to "dump" them on the market at prices as much as 80% below list in order to destroy Recoton's remaining distribution set up and drive the firm out of business. Recoton is asking for a permanent injunction restraining the three companies from practices which it considers an attempt "to destroy Recoton's relations with its distributors, to appropriate its business, ruin its reputation and goodwill and take over and monopolize the needle industry."

Trouble began brewing between the two companies about a year ago when Col moved into the needle operation. Recoton execs claim that soon after Col's entry, the firm began to receive cancellations from Col disk distribs, requests to return stock for credit and letters of regret for inability to reorder with accompanying letters that they "were obliged to go along with Columbia" since the Col disk biz was their "bread and butter."

Jack Karns, Recoton's veepee in charge of sales, added in an affidavit, that complaints began to arrive from other Recoton distribs that Recoton needles were being sold by Dorosin Distributing Corp. to retailer at 75 and 80% off list. Approximately $70,000 worth of Recoton needles called in for credit by Col were thus being "dumped" on the market to undercut the price structure.

Col and the defendant companies were given 20 days to answer the charge.

Angles on Handles

Gal vocalists, who used to insist on the same opening letter for their first and last names, are now switching to offbeat and historical sources. Latest one to crop up in the latter category is a canary tagged Robin Hood, an 18-year old inked by MGM Records. Already established in the wax field are Jaye P. Morgan (not of the banking family of the same name) and Sunny Gale (a contradictory monicker if there ever was one).

The alliteratively named chirpers are more numerous. In the top bracket are Patti Page, Doris Day, Georgia Gibbs, Joni James and Kitty Kallen. Among the newer entries are Ginny Gibs, Mitzi Mason and Laurie Loman.

Spier Expands Pub Liaisons With Singers; Whitfield Firms Bow

Publisher Larry Spier and British crooner David Whitfield have gone into the publishing business together. Whitfield, who was in New York recently, for a couple of guest shots on Ed Sullivan's CBS-TV show, worked out the deal with Spier for the formation of two firms, one to be affiliated with and the other with BMI.

The pubberies will be tagged Lance Music (BMI) and Sheila Music (ASCAP). Sheila is name of Whitfield's wife, while Lance is the name of his daughter.

During the past couple of years, Spier has launched similar publishing tie-ups with disk artists. He's started firms with Johnnie Ray, The Four Lads and most recently with the DeJohn Sisters. Whitfield, who waxes for London Records, is Spier's first overseas pard.

New Bon-Bons to Make Disk Bow Via London

The Bon-Bons, new femme vocal trio, will bow on the disk market via London Records. Diskery recently purchased independently made masters cut by the group.

Initial platter, due for release soon, is a coupling of "Make My Dreams Come True" and "That's the Way Love Goes." Trio is personal-managed by publisher Jack Gold.

Ballroom Ops To Help Bands Bring Back Biz

Hollywood, April 26.

Tom Archer, president of the National Ballroom Operators of America and probably the largest operator of terpalaces in the U.S., disclosed at the Dance Orchestra Leaders Assn. luncheon held here last week that the nation's ballroom operators are 100% behind the bandleader's org and that they would back them all the way.

Archer, who planed in from the midwest specially for the occasion, said "We're behind the bands because we need them as much as they need us." He promised that the ballroom ops' convention, week of Sept. 26 in Chicago, would stress the DOLA slogan of "Get On the Bandwagon" to interest public attendance in the ballrooms. The local batoneers meeting was attended by over 100 personalties in the local music world.

Following opening introductory speeches by Les Brown, prexy of DOLA, and other officers which included Freddy Martin and Harry James, local deejays such as Peter Potter and Al Jarvis voiced their opinions on the newly-founded org for baton-wavers.

Jarvis said that the bandleaders ought to quit making records they liked to play and "begin concentrating a little on the public's demands."

Harry James, veepee of the org, got the biggest laughs of the afternoon when he began to whistle Brown's theme, "Leap Frog," at the end of Brown's speech advocating saner beats. "Frog" is rather frantic beat.

MERGE ART & MUSIC ON DECCA LP ALBUMS

Decca Records is parlaying classic paintings with classical music in a new longhair packaging program. A new series of LPs, titled "Music Masterpiece Collection," will have prints of w.k. canvasses on the album cover. The paintings were selected to match the mood of the music in the groove. Via tieups with art publishers, Decca is making the prints available to customers for an additional 20c charge.

RCA Victor has also used art classics for its albums. In Victor's case, the prints could be removed from the glass window on the face of the album set.

Billy Williams orch opens at the Syracuse Hotel, Syracuse, N. Y., May 10 for 18 days. Band then moves to the Empire Room of the Rice Hotel, Houston, for a June 2 preem.

KEY RULINGS STILL TO COME

In the last couple of weeks, several key legal decisions interpreting the Copyright Act and affecting all facets of the music business have been handed down in the Federal courts. With the 1909 date of the Copyright Act now beginning to play an increasingly important role because of its deadline on mechanical royalties, and with numerous important tunes either going into the public domain or running out on their first copyright term, several more controversial areas of music biz operation are expected to be clarified in the courts in the near future.

Last week, the U. S. Court of Appeals spotlighted the question of split copyrights in making a decision in favor of Jerry Vogel Music and against Shapiro-Bernstein Music in the "12th Street Rag" suit. The Court of Appeals reversed a decision of Judge Vincent L. Leibel in the lower court which held that Vogel was guilty of infringing S-B's copyright on the tune.

Suit stemmed from the fact that James S. Sumner, who wrote a lyric to "12th Street Rag" five years after the initial publication in 1914, assigned his renewal rights to Vogel in 1947. Vogel then claimed joint ownership in the song, both music and lyrics, and published the number under his own imprint.

S-B, at this point, sued Vogel for infringement, claiming that Sumner's added lyric and the original Euday L. Bowman tune added up to a "composite" rather than a "joint" tune. The Court of Appeals reversed the Leibell decision that it was a "composite" work in which the copyright on Bowman's work, and its renewal, protected only the new material, i.e., Sumner's lyric and not the music.

For Judge Leibell, the crucial questions were: (1) whether the authors intended their contributions to be complementary in the sense of being performed as a single work; and (2) whether the first author (Bowman) had the intent at the time of his composition of the music that lyrics be added later. For the Court of Appeals, however, the crux of the case rested in the fact that the copyright own-

(Continued on page 48)

Pre-Trial Exam of BMI's Haverlin Nearing End; About Dozen More to Go

John Schulman, counsel for the 33 songwriters in the $150,000,000 antitrust suit against Broadcast Music Inc. and the broadcast industry, is expected to wind up his pre-trial examination after quizzing about a dozen execs from the opposition. At the present time, he is winding up the q. and a. sessions with BMI prexy Carl Haverlin who has been in the chair for nearly two months.

Lawyers for the BMI side completed their examination before trial of the songwriters in February after interrogating the full complement of 33 plaintiffs. When the suit was filed in November, 1953, the songwriters were shooting for trial two years hence. It's now possible that the songwriters may come close to their time schedule in getting the case up to bat.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Pubs Make It Tougher for Non-Paying Diskers, Win Federal Ct. Jurisdiction

Music Biz, Circa 1905

See Page 2 for a reminiscense on the Music Business 50 years ago. Another "trailer" on VARIETY's upcoming Golden Jubilee.

Makes an entertaining contrast between Tin Pan Alley then and now.

The major publishers, through agent and trustees Harry Fox and attorney Julian T. Abeles (& Bernstein), are steadily making it tougher for the fly-by-night diskers, pirates and other shady operators. In the latest case of Feist vs. Derby Records, Abeles won a precedental ruling that a diskery's failure to pay mechanical royalties under the compulsory licensing provision of the Copyright Act falls within the jurisdiction of the Federal Courts, rather than the state courts. Federal Judge Edward Weinfeld made the ruling in favor of Feist last week and granted a summary judgment for the publisher. Jurisdiction of the Federal Courts in cases such as these is highly important since it prevents the long postponements and delays typical of the state courts. Abeles established the Federal courts' jurisdiction by incorporating, as part of the publisher's regular recording license form, Section 1 (e) of the Copyright Act, which details the disker's obligations under the compulsory licensing provisions of the law. Violation of this law makes for a Federal case.

In previous cases, the publishers had been successful in kayoing in court some diskers who didn't bother to take out licenses or to account for mechanical royalties to publishers at one-month intervals as required by the compulsory licensing provision of the Copyright Act. Since these disk operators found themselves in a highly vulnerable position because they had no licenses, they proceeded to take out licenses to record songs in order to avoid charges of infringement.

At this point, Abeles inserted Section 1 (e) of the Copyright Act into the licensing form, with the proviso that the diskers could make their accountings every three months rather than every month as required when there is no license taken out. In the action against Derby, Abeles argued that failure to account for the mechanical royalties was a violation of the Federal Copyright Act. Under this law, the publishers are entitled to the original 2c royalty per disk plus triple damages of 6c.

Derby, at this point, is bankrupt, but the case against the defunct company has established the format for future legal battles by the publishers against non-paying diskers.

RCA Asks Pubs For 10% Rebate On Royalties

In a move to equalize payment of royalties between artists and publishers, RCA Victor began polling publishers last week on whether they'd accept royalty payments on 90% of the total disk sales of their tunes. The diskery wants the extra 10% to allow for returns.

The 90% deal has been a common practice between diskery and artist, but many publishers are against the new Victor plan. They can see no reason why they have to take an additional 10% loss. There's been no unified publisher action yet but individually a good part of them have decided to ignore the Victor letter.

Some of the other major companies have inserted similar clauses in the licensing pacts with the publishers and the latter have either squawked or let it go through without protest. One major company has been making special deals with the publishers to allow for returns and have paid them 1.8c royalty where the 2c per side was stipulated.

ASCAP EXECS GIVE VIEWS TO STUDENTS

Herman Finkelstein, ASCAP's general counsel, teed off the eighth annual Radio & Television Institute at Pennsylvania State U. last Thursday (21) with an address on the subject of copyright law and the economic effect on authors and publishers of disks, films, radio, tv and tape. Finkelstein also spoke in favor of the pending Congressional legislation to remove the Copyright Act exemption from coin machines. The institute is under the direction of David R. Mackay.

Meantime, Clarence C. Rubin, ASCAP's New York division manager, spoke to the students of Lafayette High School in Brooklyn last week on the functioning and purposes of a performing rights society.

Audrey & Jayne to RCA As Meadows Sisters

Audrey and Jayne Meadows, both video personalities, will bow on wax as the Meadows Sisters for RCA Victor. Audrey is one of the featured players on the CBS-TV "Jackie Gleason" show while Jayne, who's the wife of Steve Allen, is a regular tv panelist. They will slice their initial sides later this week.

Sister teams have been very prominent in the disk market recently with such combos as the McGuire Sisters (Coral), De John Sisters (pic) and DeCastro Sisters (Dot) having clicked with bestsellers.

Extended Welk Hitch

Hollywood, April 26.

Lawrence Welk has been reoptioned for another year's hitch at Aragon Ballroom by Charles Lick, owner of the terpalace.

New ticket will usher Welk into his fourth year at the pier dance spot.

S&S Kidisk Operation Wants Copyright Change For Platter Protection

Golden Records, Simon & Schuster's kiddie disk label, is becoming increasingly concerned with the use of its waxed material on radio-tv shows and is now urging copyright protection for disks. Situation is particularly acute for Golden execs since S&S is packaging a video series called "Golden Time" for general bankrolling. The series is based on S&S Golden Books and Golden Records, and S&S is looking for ways to prevent other shows from using the same or similar material.

(Continued on page 53)

MGM Still Hot For Bands on LP Series

MGM Records is helping to keep the band names alive on wax. Via its lowprice subsid, Lion Records, label continually is releasing strictly instrumental albums for its "Designed For Dancing" series.

Among the orchs on tap for Lion's album schedule are Hal McIntyre, Tommy Tucker, Eddie Oliver, Shep Fields, Jerry Wald, Teddy Powell and Rene Touzet. Albums are pegged at the fox-trot, polka and mambo markets. The albums are 10-inch LPs and are priced at $1.69.

Music Biz In Lap of Courts

Continued from page 47

er, at the time when the lyrics were added, consented to the collaboration. The facts in the case were that the Sumner lyric to the Bowman tune was commissioned by Jenkins Music, owner of the original copyright which was subsequently bought by Shapiro-Bernstein.

Pub Intent Should Govern

The Court of Appeals decision stated that when Jenkins ordered the writing of the lyric, it intended that the lyrics and the music be performed together. "That intent should govern," the decision stated, adding "since that intent was to merge the two contributions into a single work to be performed as a unit for the pleasure of the hearers, we should consider the result 'joint' rather than 'composite.' The result reached in the district court would leave one of the authors of the 'new work' with but a barren right in the words of a worthless poem, never intended to be used alone. Such a result is not to be favored."

The Court of Appeals, in dismissing the Shapiro - Bernstein claim, ruled that Vogel was entitled to an accounting from S-B on the proceeds received from its exploitation of the tune for the renewal term. That would cover the performance coin on the tune which has been credited solely up to this point to S-B.

The new decision is seen raising several important questions affecting all writers as well as publishers. Does the decision, for instance, give a publisher the right to put lyrics to any and all instrumental numbers in his catalog and then call them "joint" works? If so, must the writer of an instrumental, in the event of it being a big hit without a lyric, share his royalties and performance money with a lyric writer whom he didn't want in the first place. The role of a couple of other lyric versions to "12th St. Rag," by Andy Razaf and owned by S-B also now comes into question.

Lee V. Eastman, attorney for Shapiro-Bernstein, indicated that he would ask the Court of Appeals for a clarification of the decision. There is also a likelihood that the case will be brought before the U. S. Supreme Court for final adjudication. Edwin McMahon Singer was Vogel's attorney; Lee R. Falk of counsel.

Unsettled Problems On Pre-1909 Numbers

The U. S. Court of Appeals also finally settled that a musical composition first published and copyrighted prior to 1910 is not entitled to collect mechanical royalties. That ruling was made in the case of E. B. Marks Music vs. Remington Records over the 1903 copyright, "In the Good Old Summertime." Marks' action for disk royalties was dismissed, the Appellate division upholding the lower court's decision. According to the court, Section 1 (e) of the 1909 Copyright Act clearly exempts all tunes written before that date of protection from mechanical reproduction.

The court further denied that the renewal of a copyright constitutes a "republication." That was, in substance, the major argument of the brief filed by lawyers of the Songwriters Protective Assn. and the Music Publishers Protective Assn. as "friends of the court" in behalf of Marks' position.

The Marks vs. Remington decision, however, still leaves open the question of whether mechanical royalties can be collected if a new version or an arrangement of a pre-1909 tune is recorded. In this particular suit, Julian T. Abeles (& Bernstein), attorney for Marks, waived its contention that the defendant had reproduced a "version" of "Summertime" in order to get a summary judgment from the court. Abeles, in short, was making a test case on pre-1909 copyrights.

The court specifically refused to pass on the question of law as to whether Marks would have been entitled to protection on a new version. This issue, however, will come up to bat shortly under another suit being readied by Abeles for a major publisher against a diskery which has not been paying royalties on an arrangement of a pre-1909 tune.

The clarification of pre-1909 copyright problems affects numerous copyrights. All tunes that are not yet in the public domain, but were published before 1909 will or will not be subject to mechanical protection once the final decision is handed down. That would cover a 10-year span of tunes from 1899 (songs written in that year are not going into p.d.) and 1909.

Perhaps one of the most important cases still to come up is the suit of Billy Rose against Bourne Music for return of the copyright on "That Old Gang of Mine." Suit, brought by Rose together with his collaborators, Ray Henderson and Mort Dixon, challenges the copyright renewal assignment clause in their original contracts with Bourne. This clause was commonly used in the old pacts, before the Songwriters Protective Assn. came into existence, and a ruling on this question would cover some of the most valuable copyrights in the music biz.

Another case which could have tremendous impact on the music business is the pending $150,000,000 antitrust suit brought by 33 ASCAP songwriters against Broadcast Music Inc., the major broadcast networks and RCA Victor and Columbia Records. The songwriters are asking the Federal Courts to divorce BMI from control of the broadcasters, charging that there has been discrimination against ASCAP songs on the airlanes.

MITCH MILLER
BOOKED SOLID!
On D J. Turntables Cross-Country
THEME FROM "I AM A CAMERA"
(Why Do I)
Columbia Record No. 4-40493

Talent, Distrib Problems Key Hurdles for ABC-Diskery Tie

Projected entry of the American Broadcasting Co. into the record business once again highlights the problems of launching a new diskery. Distribution and talent are the key hurdles for ABC to meet before it can develop into a potent wax operation.

Diskery tradesters consider distribution the net's biggest poser. It's been getting increasingly tough for newcomers to line up a solid distrib web around the country. A couple of years ago the new Label X, an RCA subsid, tried to get established distribs to take in its line. Several top companies warned their distribs that they'd pull out if they decided to handle X. Not wishing to give up a going diskery to gamble on a new outfit, many distribs shut their doors to X and the label was forced to go to less active operators or set up their branch distribution.

The distrib situation hasn't eased since then. Oldline firms with indie distrib tieups continue to reshuffle their affiliations in a search for more satisfactory distrib service. ABC will have to figure out a way to beat this distrib rap before it can get rolling.

The talent problem will be easier to beat because of its tele and radio operation. It will be in an especially good bargaining position with tyro performers using the dual broadcasting-waxing lure. Although Robert E. Kintner, net's prez, announced last week that the new plattery will start production within the next few months, no talent has been pacted for shellac exposure.

On the manufacturing end, ABC will have comparatively easy sailing. No substantial coin investment will be necessary to get the disks out, because of the increased activity of the custom records division of such majors as RCA Victor, Capitol and Columbia. It's no problem anymore to get the disks pressed. The problem remains how to peddle 'em.

Michigan State Fair, Sept. 2-11, has booked Joni James, Frankie Laine, Ella Fitzgerald, the Mills Bros., the Fontane Sisters and the Kirby Stone Quartet.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Music)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	2	PEREZ PRADO (Victor) "Cherry Pink Mambo"	1	3	9	5	6	10	4	2	2	8	2	2	2	4	..	1	1	9	1	3	8	9	139
2A	3	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	3	2	7	3	..	..	5	4	4	7	4	3	4	1	5	8	..	8	..	..	9	6	104
2B	1	BILL HAYES (Cadence) "Ballad of Davy Crockett"	2	4	1	1	..	1	..	1	..	..	..	1	1	..	..	..	3	1	..	1	..	..	104
4	9	LES BAXTER (Capitol) "Unchained Melody"	5	7	2	..	..	2	..	3	1	..	3	4	3	3	6	..	5	3	10	..	..	..	97
5	4	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	4	..	..	..	2	..	..	5	..	4	..	..	..	..	2	..	4	2	3	4	6	4	81
6	7	TENN. ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	6	3	3	1	..	..	2	..	4	..	..	..	..	1	..	67
7	13	AL HIBBLER (Decca) "Unchained Melody"	6	1	..	2	.	..	..	..	..	..	..	..	3	..	..	3	..	..	..	5	..	2	55
8	5	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	5	..	3	..	..	8	..	9	..	7	..	..	..	..	2	7	..	..	4	3	51
9	12	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	1	..	..	..	..	1	..	..	..	..	4	..	..	..	..	..	2	1	46
10	8	McGUIRE SISTERS (Coral) "Sincerely"	..	..	..	9	5	..	..	9	..	2	..	5	..	..	..	..	..	6	9	6	7	8	44
11	10	JONI JAMES (MGM) "How Important Can It Be"	..	..	3	..	4	..	3	10	..	..	..	8	..	..	..	..	..	4	..	..	10	7	39
12	11	PAT BOONE (Dot) "Two Hearts, Two Kisses"	9	..	..	..	..	..	8	..	6	5	6	..	..	..	..	7	6	..	..	..	..	..	30
13	16	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	..	..	..	2	..	..	..	..	..	3	..	..	..	..	..	..	..	3	..	25
14	6	BILLY VAUGHN (Dot) "Melody of Love"	..	..	..	6	..	..	..	7	..	..	..	6	..	..	..	..	..	5	..	..	..	10	21
15	23	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	8	10	4	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	8	..	..	20
16A	16	CATERINA VALENTE (Decca) "Breeze and I"	7	6	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	2	..	..	..	19
16B	15	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	19
18	14	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime"	..	..	..	10	.	9	..	..	..	..	8	..	..	..	..	..	..	10	4	..	..	..	14
19A	18	COWBOY SCHOOL (Decca) "Open Up Your Heart"	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	9	..	5	13
19B	..	NAT (KING) COLE (Capitol) "A Blossom Fell"	..	9	..	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	13
21A	20	NAT (KING) COLE (Capitol) "Sand and the Sea"	..	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
21B	..	RALPH FLANAGAN (Victor) "I Belong to You"	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	11
21C	..	DINAH SHORE (Victor) "Whatever Lola Wants"	..	..	..	8	.	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24	..	LENNY DEE (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	9	..	..	..	..	..	9
25	23	JAYE P. MORGAN (Victor) "Danger! Heartbreak Ahead"	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201	STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	PETER PAN Original Cast Victor LOC 1019 EOC 1019	ARTHUR GODFREY PRESENTS CARMEL QUINN Columbia CL 629	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5, 6	SILK STOCKINGS Original Cast Victor LOC 1016 EOC 1016

all it takes is

TALENT *plus...*

great arrangement

BO DIDDLEY

BUBBLE BOOGIE

20/47-6121

JOE REISMAN'S
Orchestra
and
Chorus

great harmony

SOUTHERN CROSS

GOTTA BE THIS OR THAT

20/47-6117

THE AMES BROTHERS

ED GENE JOE VIC

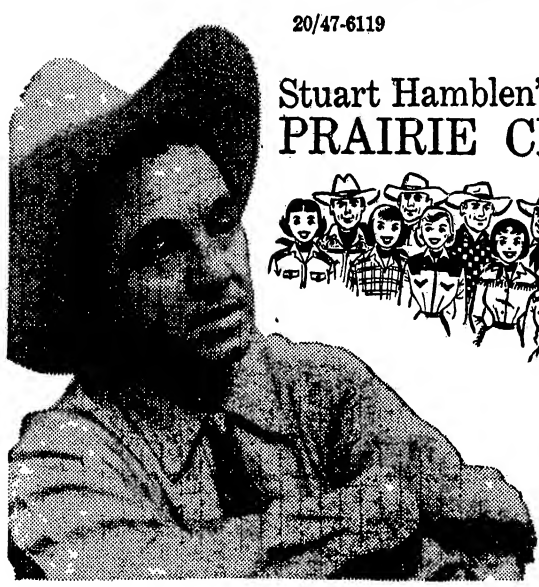
great theme

ARMY OF THE LORD

SHAKE THE HAND OF A STRANGER

20/47-6119

Stuart Hamblen's
PRAIRIE CHOIR



great lyrics

I TURNED IT DOWN

(from the Republic Picture "Robbers' Roost")

ROSES and REVOLVERS

20/47-6118

VAUGHN
MONROE

"New Orthophonic"
High Fidelity Recordings

RCA VICTOR

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Sian Burns—WINS—New York	George R. LaZotte—WAVZ—New Haven	Jackson Lewis—WUST—Washington	Hugh Wanke—WCAO—Baltimore	Jay McMaster—WMEX—Boston	Gordie Baker—WSPR—Springfield	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Paul Flanagan—WTRY—Troy	John Foster—WWNY—Watertown	Nodd Flemming—WEST—Easton	Bud Brees—WPEN—Philadelphia	Joe Ryder—WADK—Newport	Jack Bennett—WHWB—Rutland	Brad Sherman—WAHR—Miami Beach	Johnny Fairchild—WORZ—Orlando	John Wrisley—WSAV—Savannah	Larry Regan—WTPS—New Orleans	Kent Burkhart—KXOL—Ft. Worth	Dave Walshak—KCTI—Gonzales	Gene Edwards—KLIF—Dallas	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WENI—Richmond	Bob Koolage Jr.—WBOF—Virginia Bch.	Bill Evans—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Art Blaske—KFAM—St. Cloud	Wayne Stitt—WHB—Kansas City	Jim O'Neill—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Gene Platt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	Frank Pollack—KOOL—Phoenix	Bill Ballance—KNX—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KCBQ—San Diego	Ray Perkins—KIMN—Denver	Bill Previtt—KDEF—Albuquerque	TOTAL POINTS
1	1	10	Bill Hayes	Cadence	†Davy Crockett	2	3	3			3	2	1	4		1			1	1	2	2						1				6	1							1		2	1	3	169
2	5	7	Georgia Gibbs	Mercury	†Dance With Me, Henry										3	3	4	1	4			4	8		7	8		1				3	4	2	3			3		2	1		9		128
3	3	13	Joni James	MGM	*How Important Can It Be	1	6		3					6	1	6	1	6	10	9	1		6		4		7		10		3									3		3	6	6	122
4A	4	6	Johnny Desmond	Coral	*Hearts and Flowers			5	6	10		5	10		5	8		9			6	5	1	3	8	5	1		5		6						1	4		7				7	114
4B	8	5	Al Hibbler	Decca	*Unchained Melody	8	1					3		1				2					2					4		2		1	1		8		1				5			1	114
6	2	10	Perez Prado	Victor	*Cherry Pink Mambo			1				1			7	2		3	5							3				7			5	1	4		7			6	3		3	5	113
7	7	10	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	7		2			2				2	7		5	7		9	6				6	3	7							5		10		4	9	4			8	95
8	6	7	Les Baxter	Capitol	*Unchained Melody					4						5	8		6			3		1											2	1		1	1	4					85
9	9	3	Caterina Valente	Decca	†Breeze and I	4		7		7		8	8	3								7	5			7			6		9	2				3		7	5						77
10	11	8	McGuire Sisters	Coral	†It May Sound Silly				5		4			7			3	4				9		3	1						8										2				59
11	10	14	Johnny Maddox	Dot	*Crazy Otto Medley							7				10			3										2				10	2		7				10			4	2	53
12	13	3	Sarah Vaughan	Mercury	*Whatever Lola Wants										6								3	4		4	4					3				4									49
13	16	18	McGuire Sisters	Coral	†Sincerely										8						3								4		5				10					5		5	5	43
14	22	4	Pat Boone	Dot	†Two Hearts, Two Kisses					6							10							6	3	2		3						9											38
15	45	2	Crew-Cuts	Mercury	†Don't Be Angry											9												2				2	4					2								36
16A	12	2	Don Cornell	Coral	†Most of All					3		6		8																		4				2										32
16B		2	DeCastro Sisters	Abbott	†Boom, Boom, Boomerang						9													2		1		10			1															32
16C	22	18	Billy Vaughn	Dot	*Melody of Love				1										2															7		6								7		32
19	17	16	Georgia Gibbs	Mercury	†Tweedle Dee		8															1											8	6									2		30
20A	27	3	Perry Como	Victor	†Nobody	3							6					7																					2					9	28
20B	32	9	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead											4	5					8								1								9							28
20C	34	2	Dinah Shore	Victor	*Whatever Lola Wants	9	2					4																										2		10					28
23	25	3	Art Mooney	MGM	*Honey Babe					2				2			6											9																		25
24		3	Walter Schumann	Victor	†Davy Crockett																		4		2													3								24
25	41	4	Frankie Laine	Columbia	*Strange Lady in Town																4		9	7					3		9														23
26A	28	4	Alan Dale	Coral	*Cherry Pink Mambo					1				10							5																					7			21
26B	18	7	Fess Parker	Columbia	†Davy Crockett							2			4																		6												21
28A		13	Crew-Cuts	Mercury	†Earth Angel						1														10									3												19
28B	42	19	Johnny Ace	Duke	†Pledging My Love																										2											1			19
30		7	Nat (King) Cole	Capitol	†Sand and the Sea			9											9	2																						6	7		18
31A	21	5	DeJohn Sisters	Epic	†A Present for Bob		5										9												8												6				16
31B		3	Four Aces	Decca	*There Goes My Heart															4							2																		16
33A		9	Teresa Brewer	Coral	†Pledging My Love									5	9										5									10												15
33B		1	Sunnysiders	Kapp	†Hey Mr. Banjo																						8					5				6						10			15
35A	32	3	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	6								9																				4											14
35B	14	5	Tennessee Ernie Ford	Capitol	†Davy Crockett																													7	1										14
37		2	Tony Martin	Victor	*Do, Do, Do														6									6					8													13
38	34	3	Patti Page	Mercury	*Keep Me in Mind								4																									10			7				12
39A	44	2	Bill Hayes	Cadence	*Berry Tree					9																	9			5						10									11
39B		1	Joni James	MGM	*Is This End of the Line																			5												9			8						11
39C		4	Jo Stafford	Columbia	†I Got a Sweetie		10		7				5																																11
42A	34	15	Four Aces	Decca	*Melody of Love			8																					7											8					10
42B	19	2	Roy Hamilton	Epic	*Unchained Melody			4																	9																10				10
44A		8	Tony Bennett	Columbia	*Close Your Eyes								9					10									5																		9
44B		2	Chordettes	Cadence	*Lonely Lips						7													10							7															9

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Inside Music

"Lonely Road," new song just recorded for RCA-Victor by the La Falco Bros., was composed by Barnee Breeskin with lyrics by Patricia Chatham. Breeskin is maestro of the Shoreham Hotel's Blue Room here, and Mrs. Chatham is wife of Thurmond Chatham, of North Carolina, president of the big Chatham Mills, nationally known manufacturers of blankets, etc.

Mrs. Chatham is not the first prominent citizen who has collaborated with Breeskin on a song. Several years ago, he wrote "Hail to the Redskins," marching song of Washington's big league professional football team. Working with him on that one was Corinne Griffith, former Hollywood star, who is wife of George Preston Marshall, owner of the Redskins.

Sid Caesar is apparently trying to kill the rhythm & blues vogue by kidding it to death. Twice in one month he's presented parodies of r&b songs and vocal groups. Latest jab was on his Monday night (25) stanza over NBC-TV when Caesar and his two aides. Howard Morris and Carl Reiner, came on as The Three Haircuts (a takeoff on The Crew-Cuts) to work over a pair of "original" r&b tunes. Tagged "You Are So Rare" and "Flippin' Over You," the tunes were pegged and delivered in a mumbling, noisy r&b groove and played for big laughs. As yet no artists & repertoire man has called Caesar for copies or a recording deal, although it's known that Caesar has made tapes of this sequence for a possible disk deal.

One of the slickest RCA Victor packages is the $29.95 "50 Years of Great Operating Singing" (LCT-6701), just produced under a&r manager George R. Marek's direction. The five 12-inch LPs each comprise a decade of operatics, from 1900-1950, and includes 68 selections performed by 57 singers.

Some 90% of these platters have never been released in the new 33 rpm form but had been merchandized as singles intermittently in the old 78 speed. To achieve the modern standards it took some six months to "pep up" some of the oldies electronically. It's slated for May release.

Title songs usually at least are heard over the title of a picture, if not actually sung by one of the principals during film's unfoldment, but Hal Wallis apparently is initiating a precedent. Producer handed Jack Brooks and Harry Warren the task of writing the title song for "The Rose Tattoo," but not for playing in the picture. Number will be used strictly for exploitation purposes, and for this he's foraging for a publisher to have it recorded. Unusual gimmick here is that even if song proves a hit, it won't be eligible for Academy nomination, since such tunes must be in the picture.

'Hit Parade' Lineup

(On April 23 NBC-TV Show)

1. Davy Crockett...Wonderland
2. Melody of Love..Shapiro-B
3. Cherry Pink ....Chappell
4. Tweedle Dee ..Progressive
5. Sincerely .....Arc-R
6. Dance With Me ..Modern
7. How Important ....Aspen

BACHARACH INKED TO PAR-FAMOUS PACT

Tunesmith Burt F. Bacharach has been inked to an exclusive writer's pact by the Paramount-Famous music firms. Pubbery currently is publishing Bacharach's "Keep Me In Mind," which was cut by Patti Page on the Mercury label.

Before turning to clefting, Bacharach had been piano accompanist for The Ames Bros.

Band Reviews

TEX BENEKE Orch (14)
With Lois Blaine
Hotel Statler, N.Y.

Tex Beneke has been around long enough to know what the customers want. Although the maestro longs for "the good old days" of the big band (he had 19 sidemen in 1950 and 16 in '52), his current crew of 13, plus his own tootling on the sax, produce a solid enough sound.

For the most part, Beneke plays it straight. It's a good policy for this room because the crowd seldom goes in for any terp shenanigans. All they want is a simple danceable beat and Beneke gives it to 'em without any fancy dressing. The arrangements aren't too inventive, but they never stray from its original purpose of laying down a strictly danceable beat and that's what counts as far as this room is concerned, anyway. Beneke is in for five weeks and the management can count on good biz.

The orch gave up the late Glenn Miller's book quite a while ago, but there's still a lot that's reminiscent of the style. With the usual complement of brass (five), reed (five plus Beneke) and rhythm (three), orch runs through an attractive repertoire that swings, fox-trots and mambos for the terpsters. Beneke seems to like the oldies and so does the crowd.

Lois Blaine, a pert looker with a fair piping style, shares the vocal assignments with the boss. *Gros.*

Bandleader Henry Busse, Noted for Sweet Jazz & Muted Horn, Dies at 61

Henry Busse, orch leader and trumpeter credited with ushering in the "sweet jazz" era of the early 1930s, died of a heart attack in Memphis, Tenn., April 23. He was 61 years old. His orch had just completed a special engagement in Memphis and was skedded for a series of one-nighters in Chattanooga and at the Memphis Naval Base. Both dates were cancelled.

Busse was a contemporary of such early jazz names as Bix Beiderbecke, Jack Teagarden, Frankie Trumbauer and Tommy and Jimmy Dorsey. They all grew to prominence under Paul Whiteman. Busse's trumpet solo on "When Day Is Done" with the Whiteman band sparked the "sweet jazz" vogue.

Busse was the first trumpeter to use the mute and he developed a shuffle rhythm for his background section. He composed two trumpet instrumentals, "Hot Lips" and "Wang Wang Blues," which he recorded back-to-back for a top disk seller for many years.

His own band got its first break at Castle Farms, near Cincinnati, and then moved to the Chicago's Chez Paree. He later made two films, "Rhapsody in Blue" and "Lady, Let's Dance."

Busse came to U. S. in '16. From a chair in a film house pit orch, he went on to lead a five-piece band that eventually made its way to San Francisco. Whiteman, who had just ended a hitch in the Navy, was forming a new band there and Busse joined the group. He stayed with Whiteman from 1918 to 1928 when he left to form his own outfit. His other song hits were "Horn Tootin' Fool" and "Fiesta."

Surviving are his wife, the former Lorayne Brox of the Brox Sisters, singing trio, and a son, Henry Busse Jr., radio announcer in Minneapolis.

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

FOR MOTHER'S DAY PROGRAMMING!
MY MOTHER'S EYES

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BARBARA CARROLL TRIO
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Currently BAKER'S KEYBOARD, Detroit, for 3 Wks.
EMBERS, New York, Opening May 9
Starting June 13
BIGWIN INN, Lake of Bays, Ontario, for 9 Weeks
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York | Chicago | Hollywood

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
IS THIS THE END OF THE LINE
AND
WHEN I WISH UPON A STAR
MGM 11960 K 11960

ART MOONEY AND HIS ORCH
HONEY BABE
MGM 11900 K 11900

BILLY ECKSTINE
ONLY YOU
AND
LOVE ME OR LEAVE ME
MGM 11984 K 11984

BETTY MADIGAN
I HAD A HEART
AND
WONDERFUL WORDS
MGM 11988 K 11988

GENE SHELDON
HEY, MR. BANJO
MGM 11982 K 11982

JAMES BROWN
LT. RIP MASTERS OF RIN TIN TIN TV SHOW
The BERRY TREE
AND
I Lost When I Found You
MGM 11987 K 11987

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

On The Upbeat

New York

MGM Records has packaged the Coronet Orchestra, English outfit, in a new LP tagged "Lost Love" . . . **Joni James** set for one week at the Seville Theatre, Montreal, beginning May 12 . . . **Bill Hayes**, currently riding high with Cadence's "Ballad of Davy Crockett," opens at the Boulevard, Queens, for a weekend stand Friday (29) . . . A replica of Roseland Ballroom will be used as a sequence on the Arthur Godfrey CBS-TV show tonight (27) . . . **Teresa Brewer** has received the Catholic War Veterans Award for outstanding service to vets . . . **Jerry Verne** currently at the keyboard at Mele's Pavillion, Centerport, L. I. . . . Pianist **Al Lamb** featured at Johnny Johnston's New York Charcoal Room . . . **The Four Coins**, Epic Records vocal group, headlining at Reno's New Golden Hotel for two weeks beginning May 4 . . . **Gene Krupa Quartet, Bobby Hackett Sextet** and the **Clifford Brown-Max Roach Quintet** take over Basin Street this weekend (29-30).

Crew Cuts laying off for two weeks while one of its members, **Ray Perkins**, undergoes a tonsilectomy . . . **Joan Regan**, London Records thrush, in town for promotion on "Prize of Gold" . . . **Jack Bennett**, formerly deejay in Saratoga Springs, N. Y., now doubling as manager and d.j. at WHWB, Rutland, Vt. . . . **Kitty Kallen** set for the London Palladium May 9 . . . **Michael von Mandel**, prexy of American Elite, U. S. agents for Telefunken, leaves for a business trip in Germany tomorrow (Thurs.) . . . **Peter Paul** now managing crooner **Tommy Mara** . . . Thrush **Mary Mayo** pacted by MGM for an album release . . . **Ken Donnelly** added to the deejay staff at WAVY, Portsmouth, Va.

Al Hibbler, currently riding high with "Unchained Melody," set for a stint at Birdland June 2 . . . **Benny Louis'** orch, a Toronto outfit, set for the U. of Buffalo prom May 7 . . . **Dick Lyons**, former aide to **Harry Myerson** at MGM Records, named dialog director on Ed Small's new western, "Top Gun," which rolls May 16 . . . **Gary Marquis** orch held over at the Broadmoor Hotel, Colorado Springs, Col., for an additional six weeks.

London

David Whitfield flew back from the States last Wednesday (20) . . . **Rosemary Clooney**, accompanied by manager **Joe Schribman**, looked in on London this week, coming over from Lisbon specially to prerecord a 30-minute BBC program with **Ron Goodwin** . . . **Earl Campbell**, president of the National Assn. of Music Merchants in U.S. and head of the Campbell Music, is coming to London at the beginning of May . . . **Harry Leader** is reported as due to leave the Astoria Dance Hall, London, where he and his band have been resident for 14 years. On Saturday (23) Leader broadcast a show, marking his 21st anni on the air.

Hollywood

Tunesmiths **Jay Livingston** and **Ray Evans** have been signed by Paramount to pen three numbers for **Doris Day** to chirp in **Alfred Hitchcock's** upcoming production, "The Man Who Knew Too Much" . . . **Gale Robbins** and **Billy May** have inked personal management pacts with **Harold Jovien's** Premiere Artists . . . **Roger Wagner** chorale has been set at Cap for an upcoming recording session.

Chicago

Ray Pearl into the O'Henry Ballroom, Chi, May 25 for four frames . . . **Russ Carlyle** set for the Cavalier Hotel, Virginia Beach, July 22 for one week . . . **Larry Faith** pacted for the Melody Mill, Chi, June 8 for four . . . **Bob Scobey** opening at the Blue Note, Chi, tonight (Wed.) in a three-rounder . . . **Abbey Albert** currently at the Statler Hotel, Hartford, until June 4 . . **The Dukes & Duchess of Dixieland** open at the Preview, Chi, tonight (Wed.) for two sessions . . . **Muggsy Spanier** into the Terrace, East St. Louis, May 3 for 10 days . . . Gene **Krupa** quartet set for the Flame, Minneapolis, May 25 for two.

Pittsburgh

Ralph DeStafano's band option picked up again at the New Nixon . . . Jazz package with the quartets of **Dave Brubeck** and **Chet Baker-Gerry Mulligan** booked for one-nighter at Syria Mosque May 7 . . . **Maurice Spitalny** plays for Duquesne University Women's Auxiliary Ball at Gateway Center tomorrow (Thurs.) . . . **Dick Nussbaumer**, organist, just started his eighth year at Oliver Restaurant . . . **Patti Shea** singing with Johnny Murphy orch, filling six-week return engagement at Melody Mill Ballroom in Chicago. **Jill Corey** got her start here as vocalist with Murphy . . . **Johnny Costa**, local pianist, to fill in with **Les Elgart's** band for **Fontane Sisters** when **George Gobel** one-nights at Mosque May 2 . . . **Morton Downey** brings a show to West View Park on May 20 to celebrate West View Boro's golden anniversary . . . **Matys Bros.** have checked back into the Colonial Manor for an indefinite stay . . . **Barry Lane** combo renewed at Chez Dee . . . New vocal group here, **The Barons**, just signed by Elba Records.

Dallas

Dick LaSalle orch held over at the Baker Hotel . . . **Johnny Long** at Louann's this week . . . **Dorsey Bros.** crew set for Southern Methodist U.'s Manada Dance Friday (29) . . . **Charley Godwin** quartet into Chez Maurice indefinitely . . . **Bob Achilles'** "Rhythmaires" now at Vegas Club . . . "Jazz at the Philharmonic" returns Oct. 3 at State Fair Auditorium . . . **Cell Block Seven**, dixielanders, weekending at White Rock Terrace regularly . . . **Danny Deane** orch current at Dallas Athletic Club's Royal Room . . . **Johnny Cola** quartet set for extended run at the Colony Club.

Scotland

Ruby Murray, Irish chirper, set to headline in vaude at Empire, Glasgow, May 2 . . . **Dennis Lotis**, ex-Ted Heath orch singer, topping at Empire Theatres at Edinburgh and Glasgow . . . **Tony Brent**, English singer, to Edinburgh for vaude date . . . Steady booking for **Johnnie Ray** vaude week at Empire, Edinburgh, May 9, with prices upped 50%.

LAZY GONDOLIER
REMEMBERING
MANDOLINS
ARE PLAYING
BURLINGTON MUSIC CORP.
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OR 5-6060

Heading For HIT-Land!
BLUE MIRAGE
An Array of Great Records!
THE B. F. WOOD MUSIC CO. INC.

Another BMI "Pin Up" Hit
MOST OF ALL
RECORDED BY
DON CORNELL ..... Coral
MOONGLOWS ..... Chess
FONTANE SISTERS ..... Dot
Published by ARC-REGENT MUSIC CORP.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	2	1	1	1	1	4	1	1	1	1	1	1	126
2	2	*Melody of Love (Shapiro-B)	2	6	3	2	2	3	..	2	5	2	2	3	2	98
3	3	†Open Your Heart (Hamblen)	5	3	6	3	4	..	..	..	2	3	3	2	4	75
4	5	*Cherry Pink (Chappell)	4	4	4	5	6	..	2	5	..	5	4	4	7	71
5	8	*Unchained Melody (Frank)	3	1	2	8	7	..	1	3	3	9	7	..	..	66
6	6	†Tweedle Dee (Progressive)	9	..	..	4	3	..	9	4	4	4	5	9	5	54
7	7	†Sincerely (Arc-R)	..	5	5	7	..	..	7	9	6	7	8	5	3	48
8	4	*How Important (Aspen)	7	7	8	6	5	7	10	10	7	8	6	6	9	47
9	..	†Dance With Me (Modern)	10	..	..	..	9	6	8	7	..	10	10	..	8	20
10	10	*Hearts & Flowers (Advanced)	6	..	..	9	8	..	..	..	..	6	9	..	..	17
11	...	*Blue Mirage (Wood)	..	..	..	..	..	2	..	..	10	..	..	..	..	10
12	12	*Darling, Je Vous (Chappell)	..	..	..	..	..	..	..	..	..	..	..	7	6	9
13	14	†May Sound Silly (Progressive)	..	10	9	..	..	..	6	..	..	..	..	..	..	8
14	11	*Young and Foolish (Chappell)	8	..	7	..	..	..	..	..	..	..	..	..	..	7
15	9	†That's All I Want (W&B)	..	9			10							10		4

Best British Sheet Sellers

(Week ending April 16)
London, April 20.

Softly .....Cavendish
Give Me Word.....Connelly
Stranger P'dise..Frank Music
Bridges of Paris ...Southern
Blossom Fell.....Fields
Mobile ..... Leeds
Let Me Go .....Aberbach
Prize of Gold .....Victoria
Cherry Pink .....Maddox
Tomorrow .....Cavendish
If Anyone Finds This...Reine
Naughty Lady.....Sterling

Second 12

Open Your Heart....Duchess
Ready Willing Able....Berry
Mambo Italiano .....Connelly
Happy Days .....Wright
Majorca .....Mills
Tweedle Dee .....Robbins
Mister Sandman .....Morris
No One But You....Robbins
Unsuspecting H'rt..Berry Music
Paper Kisses .....Fields
I Still Believe ..Macmelodies
Finger of Suspicion..Pickwick

An Eleven O'Clock Song

(From the just opened Broadway musical, 'Ankles Aweigh')
By Dan Shapiro & Sammy Fain

You've arrived, You're a king,
When the manager asks you to sing
An eleven o'clock song.
When he hands you that sock song
You pass up your breakfast, you pass up your lunch
You're ready to lead with your Sunday punch.

What a thrill, when they ask you to fill
The headline spot next to closing on the bill
Your mind goes back to those days in the sticks
You dig down deep into your bag of tricks.

You come up with a bit
Just the right kind of business to fit
Your eleven o'clock song,
And you're sure that it can't go wrong.
Then you walk on the stage with a confident air
But deep in your heart you're reciting a prayer
"May the building rock
With my song at eleven o'clock."

Italian Disker Sues Remington on Operas

Remington Records, indie low-priced diskery, was slapped with a breach of contract suit in N.Y. Supreme Court last week by Italian disker Gandolfo Schimenti. Plaintiff claims that he owns two opera recordings, "La Boheme" and "La Traviata," which he assigned to Remington and that the diskery had issued false and inaccurate statements on the royalties. He asks for $10,983 due him on royalties and another $5,000 on additional income from the albums.

Supreme Court Judge Carroll G. Walter stayed the proceedings, recommending that both parties attempt to settle the dispute through arbitration.

Lawyers' Last Laugh In Gagwriter-Merc Hassle

The Mercury Records-Jerry Lieberman comedy-on-wax teamup is no laughing matter for either party. Gagwriter Lieberman, who was pacted by Merc last year to write and record comedy material, went into N. Y. Federal Court last week to file a $10,000 breach of contract suit against the plattery while Merc counterclaimed with a $4,000 suit.

Lieberman's action asks for $5,000 for work and services rendered. He alleges that his one-year deal with Merc had another month to run when Merc abruptly wrote him off. The diskery, on the other hand, claims, that Lieberman had refused to cut sides even before the pact had expired.

"Strange Lady in Town"
Recorded by
FRANKIE LAINE
Columbia #40457
M. WITMARK & SONS

THE RACERS
I BELONG TO YOU
ROBBINS MUSIC CORPORATION

DECCA RECORDS
America's Fastest Selling Records!

THE MODERNAIRES on CORAL RECORDS "BIRDS and PUPPIES and TROPICAL FISH" by HAL DICKINSON and JACK ELLIOTT

Bank on CBS-TV Orch Series As Band Biz Hypo

Whether tv, which has had a positive impact on disk sales, can revive the band biz will be tested this summer, when CBS-TV launches a new series featuring the top name orchs of the country.

Show will move into the Jackie Gleason hour on Saturday nights when the comic takes off for a summer hiatus. Program setup, still in the formative stage, plans to showcase four tooting groups an evening in quarter-hour slots. Among the orchs being dickered for the show are Les Brown, Ralph Flanagan, Billy May, Tex Beneke, Ralph Marterie, Phil Spitalny and Louis Armstrong. Latino orchs also are expected to get important spotting during the summer run.

Tele already has made a number of stabs with band shows. Guy Lombardo has been picked up via remotes from New York's Hotel Roosevelt and tele cameras have been brought to Frank Dailey's Meadowbrook, Cedar Grove, N. J., for a series on ABC-TV. However, nothing yet has encompassed the scope of the CBS plans and the band agency execs are putting a lot of faith in it.

S&S Kidisk

Continued from page 46

Arthur Shimkin, head of both Golden and Bell Records, said the only way to get protection for the disks would be to revise the Copyright Act to permit disk companies to collect performance fees from radio and tv stations. Shimkin said it was pointless to bring the matter before the Record Industry Assn. of America since such powerhouse companies as RCA Victor and Columbia Records have radio-tv affiliations which are opposed to paying such performance fees.

Shimkin stated the S&S disk operations were anxious to cooperate with publishers in revising the Copyright Act. Shimkin had previously offered a deal to publishers, under which he would abandon his rights under the compulsory licensing provision of the Copyright Act. Shimkin, in return, would like the publishers to accept a deal for mechanical royalties under which the payoff would be strictly tied to the disk retail price. That would make it feasible for Shimkin to sell over-produced records at 10c apiece with the publishers' permission. Shimkin is offering to double the usual royalty percentage to set up the sliding scale of mechanicals.

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME!"
STYNE and CAHN MUSIC Inc.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
2	3	PEREZ PRADO (Victor)	Cherry Pink Mambo
3	2	BILL HAYES (Cadence)	Ballad of Davy Crockett / Berry Tree
4	4	JOHNNY MADDOX (Dot)	Crazy Otto Medley
5	9	LES BAXTER (Capitol)	Unchained Melody / Blue Mirage
6	8	TENNESSEE ERNIE FORD (Capitol)	Ballad of Davy Crockett
7	5	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
8	6	JONI JAMES (MGM)	How Important Can It Be
9		AL HIBBLER (Decca)	Unchained Melody
10	10	NAT (KING) COLE	Darling, Je Vous Aime / Sand And The Sea / A Blossom Fell

TUNES
(*ASCAP, †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	4	*UNCHAINED MELODY	Frank
3	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	5	†DANCE WITH ME, HENRY	Modern
5	2	*MELODY OF LOVE	Shapiro-Bernstein
6	7	*HOW IMPORTANT CAN IT BE	Aspen
7	6	†TWEEDLE DEE	Progressive
8	8	*CRAZY OTTO MEDLEY	(ASCAP Medley)
9	9	†SINCERELY	Arc-Regent
10	10	†OPEN UP YOUR HEART	Hamblen

New England Jukes Go For 10c EP Plays

Boston, April 26.

Juke boxes in Massachusetts are nearly 95% converted to 10c play, according to James Geracos, president of the Massachusetts Music Operators Assn. Extended play records, which were coupled with the 10c play, have been well accepted by juke patrons, he reported.

Conversion of the jukes from 5c to 10c began six weeks ago. Complaints from the public were negligible on the price rise, Geracos said, and public acceptance of the dime play was better than had been hoped for. All new jukes coming into the territory now from manufacturers are on the 10c, three for 25c plan.

The dime play idea has spread through the New England territory like wildfire, pushed by juke ops and distribs. Connecticut is nearly 100% on the dime; Rhode Island is beginning to convert from the long-time 5c operation; New Hampshire ops around the Manchester area are trying out locations on the 10c play, and Maine and Vermont ops are planning an introduction of the dime this summer.

Before the years' end, Geracos, predicted, "practically all of New England will be on the new hi-fi, extended play, 10c, three selections for 25c plan."

'Encyclopedia On Wax' For the Kidisk Field Being Prepped by Col

An "encyclopedia on wax" for the kidisk field is being prepped by Columbia Records. Series, which is being prepared by Hecky Krasnow, Col's kidisk division chief, is tagged "Now We Know (Songs To Learn By)." The tunes were penned by jingle writers Hy Zaret and Lou Singer.

According to Krasnow, the "Now We Know" series will be a long-range project with new titles added periodically. Among the titles in the kickoff platters are "How Many Colors in a Rainbow?," "What's Inside Our Earth?" "Why Do Stars Twinkle?" and "What Is Weather?"

The songs will be issued on six 78 rpm or 45 rpm singles and one 12-inch LP. Disks already have been tested at the recent Music Educators Conference in Boston and at several New York public schools. Promotion for the series includes special 15-minute scripts for children's disk jockeys and special slides pertaining to the records for tele kiddie shows.

Scouts Get 10G From Berlin 'America' Fund

The "God Bless America" Fund, established by Irving Berlin in 1940 from royalties of his song of that title, donated $5,000 to the Girl Scout Council of Greater New York and an equal amount to the Boy Scouts of the N. Y. area. Berlin set up the fund to help children in low-income areas. The fund has distributed $222,500 to date.

Herbert Bayard Swope is chairman of the fund.

Ritter to Sing 'Wichita' Themer for AA's Film

Hollywood, April 26.

Tex Ritter has been signed to sing "Wichita," theme song from the Allied Artists pic of the same name, cleffed by Ned Washington and Hans J. Salter. Ritter, who also sang "High Noon," likewise penned by Washington and which won him an Oscar, sliced "Wichita" for the Capitol label last week.

Tune is being published by Robbins Music Co. Plc., directed by Jacques Tourneur for producer Walter Mirisch, stars Joel McCrea.

Jaye P. Morgan Banks On Disclick for Tour

Jaye P. Morgan is the latest instance of a songstress stepping into the big money via a disclick. Miss Morgan, who had a hit for RCA Victor in "That's All I Want From You," is exiting the video show, "Stop The Music," for an extended series of personals, opening May 4 at the Casa Loma Ballroom in St. Louis for a one-niter.

She'll swing across the country on one-niters and cafe stands until September.

GENE JIMAE
and GAIL SUNDAY
I'LL DUST THE STARS
b/w
SONG OF INDIA
GENIE RECORDS

WELCOME
JOAN REGAN
Everyone is raving about your new record:
PRIZE OF GOLD
TOO MANY HEARTACHES
1542 and 45-1542
LONDON RECORDS

MCA Reported Taking Over Tucker's London 10%ery As Further TV Tie-In

Music Corp. of America is still seeking a strong alignment with the British variety field. Agency is currently negotiating the takeover of the Charles L. Tucker Agency, of London. A new tie-in is becoming increasingly necessary for MCA since advent of commercial television will make it mandatory that they get into the variety field in England solidly. The variety end, it's believed, would give MCA a better inside into sponsored tele, than would any other segment of the industry. As yet there are no strong tele offices in London, but variety agents have the bulk of the desirable talent.

Some years ago, MCA bought Linnitt & Dunfee, a London legit agency, and have employed Jock Jacobson and Norman Payne to handle its London business in other fields. However, MCA hasn't yet attained the results it anticipated and other ties are becoming necessary. For example, MCA is finding difficulty in moving its attractions into the Palladium. Eddie Fisher, signed with MCA, went into the London vauder through General Artists Corp. on a tie with the Lew & Leslie Grade Agency.

MCA has been in the market for the past decade for a thriving variety office. There were talks some years ago with Tucker, but nothing came of it. Recently, Tucker was in the U. S. and initiated preliminary gabfests with Larry Barnett, MCA veepee. Further talks are believed to have taken place in London with MCA prexy Lew Wasserman handling the deal from this end.

MCA toppers, incidentally, have found it necessary to travel the trans-Atlantic route with increasing frequency in order to place some of its top properties in British video, or at least to initiate exploratory talks regarding them. Agency looks upon the British-sponsored tele as an important potential market.

There are several reports as to why Tucker would want to sell out to MCA, thus making the deal mutually profitable. According to present price discussions, Tucker would walk off with a $300,000 tax-free nest egg. He could also be assured of a salary by MCA and there is a possibility that he would join Tom Arnold enterprises. Arnold is an ice show impresario who operates in other fields as well.

Icer for Dallas

Dallas, April 26.

"Ice Capades of 1956" will give 24 performances at the State Fair of Texas, Oct. 7-23, in the Ice Arena. Show last played here in 1940, but not at expo time.

Show replaces Ice Cycles, which has debuted its annual new icer at the Texas fair since 1944.

Johnnie Ray Repeats London Palladium Click; Kids Smash Stage Door

London, April 26.

Johnnie Ray topped his previous successes here with his opening at the Palladium, yesterday (Mon.). Opening was extremely exciting with singer evoking ecstatic squeals and hysterical fervor from the excited bobbysoxers. Youngsters smashed the stagedoor barrier and police were called in to control the crowds outside the theatre.

Other American act is Joel Grey, making his British bow here. Grey started off excellently but didn't maintain the smash opening pace.

Other acts on the card include The Charlivels, the musical-acro trio from France; Scotch comic Jimmy Logan, comedy musicians Albert & Les Ward, Vogelbein's Bears, Paul & Pete Page, puppeteers; Four Furres, balancers; Three Chiesas, jugglers, and the resident George Carden line of terpers.

AUSSIE HOSP SEEKS TOP U. S. NAMES FOR TOUR

Melbourne, April 19.

The new St. George's Hospital campaign fund is seeking to promote top American names for an Australian tour. Management Committee of the infirmary being built in suburban Kew, is scanning the U. S. market for talent. They have already secured playing sites in Adelaide, Melbourne, Victoria and Sydney, and have lined up newspaper backing in several cities.

The committee is planning to book talent from 15 days to six months. Playing time would be determined by the salary inasmuch as the top names could play only the very large cities. Committee will take care of the transportation expenses. Campaign group is also seeking a celeb to be a guest of honor at a projected ball. They would defray expenses of the trip.

Under Aussie currency laws, each artist is permitted to take out $10,000, remainder to be invested in native enterprises.

Yank's Marshall Plan For Palladium: Learn English And 'Lean Into the Laff'

London.

Editor, VARIETY:

Jay Marshall opened at the Palladium, London, last night . . . in the next-to-closing slot.

The day started with a 10 a.m. band call (rehearsal). I presented copies of my orchestrations to Mr. Eric Rogers, musical director, who distributed the folders to his two dozen musicians. The music had just been translated into English for me by a trombonist at the Savoy Hotel. The first cue used to read: ENTRANCE AND BOWS; in English it is now: OPENING AND TABS.

The translation was a good one and I was able to recognize the tune from the very first. In the busses and underground cars (subway trains to you) there is an advert (advertisement) which reads: FOREIGNERS: LEARN ENGLISH, and gives the address of a school.

(Continued on page 58)

Brooklyn Par Click of 'Rock 'n' Roll' Show Cues Dates on Loew's Circuit

Alan Freed and his "Rock 'n' Roll" show have been set for a pair of dates on the Loew circuit. Leo Cohen, booker for the chain, has pacted this bill for Loew's State, Boston, starting May 20 and for three days at the State, Providence, starting May 27. The layout is in on a guarantee and percentage deal.

Freed, a disk-jockey on WINS, N.Y., recently played the Paramount, Brooklyn, and scored a terrific $84,000. There was a chance that he would have gone into the N.Y. Par, but a series of big pictures already set for that house prevented the stand.

The engagement in the Dodgers' province represented a gamble by both Paramount, Freed and Morris Levy, latter a nitery operator, who came in with Freed on the deal. They were booked in on a $7,500 guarantee with overages starting at $30,000. However, if the show grossed that amount only, Levy and Freed would have taken a terrific lacing since they went in with a show which he bought at $11,000. On the overages, the show got 50% up to $60,000, and 60% beyond that. Total take-home pay by the show was $36,900. Of that sum, Freed got 55% of the profits of which WINS got 10% under one interpretation of its contract with Freed. Levy got the remainder of the Par pay.

The "Rock 'n' Roll" unit is getting a considerably higher guarantee with Loew which is expected to cover the entire cost of the show.

Ritz Bros. in L.V. Deal

Hollywood, April 26.

The Ritz Bros. have signed a three-year deal at the Flamingo, Las Vegas. The pact calls two four-week engagements annually for a total of 24 weeks.

Opener starts May 5.

Top Global Selling Of U.S. Being Done by GIs, Show Biz: Lucy Monroe

GI generosity and American show biz are still the most influential U. S. exports, according to Lucy Monroe, who returned last week, from a round-the-world tour, during which she spent the greater portion of her time entertaining troops. Miss Monroe found that the American soldier, whether he's in Germany or in Japan, Okinawa, or Formosa, constantly has his hand in his pocket digging for something to give someone. Miss Monroe said it may be money or chocolate or cigarets. In many cases, the soldiers have adopted foundlings.

However, Miss Monroe agreed that the more commercial export is the various forms of American show biz. The Japanese, she said, have their own versions of American tunes. For example, congenitally unable to pronounce the letter L, the recent hit by Joan Weber is being sung as "Ret Me Go Rover," and it's getting a big play in the Nip territory. American styled nightclubs have sprung up throughout the country, Miss Monroe added.

Miss Monroe stated that the U. S. has a comparatively small contingent on Formosa, most of them being there in an advisory capacity. Curiously, these men in

(Continued on page 56)

Award to Pickens

Boston, April 26.

Jane Pickens received a "Woman of the Year" plaque at a luncheon in Hotel Bradford from the Women's Auxiliary, United Cerebral Palsy of Boston, yesterday (25).

Songstress is dividing her time between radio, tv, nitery dates and appearances in behalf of the Cerebral Palsy Foundation.

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The Troupers, 'Friars In Falsies,' Gross $20,000 For Charity at Latin Qtr.

The Troupers, the all-femme theatrical organization, is now hitting the bigtime in philanthropy. The group is now readying to endow a room at the Jewish Memorial Hospital, N. Y., for the children of the needy in the theatrical profession. Announcement of this philanthropy was made Sunday (24) at the seventh annual shindig given by the group at the Latin Quarter, N. Y., during which time top figures in the nitery orbit turned out to convey their greetings to the Troupers.

Sunday's affair was dedicated to Jane Froman, a survivor of the Lisbon Clipper Crash of 1943. She was presented a scroll by the Club's president, Mrs. Ciel Beckman, and in return sang a chorus of "I Believe."

It was Berle who got off the most descriptive line of the evening when he called The Troupers "Friars in Falsies." Organization filled the Latin Quarter at $35 per head for the function, hitting a gross of about $20,000 for the evening. Entire cafe was given over to them and show wound up at 2 a.m.

Although the program on top of the regular Latin Quarter display wasn't the largest in the history of the Trouper meets here, it was one of the smoothest, being marred only by a couple of stage waits near the end of the show when they were waiting for a pair of tardy acts. Joey Adams started as emcee with Berle taking over for the second half. Eartha Kitt teed-off the shindig, and was followed by Alan King, who probably scored heaviest among the individual entertainers. Kean Sisters hit handily.

Another strong spot was by a newcomer Johnny Sims who made his bigtime bow here. A tenor, he has an ingratiating manner and a smooth voice, and crowd whipped up plenty of encouragement for him. Another top focal point was the comedy duet between Adams and his double-talking partner Al Kelly, while this duo, and Berle later did a courtroom sketch that carried a lotta laughs. Nejla Ates wiggled her way into the crowd's favor, while Pat Rooney and Alan Dale also scored. A powerful curtain by Louis Armstrong and Velma Middleton closed the show.

Although not originally announced Berle declared that the hospital room endowment will be dedicated to his late mother, Mrs. Sandra Berle. *Jose.*

Treifissen Joins Grades

Arthur Treifissen has joined the Lew & Leslie Grade Agency in New York.

He previously operated as an indie agent.

Honest Labor and Spotlights

VARIETY's editorial last week, "Pat Ward Should Get Lost," drew two adverse comments. Attorney Ronald J. Moss, in a letter dated April 21, and a N. Y. Post editorial (April 22) both disagreed sharply. Writes barrister Moss:

"I noted with horror your front page editorial about Pat Ward. VARIETY, which has long been an outspoken enemy of 'premature' censorship, has apparently decided to add its voice to those selfrighteous few who would destroy the basic vitality of Show Business by denying to some the right to perform.

"Pat Ward is obviously capitalizing on her notoriety as a bad girl. But Show Business is loaded with people who use notoriety as a substitution for talent. VARIETY has no business adding insult to injury by applauding the Liquor Authority of New Jersey which censored Pat Ward for doing what she did and not for anything she intended doing at the Stage Coach Inn.

"I would not pay 10c to see Pat Ward, but if she wants to make a fool of herself she has only herself to blame. VARIETY should get out of the act."

The N. Y. Post captioned its editorial, "Show Biz No Biz For Pat?" and observed:

"VARIETY, the theatrical trade journal, is indignant. Its target is Pat Ward. In a front-page editorial the paper says all true friends of the theatre must and will rise up to protest the news that Miss Ward seeks a job as a night-club singer. Both New York and Jersey have banned her act.

"VARIETY says the standing Miss Ward achieved in the oldest trade clearly bars her from respectable labor, like singing in a joint. In tones worthy of the WCTU, it cries that Miss Ward can never be admitted to the theatre profession because 'she joined an older one very young.'

"Small children are taught there is always room in heaven for one more reformed sinner. But VARIETY says Pat Ward can't go anywhere.

"To the best of our knowledge and recollection, we have never heard Pat Ward sing. We do not know whether she can. But we think her experiment in earning a living with her voice is a noble one.

"Certainly, for a brief period, the variety of Miss Ward's experiences would guarantee her an audience. But ultimately the test would be whether she can sing, or act, or dance, or do something beyond what she has been doing. Surely there is enough enterprise left in free enterprise to find out."

(VARIETY *is undoubtedly guilty, as charged, of snobbishness about the theatrical profession and still believes feminine entertainers justified in squawking when a she-tramp describes, or nominates, herself as talent. This is libel-by-label. While naturally conceding the right of lawyer and editor to object to our objection, we can only add that the question of Pat Ward's right to earn a living honestly is one thing and her apparently incurable bad taste in business matters is something else. She has a constitutional right to begin honest labor under a full spotlight and citizens have a constitutional right to express their reaction to this beginning. Nor is her possession or lack of a singing voice at issue. Who's kidding who with all these side issues? Pat Ward was booked because she was a well-publicized prostitute whose personal appearance was figured a good morbid draw. We think such exploitation gives show business, undeservedly, a bad name and we said so. Simple as that.—Ed*)

Ice Show Review

Holiday on Ice
(SPORTPALAST, BERLIN)

Berlin, April 16.

Ria Baran & Paul Falk, Ilse & Erich Pausin, Frank Sawers, Hazel Franklin, Guy Longpre & Ivor Robson, Gerry Mahoney, Three Percellys, Heinz Kroel, Kay Farelli, Werner Mueller, Glamour "Icers," the Ice Squires, Sam Kapper Orch. Director, Eve Ross, choreography, Marie Carr; musical arrangements, Hans Spialek. Preemed at Sportpalast, Berlin April 14.

"Holiday On Ice" has done it again. After playing before SRO crowds in West Germany, this American ice follies show has again clicked in Berlin for the third time. It is no exaggeration to say that this ensemble has won many new sympathies for America.

This troupe, headed here by veepee Emery F. Gilbert, keeps right on finding new ideas for its ice entertainment. This time, the revue consists of 23 acts and everyone seems to be better than the other one. It'll be tough for any other international ice ensemble to surpass the quality of this excellent mixture of dance, sports, humor and artistry.

Ria Baran & Paul Falk, the stars of the show, are special favorites with their countrymen, having won the German championship eleven times, the European one three times and, in 1952, (before they turned professionals), the World Championship. Baran & Falk score in two solo numbers, both tops, of course.

Then there are the perennial Erich & Ilse Pausin who, back in 1936, were second at the Olympic Tournament. Since then the Pausins have kept their popularity in this country. Next is Frank Sawers whose "Fire Dance" number is one of the many highlights of the show.

Show also includes Heinz Kroel, a jumper; Hazel Franklin, highly gifted skater from England; Gerry Mahoney, an eye-filling combination of grace and beauty; Danish Kay Farelli with unusual juggling work (on ice, of course); The Percellys, and Werner Mueller, among others. Excellent comedy bits are supplied by Guy Longpre and Ivor Robson.

Appraisal must also include the 29 Glamour "Icers" and the eight "Ice" Squires. In all, this troupe consists of more than 100 people (including technicians and musicians), from all nations.

Tops as usual are the beautiful costumes and, a novelty, a special watershow with musical fountains. Lighting and decor are also very effective. The musical accompaniment is well handled by Sam Kapper and his six-piece orch.

"Holiday On Ice" is currently the Number One show biz attraction in town. Show is registering brisk biz with word-of-mouth and generous advertising a big help. It is running at the Sportpalast every evening with additional afternoon performances on Saturdays and Sundays. The Berlin performances will continue through April 28. *Hans.*

KING COLE UNIT PULLS SOCK 17G IN NORFOLK

The Nat (King) Cole show opened terrifically with a $17,000 take for two shows in Norfolk, Saturday (23). Show includes the Drifters, Leo De Lyon, Laverne Baker and the Erskine Hawkins Orch. Following night, layout pulled a good $12,000 at the National Guard Armory, Washington.

On May 13, present show, touring under Gale Agency auspices, will be supplanted by one topped by Roy Hamilton with Jimmy Reed, The Hearts, Little Walkin' Willie, plus holdovers of Drifters, Spaniels and Hawkins orch from the present card.

Wallace to Book Talent For Four Hawaii Hotels

Dan Wallace has been named entertainment director for four hotels in Hawaii operated by the Matson Navigation Co. Wallace will book entertainment into the Royal Hawaiian, Moana, Surf Rider and Princess Kaiulani Hotels, all of which are in Waikiki.

Wallace, formerly a dancer, was at one time assistant to Leroy Prinz, dance director at Warner Bros.

Top Global Selling

Continued from page 54

the centre of the troubled area, seem to feel that the Chinese Communists will not attack the island. If an invasion is planned, she said, they feel that it will be in the Indo-China area. Deadline for a Formosa invasion by the Chinese would be May 30 because the waters around that country are comparatively quiet and small invasion boats could safely navigate there.

Miss Monroe started out with a USO-Camp-Shows troupe during the Christmas holidays which entertained in France and Germany. She subsequently separated from that company and paid her own passage to Italy, thence to India, Bangkok, Hong Kong and went under Army orders in Tokyo where she continued singing before GI audiences in Japan, Formosa, and Okinawa. During the time she sang under Army auspices, Miss Monroe had a piano accompanist named Vladimir Horowitz, furnished her by the Army. Lest there be any false impression about this soldier's identity, he changed his name to William Howe.

Saranac Lake

Saranac Lake, N. Y., April 26.

Kudoes to Joe McCarthy, Joe Dwyer, Joe Sinclari, John McDowell and John Garvey, all members of Local No. 1, IATSE, N. Y. for their time out and philanthropic work for the Will Rogers patients here especially during the holidays.

Denny Ressler, vaudevillian of yesteryear and a member of actors colony for years, has been appointed chairman of tri-cities Soap Box Derby committee now in progress in Saranac Lake, Tupper Lake and Lake Placid, a top annual event in this territory.

Morris Dworski, executive director of the Will Rogers hospital research laboratory who was emergenced into the Memorial hospital, New York City, has mastered two major operations; his recuperation is a special item.

Top clinic reports and advanced progress upped the following for meals in the main dining room: Cecil Winstead, manager of Carolina Theatre, Rocky Mount, N. C.; Beatrice Hughes, Ziegfeld yesteryear showgirl; Bob (Mello Larks) Smith, tele and radio chirper, and Delphin Streder, of N. Y. Colonial Theatre.

Nanon Millis Brown, dancer formerly with "Inside U.S.A." and recently with "Hit Parade" tele program, ended her observation period with a top clinic report which upped her for daily meals.

Bob Cosgrove, of Columbia Pictures, N. Y. who was strickened with virus pneumonia and beat the rap here, back in N.Y., with green light that he is definitely okay.

Write to those who are ill.

JOSY BAKER, DURANT PREEM SHOW IN SF

San Francisco, April 26.

Giving another one of her tour-de-force performances, Josephine Baker opened at the Geary Theatre here last night (Mon.) for what is expected be an okay week at the boxoffice. Only other performer in the bill is vet vaudevillian Jack Durant who handles the interludes between La Baker's costume changes.

Miss Baker is working hard delivering some 18 or 19 songs and dances. Most of the repertory is in French.

Mariners Billed As Godfrey's 'Axe-Friends'

Boston, April 26.

Billed as "Arthur Godfrey's Axe-Friends," the Mariners opened at the Latin Quarter last night, Monday (25) for six days. Strange casting was Tony Marvin, Godfrey announcer, opening Friday (29) for three days, on same bill.

Explanation is that Tony signed some time ago to play the Quarter and there was nothing he or anyone else could do about preventing his appearance on the same stage with the fired Mariners. His contract is of the play-or-pay kind with only illness bringing cancellation.

Mpls. Flame Club On Jazz Kick, Inks Names

Minneapolis, April 26.

Local Flame night club, which recently inaugurated a musician-singer policy with Charlie Ventura and which has Buddy DeFranco foursome and Carmen McRae currently, is going all out in the new jazz entertainment deal for this town. Encouraged by the initial click, spot has inked a succession of important attractions and is forking out as much as $4,000 a week for a single act.

Muggsy Spanier's unit comes the week of April 27. A three-week Dizzy Gillespie engagement starts May 4. Then Gene Krupa brings his quartet for two weeks, opening May 25. Also Sarah Vaughan is set for a June 29 fortnight.

VING MERLIN

and his VIOLIN BEAUTIES

VARIETY Apr. 20, 1955

Ankara, Pitt

Skating shows are back at the attractive Ankara . . . but the big noise in the new lineup is the Ving Merlin act . . . Jimmy Confer, emcee and band vocalist, does a song while the floor's coming back over the rink for the blades-less section.

That's Merlin and the three smart-looking blondes who fiddle along with him. It's a Class AA act, smartly staged and plenty okay musically, too. Merlin's in tails and his femmes are visions in white silk and tulle, and the turn looks every bit as good as it sounds. The violin arrangements are striking and the four never appear static, since Merlin has the gals moving around in some neat stage designs. Past the midway mark, he has the dames going down off the floor into the audience and playing table-side Continental style for an effective change of pace. *Cohen.*

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LES DEVOR — REVIEW-JOURNAL
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staging by ted adolphus
musical arrangements - denes agay

Memo to Reuther: Guaranteed Annual Wage Already Operating in Show Biz

Question of guaranteed annual wage may be a point of considerable debate in the auto industry, but it's getting wider acceptance in show biz. Latest to get a stipulated annual amount of coin will be the Mariners, fired recently from the Arthur Godfrey program. The Mariners had announced as having signed with the William Morris Agency, but late last week had switched their affiliation to General Artists Corp., despite the fact that they started a series of dates on Monday (25) at the Latin Quarter, Boston, which were lined up by the Morris office.

Just how much GAC guaranteed them hasn't been spilled, but it's reported as being in the neighborhood of $75,000 annually. This contract has a considerable amount of teeth in it inasmuch as should GAC fail to produce the stipulated amount of bookings, it would have to shell out the difference from its own corporate coffers. Of course, pact has a reasonable amount of safeguards for the talent office, such as time lost by illness must be made up by an extension of the contract, and reasonable assurances by the Mariners that they take jobs offered them by GAC.

This is the second of the Godfrey firelings that went to GAC via the guaranteed annual wage route. Julius LaRosa got a $100,000 annual guarantee the first three years from GAC. He grossed close to $360,000 during the first anni.

Guaranteed wages have been the prerogative of many personal management deals. For example, Josephine Baker, when tied up by Ned Schuyler, was on a stipulated salary whether she worked or not. In many acts, particularly among acrobats, most of the help get stipulated sums during the year.

Curiously, Frank Barone, attorney and personal manager, who now has the Mariners under his wing, also manages LaRosa. Apparently, he's a firm believer in security.

Of the others recently fired by Godfrey, Marion Marlowe stays with the Morris Agency, and Haleloke hasn't yet affiliated with any office.

Vaude, Cafe Dates

New York

Jane Froman into the Desert Inn, Las Vegas, July 19 . . . **Sophie Tucker** signed for the 500 Club, Atlantic City, Aug. 20 . . . **Dick Shawn** to the Town Casino, Buffalo, May 9 . . . **Barry Sisters** go into the Flamingo, Las Vegas, May 5 . . . **Judy Lynn** to the Sans Souci, Miami Beach, June 2 . . . **Danii & Genii Prior** to tour with Eartha Kitt on her nitery tour.

George Alverez, of the Flying Zucchinis, injured when he was shot out of a cannon in a Shrine Circus performance. He landed on the concrete floor after a 12-foot flight . . . **John Donohue**, comptroller for the American Guild of Variety Artists, in Union Hospital, Bronx, with uremic poisoning . . . **Eartha Kitt, Harry Belafonte, Lauritz Melchior, Carol Haney**, among others, slated for appearances at the Page One Ball of the N. Y. Newspaper Guild Friday (29) at the Sheraton-Astor, N. Y. . . . **Arlene Date** current at La Zambra, N. Y. . . . **Le Cupidon**, N. Y., partying cast of "Ankles Aweigh" tonight (Wed.) . . . **Cab Calloway** starting at the Casino Theatre, Toronto, tomorrow (Thurs.) . . . **Kitty Kallen** pacted for the Palladium, London, May 9, on bill with Four Aces.

Chicago

Sheeky Greene into the Chez Paree, Chi, May 12 for four weeks . . . **Jackie Miles** opens at the Chez Paree, Chi, Friday (29) in a two-rounder, with **Dorothy Sarnoff** handling vocalizing on the same bill . . . **The Honeydreamers** playing the Cotton Carnival, Memphis, May 7, for one frame . . **The Mello Larks** on a midwestern one-niter tour starting August 7 . . . **Danny Crystal** and **Lola Dee** currently at the Lake Club, Springfield . . . **Dr. Arthur Ellen** currently heading the bill at the Black Orchid, Chi, with **Stan Freeman** and **Kitty White** in the same show . . . **Ella Fitzgerald** into the Chicago Theatre, Chi, Friday (29) for two.

Hollywood

Mae Williams goes into the Riverside, Reno, tomorrow (Thurs.) for two frames . . . **Tony & Sally De Marco** at Statler Hotel's Terrace Room for four weeks . . . **Tommy Noonan** and **Pocahontas** have second billing with **Ilona Massey** at Chi Chi, Palm Springs . . . **Paul Gilbert** opened last night (Tues) for two weeks at Mocambo . . . **Ann Hathaway** chirping at Ciro's . . . **Xavier Cugat** and his orch, featuring **Abbe Lane**, with **Garcias**, dance team, and comic **Gene Allen** inked for Cocoanut Grove May 4.

Dallas

Wyoma Winters at Baker Hotel's Mural Room. Next up are **Tito Guizar**, May 2-14, and **Andy Griffith**, May 16-21 . . . **Dot Franey's** new icer, "Atomic Ice," set for six weeks at Hotel Adolphus' Century Room . . . **Jimmy Leeds'** "Atomic Revue" opened a fortnight at Colony Club . . . **McQuaig Twins** set for Greater Dallas Home Show, April 30-May 8, at Fair Park, with other acts to be added . . . New 1,000-room Statler-Hilton Hotel, due an October opening, will have an Empire Room, with **Merriel Abbott** setting the shows.

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Convention Hall Inks McGuire Sis, Hefti

McGuire Sisters and Neal Hefti band have been signed for Convention Hall, Asbury Park, for night of July 3. It's the first event signed on that spot by Leonard Romm, who was appointed by Walter Reade to book the house for the season. Reade recently leased the municipally owned auditorium for three years.

Romm is also dickering with John Harris for a run of "Ice Capades" here. However, deal is still to be worked out. Convention Hall seats around 3,000.

N.Y. COURT KAYOS CHI JUDGMENT VS. HOOFER

The Municipal Court in New York last week threw out a $3,000 judgment recently obtained by personal manager Nat Nazarro against dancer Derby Wilson in a Chicago court. Wilson's attorney Abner Greenberg, in his plea to the court, contended that Wilson was improperly served in an area where the case was improperly tried.

Greenberg further contended that Nazarro's personal management setup was made to evade the provisions of the N. Y. State General Business Law which limits commissions to 5%. The personal management deal, attorney for Wilson said, was consequently illegal in this case.

STYNE TO CLEF CAFE SCORE

Hollywood, April 26.

Jule Styne has been signed by Jack Entratter, entertainment director of the Sands Hotel in Vegas, to clef an original music score for the second "Ziegfeld Follies," slated to open at the desert hostelry on July 3.

Show will star Peter Lind Hayes and Mary Healy. Lyricist is still to be set.

Biggest Show Biz Potential in New Arena Setup; Bands, Acts Want In

The network of arenas and auditoriums which have been built or are being built now constitutes the biggest live show business potential in the U. S. and Canada. Many towns do not have as much as a fair-sized nitery or a burlesque house, but the chances are that they have built or are contemplating an arena seating anywhere from 4,000 to 12,000. Most of these are self-amortizing projects built either as a cultural centre or a war memorial.

The construction of all the large show spots is figured to change the complexion of the live entertainment industry within a comparatively short time. Already, nearly all of the agencies are devoting a great deal of attention to gigantic shows which will fill up ahe largeseaters. Many municipalities are suddenly finding that they are in show business up to the hilt, and many acts and bands are plotting to get in on the arena act.

The increase in the playing time has contributed to the unprecedented success of ice shows such as "Ice Capades" and "Ice Follies." The water show, "Arabian Nights," will hit the arena circuit in September when it winds up at Jones Beach, N. Y.

There is presently more time than there are good enough shows, the first time that such a condition has existed in the arena field. For example, "Ice Capades" will have two companies on the road this year. "Holiday on Ice" grosses are up. The major difficulty is in getting suitable headliners in the shows other than the icers. For example. Liberace has been doing tremendously on the aud circuit, as are the various rodeos, backed up by a name.

Routing Problems

Difficulty, in many instances, lies in the routing of the shows, and fitting in schedules that will not conflict with sports events that have been lined up for the house. Backbone on most of these ventures has been sports, but there has been a declining gate, while several kinds of show biz events, particularly blades shows, have been increasing at the gate.

Another factor that has handicapped the full realization of the show biz potential has been the ignorance of many managements in show biz matters. Many municipal operations have doled out jobs on a patronage basis. In other situations, there are a multiplicity of promoters who will never switch around their events to permit a sustained run of a show.

Another major difficulty with the arena setup has been the lining up of proper names and the scheduling of events. Both are mountainous problems. However, agencies have been giving considerable thought to the matter. For example, the result of the William Morris Agency's probing into the situation has been the booking of "Arabian Nights." There are other projects in the blueprint stage in other offices. Arena time has the makings of a bonanza and consequently, considerable movement is expected in that direction in a very short time.

David Hughes' Sked

Melbourne, April 26.

David Hughes, British singer currently touring Australia, is slated to visit the U. S. next month. He has been on the Tivoli circuit for the past three months. He'll stop off in Honolulu for a short vacation with his recent bride before hitting the States.

He's expected to do a few tele guest shots before returning to England for theatre dates.

Yank's Marshall Plan

Continued from page 54

I may enroll and learn the language before I return to the States.

The stage manager and the electrician took my light cues and stage cues and the doorman asked for my address and phone number. The phone number is AMBassador 7733 (they say AMBassador double seven double three).

A callboy came to the dressing room and said: "Mr. Marshall, would you follow me please, I'll take you to the Governor." The Governor turned out to be Val Parnell who said, "I booked you here on Mark Leddy's recommendation, I don't want you to let Mark down." I said, "I'll try not to, sir." Mr. Parnell told me what was going on in the States and complained about the salaries asked by American acts . . . "In two weeks we can't pay for the 50 weeks those acts are laying off in the States." I looked again at my contract, and decided he must have confused me with Danny Kaye . . . with my salary I'll be lucky to cover the transportation.

Lew and Leslie Grade in person instead of Ltd. showed up at rehearsal and offered words of encouragement and instruction. They said "Don't worry."

There is an interesting custom at the Palladium. On the door of the star's dressing room they put a brass name plate and the words "London Palladium 1955 Variety Season" under the star's name. The headliner and the second billed act are the only two who get these; and they are given the brass plates at the end of the engagement. On my door there is a hand lettered card on which my name is spelled wrong.

In each dressing room is an intercom so that even the chorus can tell what act is on stage. Had a funny experience with the chorus. I went to George Carden who has the line of girls at the Palladium and told him I wanted a girl to help me in my act . . . to carry some props off stags for me. I was led up the stairs to the chorus girls' dressing room. Mr. Carden knocked on the door. Permission was granted and we entered. Before I could say anything Mr. Carden spoke, "Ladies, this is Mr. Marshall, who is appearing with us this week. He wants one of you ladies to assist him with a simple walk on in his act . . . will you please line up so he can make his selection." I probably missed a golden opportunity at this point but I've never really had a chance to make such a choice before . . . and perhaps never will again. With a nervous flush I pointed to the girl nearest to me, Miss Betty Allen, a lovely intelligent lass, who now assists in my act. It is not easy to make one friend and 19 enemies by merely pointing a finger. I walked back to my dressing room muttering, "decision, decision."

After one has been in the business a while he feels that certain lines are almost sureafre, and when such a line is spoken the actor will sort of "lean into the laugh." At the Savoy Hotel in London I threw a couple of the standards and almost fell on my face when I tried to lean into the laugh. At the Palladium, I was almost bowled over by some of the reactions to my lines. Let me tell you, there is no thrill in show business like the first time you play the Palladium. I ran 16 minutes with the same material that played in 12 minutes at the Savoy—the difference was laughs and bows. I've got to pare this to 14 minutes and don't know which to cut.

After the first show I was accorded a rare privilege. I was allowed through the door which leads from backstage to the Palm Court snack bar in the Palladium itself. Russia's Iron Curtain is easy compared to the house door at the Ace Variety Theatre of the World. In the Palm Court I was presented to Val Parnell's father, Fred Russell, (Russell was the stage name). At 93 years he is the oldest member of thee Water Rats and a famous and respected ventriloquist. I was delighted to meet him—he told me about playing at the Orpheum in San Francisco before the earthquake, among other things, and this was the topper for the evening. I went backstage at the interval—the second show was easy. There are shows at 6:15 and 8:45 except Sunday, and matinees Wednesday and Saturday at 2:40 p.m.

The press calls upon the actors after an opening and I was pleased to meet London's VARIETY Mugg, Harry Myers, after the second show. The London newspapers are on strike so his call was one of few that carried weight and he reminded me to send this installment of the life and times of "One of the better cheaper acts—Jay Marshall."

I thought I had butterflies in my stomach last night, but I've just found out they were moths. I may have to buy a new tux.

Jay Marshall.

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House Reviews

Palace, N. Y.

Berk & Hallow, Jimmy Jimae, Burton & Janet, Tune Up Boys (2), Pigmeat Markham with George Wiltshire; Helene Vernon Trio, Artie Dann, The Raylins (2), Jo Lombardi Orch; "Bedevilled" (MG) reviewed in VARIETY *April 13, '55.*

Throughout the Palace bill, there is the feeling that the general run of customer has been all through this before—many times. With the exception of the last act, The Raylins (New Acts) all have been seen here previously. Yet with present availabilities and present salaries, what's a booker gonna do. As far as the customers are concerned, there are no surprises, yet the bill plays better than is expected by looking at the roster of names.

Artie Dann, in the next-to-closing slot, has come in with a few new lines. He has a more informal mien than usual and his gags hit the mark with the usual intensity. He's off very well, getting the best hand of the occasion.

In another comedy bit, Pigmeat Markham moves in from his usual Harlem stand, the Apollo, for a demonstration of an ancient burley device, the arithmetic bit with the assistance of George Wiltshire. Point of proving that 13 multiplied by 7 equals 28 is the basis of their act this time. Well at least, they come in with different material with each visit, but how far back must they go?

Also in the comedy vein, Burton & Janet offer a weakie. Act comprises impressions that have been debilitated by frequent use. Male's takeoff on Chaplin and Groucho Marx has some merit, but the compensating moments are too few for the time consumed by their act.

Berk & Hallow open with energetic taps. Boy and girl team work hard and serve the useful function of warming up the house. Jimmy Jimae, doing card and cigaret manipulation, provides a polished turn. His movements are deft and easy and he gets a lot of applause for his bit.

The Tune Up Boys (2) work like mad at a wide assortment of instruments, particularly toward the end when they have some specially-made string instruments which are electrically amplified. However, they make a lot of mistakes in fingering and at times, they sound pretty bad. The turn is also too long in proportion to the number of acts viewed at this session.

Helene Vernon Trio perform some energetic adagio. The two guys toss the girl around rapidly and they produce several applause-winning moments. They get a good mitting.

Jo Lombardi, per usual, gives the proceedings a good musical lift. *Jose.*

Empire, Glasgow

Glasgow, April 21.

Ronnie Harris, Myles Bell, Treble Tones (3), Arthur Worsley, Vogelbein's Bears (3), Four Furres, Ladringlos (2), Roy Parry, Eight Bobbysoxers, Bobby Dowds Orch.

This is a fairly strong vaude layout, which has virtue of being well varied in type of act offered. Bill ranges from a strong comedy spot by U. S. comedian Myles Bell to an English ventriloquist, a German chair-balancing quartet, and a new British crooner.

The Treble Tones, trio of instrumentalists, occupy the second slot after a dance number by the Bobbysoxers, and score in "Mr. Sandman." They are followed by Arthur Worsley, English ventro, with his w.k. dummy Charlie Brown, who does all the gabbing. Act is highly entertaining and, in lip manipulation, is in the top class, particularly when entire collection of vent's problem phrases is trotted out and not a lip curl is noted.

Hans Vogelbein presents a trio of bears in attractive animal act billed as "Bruins at Their Best." Trainer, with femme assistant, has pleasing comedy line. One bear does handstand to solid mitting, another rides a bicycle round stage, and two join together to ride a low-saddled tandem bike.

Myles Bell, U. S. comedian on second visit to this vaudery, this time following his click at the London Palladium, has the job of following the animal act, but scores heavily by reason of his savvy and a strong line of patter and stories.

Eight Bobbysoxers open the second part with bright hoofing, and again appear in next-to-closing spot, this time dressed in white sweaters like bobbysoxers, with the name Ronnie Harris woven into jerseys to serve as neat intro to the English singer. The Ladringlos (see in New Acts) are a novelty acro duo of gals. Roy Parry, comedian, gags and fools in zany style, but lacks the right material despite his hardworking line of comedy. He has upper English class style in educated comicking somewhat akin to that of Claude Hulbert, English funster of some years back.

The Four Furres, Continental quartet, comprise one femme and three males in an excellent chair-balancing act. After various feats of dexterity with two, three, four chairs, then link up to balance twelve chairs atop each other, one male balancing 'em at bottom, another climbing the increasing ladder to set chairs atop each other legs-to-legs, a third handing up chairs with extended pole, and the gal assistant aiding in setting the stage. Act is a top bet for vaude locations anywhere. *Gord.*

Casino, Toronto

Toronto, April 22.

Lily Ayers, Bill Burns, Vanda & Armand, Larry Drake, Danny Shaw, Archie Stone House Orch; "Miami Story" (Col).

Marquee strength is missing and biz is mediocre, but all acts are over neatly, with the Vanada & Armand puppets getting sock returns on novelty punch. The 65-minute presentation opens with Larry Drake for his mike imitations of musical instruments and band signatures, all getting varying impact. Following is Bill Burns and his African love birds for their electrical train rides, with the inevitable clown who refuses to do tricks, their work on the trapeze, ladders, tight rope and ferris wheel, plus Burns' patter for an act that pays off in bird seed and top customer applause.

Ambling in and out as emcee is Larry Drake for inane chatter and unnecessary nance biz. He also does the old radio gag where two stations are overlapping, these for morning exercises and a cooking lesson, with the usual run-in conflict of instructions for double-entendre, and not particularly funny, judging from the customer reaction; but Drake recovers in his bit in a bus seat over the rear wheel during a cross-country jaunt for topper finish. Lily Ayers, in flash costuming, scores with some neat dance gyrations.

Top reception, however, goes to Vanda & Armand, European puppet act, notable for novelty and showmanship. Open with standard tapping by the tiny figures, then a couple of clown bell-ringers, a xylophone player and a neat dance routine, with whole act sock on freshness of ideas. *McStay.*

The Apollo, N. Y.

The Clovers (5), Paul Williams Band (12), Little Esther, Iron Jaw Wilson, Spence Twins, Willie John, The Kitkats (2); "The Golden Horde" (U-I).

It's a gaudy bill with modest b.o. prospects this week at this Harlem vaudery. Topheavy rhythm & blues card is headed in that department by The Clovers, vet quintet, which shares laurels with a teenage "sleeper" named Willie John (New Acts).

The r&b five-man squad is in good form. Act has fine tone, and the stubholders—an especially excitable crowd of r&b aficianados during the stanza seen—respond feverishly to a juggled handful of standard tunes in the market. Little Esther, remembered as a child star, makes full-busted entry this time (she must be all of 18), and does her r&b tunealog in a voice that can only be a notch above her childhood level. That isn't bad, since it pleases the pews.

There isn't much that can be said for the Spence Twins, two strippers, whom house rules prevent from any extensive takeoff and whom a lack of rhythm keeps from scoring terpwise. However, their presence, plus that of the dancing Kitkats and Iron Jaw Wilson, another terper, accounts for top heavy novelty acts. (Latter two in New Acts.)

Comic Leonard Reed, clambers in and out between and sometimes (as in the case of the Kitkats) during acts. Although overextending his clowning in spots, he generally pleases the Apollo crowd. The Paul Williams Band is loud in its r&b features, but does better in overall backstopping. Williams himself is accomplished on the sax. *Art.*

State, Hartford

Hartford, April 23.

Bill Hayes, The Gaylords, Don Cummings, Larry & Trudi Leung, Sam Kaplan Band (10).

Nearly every divertissement offered by the State Theatre follows: one topline act, a lesser name, an emcee and an act for the opener.

This week the house co-spilts top billing between Bill Hayes and The Gaylords. Lightweight bill is topheavy in the vocal department with three of the four turns singing.

Larry & Trudi Leung, in opening spot, dish out a song-and-dance routine plus varied patter. All effectively presented. The Gaylords take over the deuce spot. Mercury recording trio give out with a flock of melodies with which they have been associated and get a warm mitt.

In the trey spot, comic Don Cummings is the only offering on the hill that doesn't sing. His standard routine and gin-drinking bit scores.

Windup spot goes to Bill Hayes (Cadence Records) whose slice of "Ballad of Davy Crockett" is the nation's top record seller. Chirper offers a warm personality across the boards and sells very easily. A vet of the legit field, Hayes does "Kokomo" and follows with "All I Want From You" and "Cecelia." With a coonskin hat, he's in solid with the kids as he segues into his w.k. Crockett ballad. Gets the young 'uns to pitch in on several choruses of the number. Winds up with another folk tune, "Berry Song" to good returns. *Eck.*

Unit Reviews

Grand Ole Opry

Omaha, April 15.

Roy Acuff, Ginny Johnson, Bashful Brother Oswald, Pap & Jug Band (5), Jimmy Riddle, Robert Lund, Johnny & Jack, Tennessee Mountain Boys (3), Kitty Wells, Benny Martin. At Auditorium Music Hall, Omaha, April 12, '55.

This "Grand Ole Opry" unit, featuring Roy Acuff, figures to be one of the top money-getting units emanating from the Nashville cornball factory. Acuff has been a top name to folkmusic lovers for a score of years and he's got some of the better hillbilly artists surrounding him.

Acuff sings all his standards, does some fiddling and is on 75% of the show. He violates one show biz credo in that he performs such deals as balancing a violin bow on his nose, or the violin itself, and even plays with a yo-yo while other entertainers are in the spotlight. However, no one seems to mind.

Johnny (Wright) and Jack (Anglin) and Kitty Wells are co-featured and give out with the same type of songs while strumming guitars. A tipoff on the style is that in all their songs the word "again" comes off to rhyme with "sin."

Ginny Johnson is a cute blonde who beats away at a bull fiddle while singing and Bashful Brother Oswald supplies most of the comedy. Much of the latter is on the blue side — but these crowds eat it up.

Probably the most talented in the outfit is Benny Martin, a fine bass voice who works in with Johnny & Jack and Kitty Wells and who also plays a wicked violin. Robert Lund is an offbeat offering, in that he talks his blues songs and winds up with a clever dance shuffle. Jimmy Riddle is the jack-of-all tradesman, playing the piano, harmonica, guitar and bass fiddle.

Unit drew 2,200 in the 2,610-seat Auditorium Music Hall here. *Trump.*

Takarazuka Troupe

Honolulu, April 18.

Takarazuka Girls (20), Japanese-American Orch (18). At McKinley, Honolulu,, April 8, '55; $3.50 top.

First appearance of Japan's famed Takarazuka Troupe in Honolulu since before World War II has drawn capacity houses, two performances nightly, and is winding up with a take that's beaucoup in any language.

Show's essentially dancing, including a Kabuki dance, semi-ballet, folk dances and modern dance. Lavish costuming and highly effective settings enhance the charm of these talented, long-trained girls.

Show probably would meet with similar enthusiasm in key U.S. coastal cities. Gals, incidentally, are as attractive and shapely as they are talented. *Walt.*

New Acts

JOAN WEBER
Songs
22 Mins.
Fairmount, Ottawa

Joan Weber's click as the voice that sang "Let Me Go, Lover" in tv's "Studio One" show of the same name is a demanding reputation to carry into niteries but the slim, chic looker succeeds in maintaining it. Keeping her "Lover" chirp style in all her songs, Miss Weber shows okay showmanship training and the mob buys every offering.

Fresh to the club circuits, the Columbia recording star still needs confidence and poise but with the serious work she puts on her chores, backed by well-built arrangements, it's entirely likely the name of Joan Weber as a chanteuse will outlive Joan Weber as the "Lover" girl. *Gorm.*

RONNIE HARRIS
Songs
23 Mins.
Empire, Glasgow

British singer offers pleasing repertoire of songs which he socks over with capable pipes, but too much of a hope-you'll-like-me approach. He hardly needs such timidity, for what he lacks in appearance and dominating personality, he makes up for in vocal talents.

Singer's stage demeanor could be improved but confidence as a solo act will doubtless follow with experience. *Gord.*

THE LADRINGLOS (2)
Acro-Trapeze
6 Mins.
Empire, Glasgow

Two attractive femmes display bounce and skill in novel swinging trapeze act in which they revolve at fast pace, each balancing other and thrusting their own loop-the-loop motions in cone-shaped trapeze. Open with one distaffer garbed in tights, the other as comic foil in ordinary white dress in guise of amateur being persuaded on to swinging trapeze.

After latter's exit, the other femme swings with skill, creates her own loop-the-looping in stylish movements. Second femme then returns garbed in proper shapely style, and the pair revolve at high speed, doing full body turns en route. Effect is breathtaking. *Gord.*

THE RAYLINS (2)
Acro
8 Mins.
Palace, N. Y.

The Raylins, a well-groomed male acro duo, carry the standard assortment of hand-to-hand balancing. They work, mainly across a fairly large table which gives them two levels of operation. Their tricks are generally familiar, but they are performed cleanly with a minimum of lost motion. They take the lifts easily and balances are gracefully made.

Sole departure from the norm of this type of act is their finale in which they balance on a metal harness attached to each other's arms, which gives a new look to a lift. They are off to fine mittings and are good for most vaude and outdoor situations. *Jose.*

THE KITKATS (2)
Song-Dance
10 Mins.
Apollo, N. Y.

The Kitkats were once a mixed foursome but now are trimmed to one gal and a guy. The Negro brace comprises an average terp turn which does so-so toe and ankle work after a brief vocal stint by male member. He also injects chatter now and again that detracts rather than rounding the session.

Costuming is nice, and when the team does precision tap it's a notch above the challenge material. The Apollo adds a nice fillip when show emcee Leonard Reed helps The Kitkats in their soldier boy wrapup. *Art.*

HARVEY ROSS
Songs
12 Mins.
Bellevue Casino, Montreal

Baritone Harvey Ross, one of the first local performers to be featured by Harry Holmok in his Bellevue Casino revues, should develop into a fair production singer with additional experience. Present appearances are confined to the ensemble members but voice registers with clarity and conviction.

Styling is still rather stiff and awkward but with a proper song-alog and routining, Ross, with his okay looks and grooming shapes up as a good bet in the pop vein. *Newt.*

GRAHAM PAYN & PATRICIA CREE
Songs-Dance
25 Mins.
Cafe de Paris, London

Graham Payn, who has been featured in recent Noel Coward musicals and revues, makes his bow in cabaret with a fortnight's engagement at this lush nitery. It's an impressive beginning to a new facet of his stage career, but still a long way from the impeccable standard demanded by this Cafe. He's bought special material and, realizing he may not sustain a full show, has his dance partner from "After The Ball" to help him out in the last 10 minutes or so.

Payn's vocal prowess could be dismissed as a minus quantity, but he has the knack of dealing with fast lyrics to evoke audience response. In sound showmanship fashion, he opens with his best number, "Born In A Bunk," which cleverly parodies the hit tune from "A Star is Born." His "Sherwood Forest Story" gets its laughs at the expense of the Sen. McCarthy tactics, and "Society Rag" points good-humored fun at the glossy mags.

After holding the fort solo for about 15 minutes, he's joined by Miss Cree, an attractive gal, who has a goodly share of charm. Their terp sessions for the next 10 minutes, starting off with "Pleasure of a Dance", from the Coward musical, provide a bright and entertaining diversion. *Myro.*

WILLIE JOHN
Songs
11 Mins.
Apollo, N. Y.

A Copper kid of no more than 14 or 15, a goodly part of Willie John's appeal naturally depends on his youth but the sock comes with the realization that his vocalizing matches that of most adult rhythm & blues belters. And plus his lungs, he has power to ham it up on par with majority of the grownup performers frequenting this Harlem flag. He gets rabid teenagers steamed up enough to force him out for one of the few encores in a long while that wasn't planned by the house management.

John is essentially a scat warbler who does a nice three-song r&b mixture. He displays boyish modesty in a short curtain speech which is pleasant reminder that this is still a kid despite his pro delivery. *Art.*

WALLY MARTIN
Dance
12 Mins.
Bellevue Casino, Montreal

Wally Martin, slight of build and loaded with energy, is typical of the present-day tapsters who are a cinch in such layouts as presently on view at the Bellevue Casino. Martin hails from Montreal and this is his first big pro date. Youngster is scoring nicely with apparent talent and eagerness to please.

Teamed up with ballethoofer Barbara Esko, duo highlight the production offerings and then Martin handles a solos stint handily. Many of his mannerisms are a carbon of the more established tap artists but lad has added his own personality for good overall effect. More experience and the firm hand of a seasoned choreographer would boost potentials immensely. *Newt.*

IRON JAW WILSON
Novelty Tap Dance
13 Mins.
Apollo, N.Y.

Iron Jaw Wilson stirs tap dancing and strong man antics for an okay vaude insertion. The Negro hunches with some fast terp and then, sans pause, does footwork with chair gripped in his teeth, later with a single balsawood table. By time, he builds to a brace of tables held in his "iron jaw," he's concentrating on gum muscle and balance and not terping. He follows with a climatic twist—four tables, bottom two held in molars by their top corners and the other two mounted atop them pyramid style.

That should have been the finish, because windup loses something. First, it makes turn overlong and, second, barely accomplishes final feat meant as the big one—teeth lift of table straddled by a fullgrown sidekick. After four awkward attempts he hardly gets, the gimmick off the ground and then only with extra support of his legs. *Art.*

Copacabana, N. Y.

Jules Podell presentation; starring Eartha Kitt, Dominique and The Redheads featuring Somethin' Smith; Danny Carroll, Toni Merrill, Johnny Alden, Michael Durso and Frank Marti bands; staged by Douglas Coudy; songs, Norman Gimbel; costumes, Billy Livingston (Mme. Berthe); orchestrations, Eliot G. Eberhard; Copa Girls (8); $5 *minimum.*

Sammy Davis Jr. headlined the preceding semester's frolic at this East 60th St. boite and he was an authoritative and uninhibited colored comedian who had nothing but talent and whammed 'em. New headliner is Eartha Kitt, who has a certain talent but somehow inhibits it with a pretentiousness that's beyond her depth, with result the end-result pancakes. Comely Negro lass has a few RCA Victor disclicks behind her, plus also a certain amount of "legit production" backgrounding—"New Faces" and her more recent "Mrs. Patterson," which was something of a boxoffice bomb—but she doesn't capitalize therein. It's almost as if the credits are weighing her down.

Her repertoire is uniform—all in the same groove. Her vocal style to match. The "sultry" stuff is all right in one idiom, but becomes an odium if overdone.

There is a productiony pretentiousness that psychologically militates against her. She has her own string bass, guitar, traps and piano accomp, latter an ofay. So does Frank Sinatra carry his own rhythm team, as a nucleus with the regular show-backeruppers. By the nature of big league boites, be it the Copa or the Vegas joints, a band that doesn't know its stuff in backgrounding an act and also for dansapation winds up with the Sam Rosenbaum league in the are invariably hip pros. That goes for Mike Durso and his 802ers—and that goes, quite obviously, for the Kitt quartet, whom she gives individual billing. But if the pretentiousness doesn't come off then it points up the missout all the more.

Wearing an all-over sequined red gown, Miss Kitt proceeds to give out with a songalog that is either overly broad or in the same key. For instance, "Mink, Shmink," which was a Victor platter, must have been judiciously edited down to the required 3-mins. (or less) vinylite time—here it's overboard on the Lindyisms, and not only doesn't come off but borders on poor taste. But by and large the prime shortcoming is the monotone; whether it's "Sunday I'll Be Free," "If You Haven't Got Love," "Looking for a Boy to Love," "It's You Baby," "C'est Si Bon," "I Wanna Be Evil," "Apres Moi," a Turkish ditty, etc., there's a repetitiveness that borders on being irritating. The contrasts are as bland as a busboy's service, and all the more marked when she essays the femme fatale, feline personality. Her "fractured English" patois with "Si Bon" has been broadened, and instead of being leaned on as a standard from the archives—since a disk does percolate to the greatest market, as a common denominator—she does it with an attempt at "new" delivery.

Miss Kitt needs reroutining and close application to her repertoire. Also to her "style" which is almost pallid in its neutral shadings. A Lena Horne or a Dorothy Dandridge give out with a stylized s.a. songalog delivery that is uninhibited and untrammeled; Miss Kitt veers into pastures beyond her ken. Especially in the lyrical interpretations; and in a saloon they don't come for poetry lessons, or even early Nick Kenny.

Subbilled is the French pickpocket Dominique with his stooges, a nice personality and an affable albeit familiar routine that differs little from the Dr. Giovanni and kindred show business Raffleses. Dominique, working in a mass-capacity cabaret-theatre like Hollywood's Moulin Rouge or Paris' Le Lido, is one thing; in a big league sophisticated boite like the Copa the customers are too savvy and they have been conditioned to big names and hot-off-the-griddle novelties, not warmed-over pros, no matter how expert may be their reprise.

The Redheads featuring Somethin' Smith is a frenetic trio who triple on piano, string bass and banjo (that's Smith) and run the gamut from Homer & Jethro nonsense to Space Cadet stuff. In between they satirize Pinza to the Crew Cuts, and permit Somethin' Smith to trailerize his "Sin to Tell a Lie," a quondam Columbia platter.

Danny Carroll, of the lesser features, is an energetic and effective tapster who is eclipsed by the productiony proceedings; given better solo spotlighting he'll assert himself. As it is, he made himself seen and heard. Toni Merrill and Johnny Alden are equally professional as the ingenue and juve in the production numbers which feature a standout octet of Copa beauts, along with some good numbers by Norman Gimbel, notably "Guilty Shadows on the Wall" and "The Baion." In that Brazilian concept, stager Doug Coudy has mixed up the "Paul Jones" square-dance calls with the samba beat and it comes off as an exceedingly effective offbeat production number. The Billy Livingston costumes are also unusually slick. *Abel.*

Royal Nevada, Las Vegas

Las Vegas, April 19.

Helen Traubel, Dave Barry, Phyllis Pons, George Tapps Corontettes (20), *Jerry Fielding Orch* (15); *no cover or minimum.*

The eighth hotel on the fabulous Strip opened to a king-size fanfare as $5,100,000 became converted into a 250-room hostelry with all the latest trimmings. Metopera star Helen Traubel tops the month-long initial show in the Crown Room, which can dine 650 persons banquet style, and has a rounded, well-draped stage neatly lighted.

Fault was found with the acoustics at the opener as Miss Traubel and the rest of the bill found difficulty in surmounting the heavy noise of the diners. Adding to the confusion was the management's decision to continue service during the entire stint of Miss Traubel. If it wasn't the back of a waitress or captain blocking out the stage it was the constant clamor of dishes being piled on trays.

The diva fared much better the first time she played Vegas. Her act is exactly the same as it played the first time around. But like vintage opera it's still boffo. The well-poised lady of song opens with "I'm in Love With Vienna," follows it with a feeling "I Believe," capsules the score from "Song of Norway," rocks the house with enthusiastic applause for her operatic selections and delivers "No Other Love Have I," in socko fashion. "St. Louis Blues," is by now a trademark for the diva who concludes with the exciting "What a Thrill When a Real Piano Player Sits Down at the Keys."

Comic Dave Barry is on briefly to render pleasing gags about the new hotel and alludes to the Dancing Waters water display as tears from the losers. Calling it an honor to be selected as the first comedian to go broke in the hotel, he pitches with his fave collection of domestic jokes and impressions of Churchill, Winchell, etc. He found it a tough fight trying to overcome the roisterous first dinner audience of the newest caravansary but this talented entertainer will fare better when the hotel settles down to normalcy. Phyllis Pons, ballerina is in for a brief stint of toe dancing and whirls that blend nicely with the presentation.

Choreographer George Tapps ushers in his line of 14 girls and 6 boys with a pair of productions that rate salvos for the excitement and imagination displayed. Costuming is fittingly pointed to the mood of the numbers as are the striking backdrops that evoke heavy mitt-stinging. The first is a tap routine with the dancers showing skill and precision. The second, "Love For Sale," is a dance of violence and starkly portrays the story of five street gamins who slay a bridegroom and assault the bride. The dancers use a staircase that leads to a doorway which is the mouth of a huge face with color-changing eyes that's depicted on the backdrop.

Ray Baxter is okay in the production singing spot. Harry John Brown is an able conductor for Miss Traubel, while Jerry Fielding rates a special nod for his fine baton-wielding over his fifteen-man crew.

The credits say "Sid Kuller presents an Eddie Rio production with George Tapps staging and creating the production." But whoever gets credit for what, future shows here look like a promising asset to this show town.

As to the Dancing Waters. The fine aqua display in its vari-hued brilliance is shown just briefly enough by co-inventor Hans Hasslach at the console on-stage, to gain a fine reaction. It might be better, however, were Hasslach, an undoubtedly fine showman as he works at the console with colorful gestures, to maneuver the music and waters from the console backstage. The curvetting fountains of water illuminated by colored lights shift their shapes in the interplay with the music and should find good use ultimately in the production numbers. *Bob.*

Ciro's, Hollywood

Hollywood, April 21.

Lili St. Cyr, Skeets Minton, Condos & Brandow, Ann Hathaway, Dick Stabile Orch (6), *Bobby Ramos Rhumba Combo* (3); *cover* $2.

By the skin of the code of good behavior, Lili St. Cyr stays within the Sheriff's law on the Strip. Four years ago she came off Main Street to first peel for the fast set, so-called, and she's still divesting her shapely frame of black flimsies. What was a freak act for such a posh bistro is now a straight appeal to the baser emotions and this she does with all the exciting physical innuendos.

The bathtub is no longer her main prop to peel down to zero and kick up her long and shapely stems. The scene is now a cheap hotel in the tropics where she must bathe in a bowl. Off comes everything except a flesh-like covering to keep the raiders at bay. The lighting also plays tricks and what looks like au naturel is more imaginative than real. She twirls and tosses while drying off but just enough to tease but not tempt, minions of he law. But she does make a bikini look like a bum and the seven showgirls that follow her, although only scantily clad, seem decent by comparison. At her trade she's virtuoso, but the novelty seems to have worn a bit thin. There were no shrieks of enthusiasm when the curtains closed.

The billing goes to the leggy Lil, but those in smaller type give her a good run for the table plaudits. Skeets Minton, a ventriloquist, has changed his act since last caught at the Band Box and he's now one of the best of the voice-throwers. He works with a dozen dummies, each a simulation of such singers as Mario Lanza, Bing Crosby, Billy Daniels, Morton Downey, Johnnie Ray and Billy Eckstine. The voice doubles are in good mimic style but what makes his act a standout is that his lips never move, which is the attainment of the accomplished technician. His is the freshest and most novel vetriloquial act to come around in years. The packed room broke into applause at every impression and especially liked were the lighted-up eyes and mouth of two dummies in the darkened room.

Condos & Brandow, two fleet-footed tappers, took runs at the piano and trumpet to diversify their act and came off with strong reception. Ann Hathaway, a belter, is both a personable and an acceptable singer. Dick Stabile's orchestra and the rhumba combo of Bobby Ramos gave the room a good lift. In toto, one of the best shows Herman Hover has floored in many months. *Helm.*

El Morocco, Mont'l

Montreal, April 15.

Karen Chandler, Wally Griffin, Bob Peters, Johnnie Laurendeau Orch (5); *no cover or minimum.*

The quick-change policy of entertainment currently being used by boniface Peter Van Der North keeps the pace moving around El Morocco, but it could result in a hit-and-miss situation as far as the talent level is concerned. Layout with chirper Karen Chandler and pianist-singer Wally Griffin is no exception. Acts overlap on engagements and seldom have time to set a showcase before a new entry makes his or her appearance. However, the combination of Miss Chandler and Griffin makes for a diversified evening and both performers click solidly with payees.

Griffin, who has played this town several times before, has updated routines with plenty of new material and although occasionally showing signs of being irked when the house doesn't break up on every gag, he maintains a fine tempo, and his nimble delivery keeps the blue stuff from being obvious and trite. His satire on tele and radio commercials is amusing and a socko parody on "Dragnet" garners good attention. Griffin winds up with his "South Pacific" interp to plaudits.

Miss Chandler is vastly improved from her last engagement here in a vaude house, when she was riding high on a platter hit and did little more, in a showmanship way, than just stand around and sing the usual pop stuff. This time, her first cafe bid, she has built an act that augurs well for future intimery stints. Better material coupled throughout by a rhyming patter gives her more depth and assurance and takes her out of the hackneyed chirp groove.

Still in the formative stages, act depends a great deal on the musical backing (which she didn't get on night caught) and she would be wise to have her own pianist for all dates. Piping is okay and could handle a small room without a mike, and gowns are tasteful without being too chic-chic.

Emcee Bob Peters does a brace of tunes as a warmup to other performers and the Laurendeau orch seems better with the customers than with the entertainers. *Newt.*

Statler Hotel, Detroit

Lisa Kirk, Buddy Pepper, Billy Regis Orch (3).

It is obvious that Lisa Kirk genuinely enjoys singing to a group of people busily scraping silver against china plates, shoveling food into their mouths, gargling liquor, and talking loudly to anyone who cares to listen. It is just as obvious that Miss Kirk's personality is strong enough so that the diners are impelled to shush each other to shuddup.

Miss Kirk accomplishes all this with an expressive voice and figure into each of which she pours plenty of "body English." Her repertoire for this capacity Statler Terrace Room crowd include titles as "Ain't We Got Fun?" "Let Me Sing and I'm Happy," "Hi Lillie," "Life Is Just A Bowl of Cherries," "Why Can't You Behave," "How Come You Do Me Like You Do?" "Vaya Con Dios," etc.

She used one gimmick very effectively. Each of the men sitting at ringside were provided with carnation boutonnieres prior to show time. Along about the middle of her 35-minute stint, she picked up a telephone receiver, inside of which is a "mike," and pretends to accept a blind-date with someone wearing a carnation boutonniere. Now, this is an old bit, but Miss Kirk makes it pay off with plenty of yocks. She travels the floor, pats bald heads, coos and scolds a bit—all to some appropriate special lyrics to "It's Too Marvelous for Words."

A medley of tunes she did in "Allegro" and "Kiss Me Kate" is very well received as is the closing potpourri—while attired in duster and hat circa horseless carriage era—of "Shine On Harvest Moon," and "In the Good Old Summer Time." It's a begoff routine. Her accompanist, Buddy Pepper, and orch leader Billy Regis rate bows. *Tew.*

Fontainebleau, M. B'ch

Miami Beach, April 22.

Marguerite Piazza with Jack Bunch, John Cali; Joe Sodja. Val Olman Orch; $3.50-$7 *minimum.*

Add Marguerite Piazza to the growing list of "new" faces who can buttress the group of well-known names (to this area) plying their wares in annual and semi-annual return dates. Miss Piazza, on her first outing in these precincts at the fabulous Fontainebleau, is a solid click, creating the buzz-buzz around the cafe-circuit that marks recognition of an exciting personality.

That there has been adroit, intelligent work on presentation of her vocal—and physical—attributes is evident throughout what is one of the best-staged night club acts seen in these parts in some time. Choreographer Herb Ross can take a well-merited bow on that facet as can Jack Bunch, her highly able dance partner.

The Piazza voice is perfectly adjusted to the spacious, tiered La Ronde Club, its dramatic quality fully enhanced by the near-perfect acoustics provided. The repertoire is cleverly handled, from the first segments' Italian folk ideas, in line with the costuming—a smart idea that adds color and gaiety to the fast warmup. What follows is ingenious; the work-in of a dressing room frame onstage from which steps a dazzlingly gowned songstress who proceeds to wham them with "I've Got You Under My Skin." For another change of pace there's softly crooned "Lullaby" and then the topper, and one from "Mme. Butterfly." As an encore to the already big score, Miss Piazza comes on with slit-skirt and eye-filling gams for lead into rousing Dixieland session with the band members joining in the strut parade around stage. The wind is another palm-rouser, a bit of zingy hoffing with Bunch for the wrap-up.

Through it all, Miss Piazza handles herself with ease and know-how, taking to the smart-cafe atmosphere like a vet nitery performer. Mandolin-banjo accomps by John Cali add plus values to the act.

Teeoff spot is filled capably by Joe Sodja with a series of trickily worked out electric-guitar numbers that are well received. Val Olman and his crew set up the backgroundings in top manner, Olman joining in the Piazza goings-on as straight man on the "dressing room" scene patter. *Lary.*

Riviera, Las Vegas

Las Vegas, April 20.

Liberace with George Liberace and Orch (25); *The Riviera Girls & Boys* (20); *no cover or minimum.*

Towering over the fabulous Strip, the nine-story Riviera brings the ultra of ultras to the west, creating a new $8,500,000 skyline. For his initial show, Jack Goldman brings Liberace back to Vegas after a long absence and during a time when the personality is riding the crest of his career. Liberace thus becomes the first entertainer here ever to get $50,000 a week and to appear. (Mario Lanza failed to make his 50G-a-week date at the Last Frontier here.)

The Liberace show will sharpen with considerable pruning, the overlength being mainly due to the many introductions the star tediously goes through in making most of his 25 musicians known to the 600 diners in the packed Clover Room. That's at the start of his stint in the one-hour and 40-minute layout. A bit later he goes through the same thing, this time making an intro of the musicians who partake in a jam session. The show is big, gaudy, sumptuously mounted piece lacking only topnotch entertainment—and more rehearsal. Any ordinary comic would have been a welcome relief and probably been made a star overnight.

As for Liberace, this personality-pianist has a way with him to captivate his auditors. He sings, he plays piano, he tap dances, and he pleases. He must overcome a bad microphone to get properly started, but the audience is patient with the star so long as he stands up there on the stage, resplendent in his white tails and tie. The sound was faulty throughout the first show for both the star and the chorus, a situation that will undoubtedly be righted without delay.

Just to show how hep he is and perhaps how grateful to the army of imitators who have contributed so much to his boxoffice worth, Liberace belts "Hey, Liberace, I'd Like To Know Where You Got That Smile." The pearly teeth and curly hair are as much a part of his act as the "Piano Roll Blues," "Roll Out The Barrel," and "Clair De Lune," which are his piano faves. With his silent brother George to conduct and otherwise serve in a major capacity as his foil, Liberace tinkles the ivories with his grandiloquent gestures in Latin-American rhythms and boogie woogie.

His "ladies and gentlemen," a household phrase through the courtesy of his 220 tv sponsors, and the demeanor of the poised headliner are more clearly defined from the intimacy of a nitery stage than through the flat tv screen. His whimsies, although directed at himself, may be ascribed as his silent laughter directed at those who jibe at him.

Although he always starts and ends his shows with Chopin, Liberace stayed on a solid 20 minutes, returning to encore in a beaded black satin jacket that prompted him to remark: "Go ahead, laugh. You paid for it." The grand piano, reportedly costing $30,000, with the transparent top and the candelabra to adorn it, makes neat window dressing for the act.

Hal Belfer produced and directed the show in highly ambitious fashion. "The Riviera Story" is a production number that can be cut without hurting as it lags in spots. The line of 16 girls stresses beauty and long stems and are a distinct asset to the Strip already loaded with chorines. The gals plus four able dancing boys move well in the story-routine penned by Lester Lee and are nicely costumed and strobed to match up with the imaginative sets, drops and props. "The Liberace Prologue," with dream sequences and dancing octaves and notes and a candelabra ballet, is a gem inspired by writer Jackie Barnett. Dancer Dickie Lerner, as Liberace at 8 years, earns heavy kudos for his exciting terps and pantomime. Ray Sinatra conducts the George Liberace orch through the difficult production numbers in capable style.

The large Clover Room has six levels and a warm simplicity of design with the overhanging lights in ceiling recesses resembling stars. The room is almost square-like with no staggers in the even contour and the huge stage runs the entire width.

The Trenier Twins are starred in the Starlight Lounge to greet the show customers leaving the Clover Room, and with Goldman's Hickory Room, a quietly contrasting and carpeted dining room also at hand—to say nothing of the casino—there is much to keep the customers on the premises quite a spell. *Bob.*

Colony, London

London, April 20.

Marti Stevens with Don Pippin, Felix King & Don Carlos Orchs, $5 minimum.

About a year ago Marti Stevens, daughter of Loew's prexy Nicholas M. Schenck, came to London to make her cabaret debut at this lush Berkeley Square nitery. She was an instantaneous click and so boniface Harry Morris has inked her for this return date. Despite the lack of publicity on her opening, owing to the newspaper shutdown, she attracted a capacity audience, justifying the repeat booking with an impressive songalog.

As a switch from the standard form of accompaniment, Don Pippin leads the backgrounding by the Felix King orch with a celeste and accordion; as a gimmick this is interesting and intriguing, although it adds very little to the general musical effect.

Apart from a couple of hit entries salvaged from last season, Miss Stevens has prepped a brand new act, dominated by ballads, but including lightweight tunes to achieve a balanced program. The holdovers, "Tropicana" and "You're a Bore, My Love," gain by repetition. The chirp delivers these with a lively zest. Her facility for change of pace is evidence of her showbiz savvy, and her switch from dramatic ballads to breezy specialties is effected smoothly and confidently. In the former category the best bets are her opener, "What a Friend Is For" and "I'm So In Love" which, like the others, are sung with sincerity and charm.

In addition to their regular backgrounding chore, the Felix King resident aggregation caters for the dansapation sessions, sharing the dias with Don Carlos's orch who provides the Latin rhythm. *Myro.*

Nautilus, Miami Beach

Miami Beach, April 23.

Billy Vine, Antone & Ina, The Tip-Toppers (2), Syd Stanley Orch; minimum $3.

After a year's absence, Billy Vine, always a fave in these parts, returns to the Driftwood Room in this downtownery to purvey his varied package of robust comedics.

The rotund guy has retained a good portion of his best material, buttressing same with a plentiful injection of new business to add the fresh touch to such items as the drunk bit and to the character-yarns he spins. Injection also, of vocalistics adds to overall punch with a Harlem jive sequence getting a big payoff.

Holdovers Antone & Ina work out their lift-and-spin patterns to healthy returns. The duo are in their second year here, doubling as house dance instructors, but eschewing the Latino rhythms they teach when playing the Driftwood room to concentrate on standard ballroomology.

In teeoff spot, the Tip-Toppers spin out a well versed session of song-panto comedy to records, and also prove adept at straight harmonics. Syd Stanley and his orch are among the better aggregations playing the hotel-cafes, showbacking in fine style and keeping the floor jammed for the dansapation. *Lary.*

Blinstrub's, Boston

Boston, April 18.

Jane Morgan (with Ernest Bragg), Gilbert & Russell, Lottie Brun, De Santos Trio, Three Galanes, Michael Gaylord Orch (8), Lou Weir; $2.50 minimum.

Jane Morgan, beauteous blonde thrush who had to go to Paris to be discovered, returns to her own bailiwick scoring handily with the patrons of Stanley Blinstrub's mammoth nitery, with a capacity of up to 1,900.

From nearby Newton, Hub suburb, Miss Morgan makes the most of her first Boston date, working in chatter on proper Bostonians which the audience goes for. Holding the crowd in Blinstrub's boite, where comedians die, is no sinecure, especially for those chirpers at home in intimate rooms. Miss Morgan has no trouble whatsoever injecting plenty of zing and sway into her vocalistics, keeping the chair squatters alert at all times. Miss Morgan is effective even though she does not belt her numbers as most songsters playing this "cave" usually do. Rather she gets across with a soft and easy style.

Opening number, "C'est Ci Bon," cues entry for her pop songs with French treatment, such as "There's No Business Like Show Business" and "Buttons and Bows." She's solid with "Love Me or Leave Me" for bowoff. Encore of "Smiles" gives her a chance to work in chatter and work with the audience in a participation bit which is a little hokey, but very effective with Blinstrubers.

Good showmanship throughout, and fine timing score in Miss Morgan's presentation. She's a heavy money favorite for the class rooms.

Lottie Brun brings a slick streamlined juggling act on at top speed. Gal's movements are fast and she gets off to a big hand.

De Santos Trio wins with acrobatics while Three Galanes score with mambo rhythms and their interpretation of "The Charleston." They top off with "Papa Loves Mambo."

Gilbert & Russell, last here at Steuben's Vienna room, open the show with fast-paced hoofing and do a fine job warming up the big room for the rest of the show.

Biz holds up fabulously at this spot. The rest of the town can die, but life goes on forever at this room which practically holds a small size village. Secret seems to be party biz and the spot seems never to run out of it.

Musical backing is tops with Michael Gaylord's crew cutting the slick show. Lou Weir takes over between band sets to pump out organ melodies. *Guy.*

Amato's, Portland, Ore.

Portland, Ore., April 5.

Tessie O'Shea (with Ernest Wampole), Manhattans (3), Patsy Jean, Bill Carroll Dancers (6) with Frankie Valdez, Victor Vincent Orch (7) with Denise Parr; no min.; cover $1.50, Sat. $2.

George Amato has a topdrawer variety show for the next two frames that should draw despite the lack of big marquee value. Two-Ton Tessie O'Shea, fresh from the music halls of London, is making her nitery debut in this country. Hefty blonde is loaded with showmanship and gives out with plenty of razzle-dazzle for the 20-minute stint. Gal hits the spotlight with a bang and keeps a fast pace, displaying socko talent and selling power. She slams out one tune after another of special material written by 88er accompanist Ernest Wampole. Tops off her chirping with some plunking on a banjo and tosses in some light terping. Act is loud but entertaining throughout.

The Manhattans tee off the "Springtime Revue" with some nifty harmonizing. Two handsome guys and a cute femme knock out some better than average harmony with customers enjoying the special material best. Trio has a good change of pace and gives the payees plenty of entertainment.

Petite Patsy Jean, in the deuce spot, stops the show cold with her acro-contortion work. Orb filler is a tough act to follow. Best stuff is done on a special pedestal-ladder.

The Bill Carroll Dancers (6) are on for two production numbers, opening and closing, that bring class touches to the current layout. Choreography with blacklite effects wows the stubholders. Longstem beauties wear outstanding costumes, Frankie Valdez is on with a specialty during the Easter Parade bit. Victor Vincent and his outfit play a good 50-minute show and set the tempo for dancing. Pert Denise Parr gives out with some neat chirping during the dancing seshes. Good house when caught, with two good weeks biz in sight. *Feve.*

Gatineau, Ottawa

Ottawa, April 22.

Day, Dawn & Dusk, Walter Donahue, Theresa Carrol, Don Sapphire Dancers (6) with Clarke Ranger, Harry Pozy Orch (8); $1 admission.

At the Gatineau Club only a week ago, Day, Dawn & Dusk are back in the Carnival Room with a routine that's even fresher than before and play to noisy begoffs. Standouts include trio's handling of a feature item based on chant trends from traditional to jazz in London, Rome, Paris; rhythmic arrangements of "Basin St. Blues" and "St. Louis Blues," and a mitt-getting rendition of a German tune.

Walter Donahue pleases with chants and taps in Irish tunes. With stronger staging Donahue, who played in an "Oklahoma" road company, could be real class.

Pleasant surprise of the bill is Theresa Carrol, a chorine from the line doing a single this show. Tall youngster is a comic belter with okay possibilities. She uses no electronic assistance to send her powerful pipings to the back walls, which gives her the freedom of the floor while chirping numbers like "Can't Get a Man With a Gun" and "Hostess With the Mostest." Clarke Ranger, who played the stage manager in "New Faces," adds his clicko singing to the impressive Don Sapphire Dancers, on three times each show. *Gorm.*

Biltmore Bowl, L. A.

Los Angeles, April 21.

Joanne Wheatley with Hal Kanner, Al Bernie, Barry & Beverly Ashton, Hal Derwin Orch; $1 cover, $1.50 Saturday.

Joanne Wheatley registers strongly in the headline spot of the Biltmore Bowl's new layout, a well-balanced show with three good acts. Miss Wheatley, an attractive gal with a fine voice, last appeared locally at the Cocoanut Grove over a year ago, and her repertoire's been updated for her date at the Bowl.

Her husband, Hal Kanner, also her arranger and accompanist, joins her in several duets, and they were real crowd-pleasers opening night. Kanner has concocted some dramatic and original arrangements, slickly delivered by Miss Wheatley. Particularly good is her socko handling of the torcher, "Let Me Go Lover," a real sob-and-throb version. There's a good pacing in her numbers, with a diversified song menu including the soft, slow "Unchained Melody," and on a much faster beat, "Ricochet." Thrush knows how to sell a song.

Middleman on the bill is comic Al Bernie, a hardworking young wit who has good material and a pleasant personality. His anecdotes are funny, and his imitations of Churchill and Sen. McCarthy very good. He has a disarming quality about him, and impresses with his routine.

Barry & Beverly Ashton, opening the bill, are a smooth terp team, with good routines. There's one clever number wherein as they dance an offstage, record relates their actual thoughts, and it provokes chuckles. Another number wherein the distaffer is a stripper honeymooning is very cleverly executed with the team excellent in the panto.

All in all, the Bowl's new show shapes up as a genuinely fine evening's entertainment. Hal Derwin, as usual, fronts the band and does a good job. *Daku.*

Bellevue Casino, Mont'l

Montreal, April 22.

Joe E. Howard, Francis Brunn, Les Collegians (3), Pamela Dennis, Barbara Esko, Harvey Ross, Wally Martin, Bill Deegan, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Madame Natalie Komarova, music by George Komaroff; $1 admission.

When Harry Holmok originally opened Montreal's biggest and flashiest cafe based on the formula of plenty of sight acts, a handsome chorus line and lavish production numbers with only an admission charge and no cover or minimum, some wiseacres on the local circuit gave him a few months before a certain foldo. Last night (21) Holmok preemed his sixth anni show to a capacity house; the kind he has had almost consistently since the first offering.

And as usual on every anniversary year, Joe E. Howard comes back as the headliner. Garbed in a handsome set of brown tails and brown silk topper, Howard is the same old click as he reprises all his old songs and leads a nostalgic audience in a sing-song that brought a standing ovation. "I Wonder Who's Kissing Her Now," "Take Me Out to the Ball Game" and a host of others are done by Howard, in rare form. With a made-to-order house yelling for more, he clinches solidly with his cakewalk routine.

Juggler Francis Brunn follows and, working as usual at breakneck speed, he builds his act in masterly fashion from a few run-of-the-mill ball tossing sequences to boffo finish that sees him balancing and twirling an assortment of rubber balls with one hand and spinning rings with the other hand. Act receives one of the best receptions ever accorded a performer in this room.

Les Collegians, two boys and a well-endowed femme, in the teeoff slot burn up a lot of energy running through a collection of familiar tap routines before they really hit their stride midway through session. Team would be better off if they injected some of the late comedy into first few minutes and trimmed overall hoofing sharply.

The new chorus line, although sparked by several lookers, is still not up to the previous line, but as with every Casino show they are one of the big attractions. Attractive Pamela Dennis returns to take over piping chores with usual assurance, and dancer Barbara Esko, another repeater, is as pert as ever. Singer Harvey Ross (New Acts) and tapster Wally Martin (New Acts) bolster proceedings and Bill Deegan continues as emcee. Show music by Bix Belair and his orch is firstrate and the Clayton combo takes over for the patrons during interludes. *Newt.*

Ritz Carlton, Montreal

Montreal, April 15.

Connie Towers, Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

As blonde and handsome as ever, Connie Towers makes her second appearance within the year in John Contant's swank Ritz Cafe and continues to be a cinch with the upper cafe society crowd for her two-weeker. Miss Towers has developed a pretty solid songalog from her first Montreal date, when she did a bit as a stooge and songstress with Jack Carson in the local vaude house. Material for the most part is in a more sophisticated vein and there is evidence throughout that she is determined to score on the offbeat and special arrangement items.

First half of the programming is highlighted by a group from "Porgy and Bess" which is threaded in a neat patter manner to intro the various characters, story and songs. A Corsican folk tune, "The Candle," has impact with its clarity and makes an ideal pace-changer. A parody on "Comin' Thru the Rye" gives her a chance to add spice to the list without going overboard, and selections from "Carousel" give her much-improved voice full play, getting her off to okay applause.

As usual with Miss Towers, grooming is fashionable and immaculate, although makeup, on show reviewed, seemed a trifle too subtle for the lighting in this particular room. Johnny Gallant, the house 88'er, does a fine job with the varied and sometimes complicated scoring required for Miss Towers' thrushing, and the trio led by accordionist Joe Settano keeps the dance floor crowded between shows. *Newt.*

Flame, Mpls.

Minneapolis, April 16.

Buddy DeFranco (4), Carmen McRae, Percy Hughes Orch (9); 60c cover.

A few years ago this large and attractive Flame nitery played the biggest acts in the business. Then came a long stretch of minor entertainment. Now, after a good start with Charlie Ventura, a new name band-singer-musical combo policy receives further impetus toward success from Buddy DeFranco and his topdrawer advanced jazz instrumental quartet and throaty songstress Carmen McRae, in this two-weeker.

DeFranco, of course, is among the best as a jazz clarinetist. And, along with pianist Sonny Clark, Eugene Wright at the bass violin and drummer Bobby White and with original styling of old and new tunes, he more than makes the grade on all swing musical counts.

Miss McRae similarly supplies rhythm and drive when she gives out in a routine comprising listenable numbers that are mostly unfamiliar here and all the more titillating in consequence thereof. Included are "Our Love Is Here to Stay," "What Lola Wants," "Give Us the Simple Life" and "This Will Make You Laugh." They're enhanced by the singer's attractiveness, an above-par set of pipes and intriguing styling and arrangements that have helped to popularize her platters. *Rees.*

Pigalle, London

(FOLLOWUP)

London, April 22.

It's just about six months since the current Pigalle revue, "Gaiety a la Carte," was successfully launched and now one of the principals has had to be replaced. Rose Hardaway, the exotic sepia terp, has now been succeeded by Pamela Palma, an attractive Italian brunet, who made a smash impact when she played this Piccadilly nitery, two or three seasons back.

On her original visit, she made with the hips and the audience went for every second of it. This time, she's prepped a new routine, which turns out to be a rather tame version of "Salome and the Seven Veils." It's out of character for her personality, which emerges more satisfactorily in a big mambo production number.

Another change is the taking over of the principal comedy spot by John Blythe. In two solo positions, he struggles hard for a positive reaction but, generally due to the over-use of well worn material, he registers only mildly.

Yana, a handsome blonde, continues in the starring slot, but her songalog does not always match her personality. There seems to be no valid reason to have dropped "Climb Up the Wall," which was far and away her best original entry. *Myro.*

New Golden, Reno

Reno, April 20.

Tony Pastor Orch (15), Three Riffs, Johnny Conrad Dancers (5); no cover or minimum.

It's disheartening to see a big band work through its best arrangements for a show, then play to themselves for dancing immediately afterward. Whatever it is makes a nitery refuse to become a ballroom is probably the same thing which has made the big band a small business these days. In Nevada, it's the show and off to the Casino.

Tony Pastor's big band has every bit of the excitement of the bands' peak era in the late 30's and early 40's. But since it's difficult to do the continuous big business of those ballroom stands, and because Nevada is ever on the prowl for something new to put in its nightclubs, bands seem only to be vamping—killing time between a nitery's big attractions and between ballroom dates for the orch.

Even singing stars find the going rough these days unless they've draped themselves in smart material, gimmicks, and other odds and ends to color up a songalog. So a band, who's only purpose in life is to blow good music, finds the nitery trail uncomfortable. Or worse still, the find themselves a simple backdrop for an act.

A rhythm section with four sax, three trumpet, two trombone, and Pastor filling in more reed when necessary comprise the big sounding organization. The musicians themselves can hardly cover up the way they feel. Dressed in banker's gray, they look unhappy. Only Tony Pastor keeps the stage alive with any personality when they have the program to themselves.

Vocalist Pat O'Dare is up against the same problem. Here's a club which plays one big record act after another and she's supposed to fill the gap. The emphasis on vocalistis has not only taken its toll of dance bands but dance band singers.

The Three Riffs, a new act to the West, properly climax the show. Certainly the most nonchalant appearing trio in a long time, they reap a load of mitts with their light material. Their impressions are only excuses for a little humor. In a "revival" they pull in the whole room for a hand-clapping spree.

The Johnny Conrad Dancers are slick but encumbered by the small stage and wrong room. This was never the place for any smart choreography. *Mark.*

Lake Club, Spgfld., Ill.

Springfield, Ill., April 9.

Al Morgan, Four Joes, Leo Peeper Orch (11); $1.10 cover.

There's music to please all age groups in the current Lake Club layout. For vet nitery patrons there's headliner Al Morgan's vocal and piano nostalgia, accentuating the roaring '20s rhythms for positive effects. For teenage r&b addicts, the Four Joes supply the hotrod tempo and combo capers so strongly in vogue. In-betweens keep the dance floor filled in tribute to moderate melodies of the visiting Leo Peeper band.

Morgan, of the flying hands and soaring voice, is a newcomer to the central Illinois scene. From the enthusiastic opening night reception, the flashy 88er could make Springfield a regular stop on his Chicago-St. Louis route. His style, although flamboyant, is at the same time intimate.

With an introductory offer to take his audience away from the monotony of modern jukeboxes, Morgan tees off with a medley of oldies and works his way to his disk click of recent years, "Jealous Heart." In semi-serious jest he sets the tune in three-quarter time to point out its similarity to "Let Me Go, Lover." Morgan's opening solo, "When You're Smiling," is apropos. This is the way he finds the audience, and the way he leaves it.

The Four Joes are a young quartet who put the original shine on their act while in GI uniforms. The Korean vets can croon or belt equally well, albeit, on the heels of the Crew-Cuts at this nitery, "Sh-Boom" and kindred tunes are little more than carbons. With their own arrangement of "Slow Down, Baby" and "Dry Bones," the foursome garners sock applause. The same is true for a calm and collective "Red Sails In the Sunset." Their special effects are firstrate—Kenny Davis on guitar, Lou Tullanello, accordion, and Steve and Pete Antos guiding the harmonics. *Wayn.*

VARIETY BILLS

WEEK OF APRIL 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 28
Jacqueline Longee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Edmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet

Palace (R) 29
Joan Dexter
Floyd & Marianne
Sibyl Bowan
Jerry Rogers
Sid Stone
3 to fill

BUFFALO

Para (P) 30 only
N King Cole Show
Erskine Hawkins Bd
La Verne Baker
4 Drifters
Leo de Lyon

CHICAGO

Chicago (P) 29
Ella Fitzgerald
Chuckles
Eddie Fontaine
Larry Best
Los Gatos
2 Mayfairs
Eddie Arnold
Medleanos
Hackford & Doyle
Vera Cody Co
Austral
3 Sparks

WOLVERHAMPTON

Hippodrome (I) 25
Charlie Ellis
Harry Dawson
Kathleen Keane
Pat Trevor
Leslie Brooks
Bryan Bradley
Ziegfield Beauties
Duke Sis & Dean
Bill Owen
Elgar & Earl

YORK

Empire (I) 25
Lester Ferguson
Sandy Powell Co
Donovan & Hayes
Shek Ben Ali
Joan Melville
Mill & Millie
Westway Wonder G

AUSTRALIA

MELBOURNE

Tivoli (T) 2
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 2
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

WELLINGTON

Opera House (T) 2
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadella
Max Blake

BRITAIN

ASTON

Hippodrome (I) 25
Frank Preston
Boston Sis
Connor & Drake
Anniversary Girls
Steve Co

BIRMINGHAM

Hippodrome (M) 25
Max Miller
J & J Bentley
Radio Revellers
Gold & Cordell
Nat Gonella
Elizabeth Hutchins
J & S Lamonte
Clive Allen

BLACKPOOL

Tower Circus (I) 25
C Cairoli & Paul
Harry Belli Lions
Douglas Kosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

BRADFORD

Alhambra (M) 25
Beverley Sis
Morgan & Manning
Morecambe & Wise
Skylons
Harry Worth
Freddie Harrison
Keefe Bros & A
Victor Seaforth

BRIGHTON

Hippodrome (M) 25
Gladys Morgan
Rex & Bessie
Danny Purches
Bobbie Collins
Russ Henderson Bd
Max Bacon
Lee Young
Dowler & Rogers

BRIXTON

Empress (I) 25
Don Peters
Georgia Brown
John Rhodes
S & P Kaye
Les Dounos
Bruce Forsythe
Waldorf 2
Dennis Spicer

CARDIFF

New (S) 25
Frances Day
Stan Stennett
Jat Herod
T & G Durante
Des O'Connor
Jimmy Jeff & June
Claire Roberts 3

CHISWICK

Empire (S) 25
Terry-Thomas
Teddy Johnson
Carl Kerr
Ref & Julian
Christine Nortell
Anton & Janette
Raydini

DERBY

Hippodrome ( ) 25
Leslie Adams
Frieda Hall
Crotehet
Spillanes
N & N Grant

EAST HAM

Metropolitan (I) 25
British Boys Choir
Bobby Handers
Billy Hancox
6 Roulettes
George Clarke
Gretta Brett
Monty Siford
Regency Twins

Palace (I) 25
Jimmy French
Wilton Family
Sabrini
Millionaires
Sid England
Terris & Watts
Vicky Ray
Owen Fields
Night Time Lovlies

EDINBURGH

Empire (M) 25
Tommy Morgan Co
Les Raynor & B
Tony Brent
Nino
Authors & Swinson
Agnette & Silvio
Brian Andro
Vadios Bros

GLASGOW

Empire (M) 25
Dennis Lotis
Les Hellyos
W Keppel & B
Roly Co
Harry Bailey
Dargie 5
Joan Davis 4

GRIMSBY

Palace (I) 25
Frank Formsby
De Young & De Lysia
Calvin Kay
Noon Bros
Marsh & Lorraine
Monica Henries
Raymond Ray
Momo Beams Girls

HACKNEY

Empire (S) 25
Jimmy Mack
Jan Harding
Denis Bros & J
Noble & Denester
Sabelle
Margaret Davis
Sex Appeal Girls

HANLEY

Royal (M) 25
Don Cornell
Jackson Bow & B
Billy Baxter
Falcons
Ron Parry
Jackie
J & K Stuthard
Reg Russell & S
Alan Kemble & C

LEEDS

Empire (M) 25
G & B Bernard
De Vere Dancers
Zoe Gail
Mallini Bros
Ernest Arnley & G
Kelroys
Joan & Ernest

LEICESTER

Palace (S) 25
Billy Cotton Bd
Alexander Dog Rev
Berle & Vaughan
Joe Black
2 Angelos
Mills & Melita

LIVERPOOL

Empire (M) 25
4 Aces
Flack & Lucas
Johnny Lockwoos
Cycling Kirks
Winters & Fielding
Duncans Collies
Downey & Daye

LONDON

Palladium (M) 25
Johnnie Ray
P & P Page
Joel Gray
Vogelbeins Bears
Charlivels
A & L Ward
4 Furres
Logan & Myles
Chiesas
Geo Carden Dncrs

MANCHESTER

Hippodrome (S) 25
Albert Modley
Ronnie Rerris
Morris & Dolores
Trebltones
Dashs Chimps
3 Cridneffs
Jerry Harris
8 Bobby Soxers

NEWCASTLE

Empire (M) 25
Billy Eckstine
N & P Lundon
Bill Waddington
Allen Bros & J
Boy De Vel
Bobbie Kimber
Dernos
D Rosaire & Tony

NORTHAMPTON

New (I) 25
Jack Lewis
Sonny Dawkes

NORWICH

Hippodrome (I) 25
Jimmy Malborn
Lilian Pearson
Babbette
Dave Starr
Shirley Jevone
Len Cole
Ray Gordon
Dorothy Howe
5 Lyricales
Audriani

NOTTINGHAM

Empire (M) 25
Jewel & Warriss
Royale 3
Kitty Bluett
Curzon 3
Rosinas
Beryl & Bobo
Lou Campara

PORTSMOUTH

Royal (M) 25
Lita Roza
Edorics
Dave King
N Mongadors & A
Mrs Shufflewick
Jerry Allen 3
Quaino
M & B Winters

SOUTHAMPTON

Grand (I) 25
Carroll Levis
Violet Pretty
Teen Agers

SUNDERLAND

Empire (M) 25
Ronnie Hilton

Cabaret Bills

NEW YORK CITY

Basin St
Louis Armstrong
Velma Middleton

Birdland
Perez Prado Orc
Erroll Garner Trio

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Resetta Thorpe
Marie Knight
Trude Adams
Charles Manna
Bart Howard
Jimmy Lyons Trio

Café Society
Josh White
Josephine Premice
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Tun Tun
Lolo & Lita
Jose Pillado Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Eartha Kitt
Dominique
Red Heads
Danny Carroll
Toni Merrill
Johnny Alden
M Durso Orc

Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Kaye Ballard
Stanley Melba Orc
Chico Relli

No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Celeste Holm
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Jeanne Bal
Milt Shaw Orc
Ray Bari

Hotel Statler
Tex Beneke Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Sophie Tucker
Ted Shapiro
Georgie Kaye
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
3 Riffs
Irwin Corey
Mascots
Susan Johnson
Norman Paris 3

Old Roumanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Frances Baldwin
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Evelyn Page
C Williams Trio

CHICAGO

Black Orchid
Dr Arthur Ellen
Stan Freeman
Kitty White
Rudy Kerpays Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
Woody Herman Orc
Count Basie

Chez Paree
Jackie Miles
Dorothy Sarnoff
Brian Farnon Orc

Cloister Inn
Lurlene Hunter
Peggy Taft
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Yma Sumac
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Mickey Rooney
Tommy Wonder
Margaret Banks
F Martin Orc

Band Box
Arthur Blake
Margo Good
R Layne & Velvel
Larry Green Trio

Bar of Music
Gene Wesson
Gordon Polk
Terri Andre
Geri Galian Orc

Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly, B Ashton

Charley Foy's
Tune Jesters
Ruthie James
A Browne Orc
Hal Derwin Orc

Ciro's
Lili St Cyr
Condos & Brandow
Ann Hathaway
Skeets Minton
B Ramos Rhumba B
Dick Stablie Orc

Crescendo
Ken Stanton Orc
Ann Richards (20)

Mocambo
Paul Gilbert
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Nme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
De Marcos
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Lou Menchell
Arlene Fontana
The Lyrics
Tony Lopez Orc
Pedro & Durand
Woody Woodbury

Black Orchid
Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel
Ann Crowley
Ernestine Mercer
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Lucille & E Roberts
Empire 8
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Mandell 4

DiLido Hotel
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbelo Orc

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Bob Mc Fadden
Howard Brooks
Tony Matas
Wally Hankin Orc

Fontainebleau
Margeruite Piazza
Val Olman Orc
Joe Sodja

Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
Condos & Brandow
The Carribeans
Anne Russell
Nicole
Philip Knight
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Billy Vine
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Carrie Finnell
Tommy Raft
Parisian Rev

Empress Hotel
Gracie Barrie
Stuart & Samara
Mandy Campo Orc
Jack Kerr

RENO

Mapes Skyroom
Rusty Draper
Kirby Stone
Dominique
Skylets
Katherine Dunham
Eddie Fitzpatrick

New Golden
Guy Mitchell
Allen & De Wood
Will Osborne Orc
Tony Pastor & Orc
Three Riffs
Lucy Purser
Stubby Pastor
J Conrad Dncrs

Riverside
Mae Williams
Half Bros
Helene & Howard
Starlets (8)
Bill Clifford Orc

HAVANA

Tropicana
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Ross
Leonela Gonzalez
Raul Diaz
Gladys Rosau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Rivero Singers
Pino Baratti
Gina Martin
Victor Alvarez
Clarisse Nove
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Delia Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Dorothy Shay
The Rudells
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson

Flamingo
Ink Spots
Jack E Leonard
Honey Bros
Marquis Family

Sands
Danny Thomas

New Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers
Billy Daniels
Larry Storch

Desert Inn
Darvas & Julia
Frankie Laine
Dean Murphy
Patti Page
Bobby Sargent

Thunderbird
Winged V Chorus
Wilbur Evans &
Victoria Sherry
Dunhills

El Rancho Vegas
Joe E Lewis
Lillian Roth

El Cortez
Haley's Comets

Showboat
Intimate Rev

Silver Slipper
Maxie Rosenbloom
Hank Henry

Riviera
Liberace

Royal Nevada
Helen Traubel
Dave Barry

Pat Ward

Continued from page 1

fronts. The agents, who originally set out to book her, are soon to be absorbed into a major agency. When the first word broke on Miss Ward's new career, the major office told the agents that unless they stopped representing Miss Ward immediately, the deal would be off. They turned over four weeks of bookings to her vocal coach.

In another sector, the American Guild of Variety Artists is seeking to enact legislation that would permit them to turn down an applicant into the union on grounds of character and known criminal alliances. Union's exec committee was in meeting yesterday (Tues.) on this problem.

Under present regulations, AGVA must admit anyone who seeks to make a career out of performing professionally in the variety field. Sole out given the union under its constitution is that the applicant must fill a first engagement within 90 days of filing with the union.

Stanley Warner

Continued from page 7

$785,000 for Federal taxes. The '54 cut in income taxes reflected about $350,000 arising from losses from the sale of real estate which were provided in a prior fiscal period.

Board of directors of the company met Monday (25) and declared a dividend of 25c per share on common stock payable May 25 to stockholders of record May 4. Absent from the directors' confab was prexy S. H. (Si) Fabian, currently vacationing in Europe.

Better Be Good

Continued from page 7

Walt Disney has been doing, so actually it will help the theatrical b.o.

One eastern source had a complaint about the practice of tv-ing film clips for bally purposes. The value of widescreen dimensions and color photography are not properly conveyed on the home 21-inch sets, he claimed.

Cannes Fete Opens

Continued from page 2

tor; Isa Miranda, Italo actress; Leopold Lindtberg, Swiss director; Leonard Mosley, English journalist and film chronicler, and the French members—Jean Nery, film critic; Dignimont, a painter; P. Frogerais, repping the producers, Marcel Achard, writer; and Marcel Pagnol, the writer-producer-director. Pagnol will preside over the jury.

Jury Faces Rugged Time

The jury will have a rugged time, for reports have it that there there are some highpowered pix entered, and only six prizes are to be handed out. There will be a Golden Palm given to the top pic with five other prizes, at the discretion of the jury, in any departments of filmmaking. There will also be a Golden Palm for the top short plus two other prizes.

The jury will not see the pix before the festival starts, as was done for the last few years, but with the regular audiences. This takes away the edge given scribes who could tell what pix were favored by those which were given night showings. An overabundance of films caused fete to be lengthened two days. Although fest authorities started by limiting countries to two pix for those making over 100 films per year and one for those making less, pressures and special invitations soon swelled the number. Films will be shown in the morning, in the afternoon, with the big night show at 9:30 P.M.

Budget this year is $120,000 but it is likely to run over that amount. Fete prexy, Favre Le Bret, told VARIETY that the International Association of Film Producers are overstating their case in insisting on only one major competitive fest per year since he had to turn down over 15 films. He feels this decision will be changed at a meeting this year. Marginal activities at festival will see a meeting of the International Assn. of Film Authors and a convention of artists to discuss color in film. Tele will cover the fest with daily reports.

'Girl,' 'Marty' U. S. Entries

Cognizance of film fetes by U. S. industry and governmental orgs is amply illustrated by the highpowered pic and personality entries. The two official pix are "Country Girl" (Par) and "Marty" (UA). Grace Kelly's Oscar probably nullifies her chances to garner an acting kudo, for it is practically an unwritten law that prizewinners in other contests are not crowned here. Last year's fiasco over "From Here to Eternity (Col) also grew out of this "Rock" and "East of Eden" (WB) are two other invites by the fest, with "Carmen Jones" now under litigation. The music publishers of Bizet's works, Editions Choudens, refuse to give authorization to let the film be shown. However, they said they would allow it to be exhibited in France if a special committee of film and music people saw it, and liked it. "Carmen" may be shown at end of fest, according to latest reports, even if it has to exhibited on a boat. Meanwhile, Universal is a bit miffed that "The Shrike" was not sent in as a test entry.

There may be some prizes coming America's way which may relieve the stigma, which most U.S. film people feel is on the Cannes and Venice festivals, keeping the kudos at home. The "one for you one for me" routine may be on its way out, and this fest will be watched. MPAA is also going in for a more intense publicity campaign and budget is upped to put out better documentation for the press and to throw a big cocktail party. Marc Speigel will rep the industry in the name of Eric Johnston who will be unable to attend while Nathan Golden will be the official U. S. Government rep.

Big Exhib Attendance

There will be a big attendance from the exhib end of America's industry for the first time this year, with such visitors as Al Liebling; Walter Reade Jr., prexy Theatre Owners of America; Si Fabian, prexy of Stanley Warner; Max Cohen as well as other executives such as Stanley Kramer, Arthur Krim, Arnold Picker, Max Youngstein, Sam Spiegel, Wesley Ruggles, Borrah Minnevitch and Elia Kazan. There will also be a better than usual personality turnout, with Doris Day, Gary Cooper, Van Johnson, Merle Oberon, Robert Taylor, Ava Gardner, Stewart Granger, Gene Kelly, Grace Kelly and Olivia De Havilland. Marilyn Monroe was invited but has bowed out. Gina Lollobrigida was almost mobbed last year. Miss Lollobrigida shows again this year and other known names coming are Charles Vidor, King Vidor, Otto Preminger, Carmen Sevilla, Hilde Krahl, Barbara Rutting, Katy Jurado, Jules Dassin Harry Kurnitz and a flock of Gallic stars.

Top Nations Send Prize Pix

Other film entries are France with two, Andre Cayatte's "Dossier Noir" (Black Files) and Jules Dassin's first Gallic pic, "Du Rififi Chez Les Hommes" (Brawl Among Men). Italy has three with Vittorio de Sica's "L'Oro Di Napoli" (Gold of Naples); C'Scope documentary, "Continento Perduto" (Lost Continent) and "Segno Di Venere" (Sign of Venus).

Japan's three pix are "Onna No Koyomi" (Female Calendar), "Chikamatsu Monogatouri," from two-time prizewinner Kenji Mizoguchi; and "The Princes" Sen." England has two entered, Carol Reed's "A Kid For Two Farthings" (Korda) and Edward Dymytrk's "End of the Affair" (Col). West Germany has "Die Muecke" (The Fly) and "Ludwig II." East Germany is sending an observer.

Russia and its satellites countries are solidly entered, with the Soviets sending "Bolchaia Semia" (A Big Family) and a full-length ballet pic, "Romeo and Juliette." Czechoslavakia is sending "Psohlavci" (Heads of Dogs); Poland, "Gogziny Nadzici" (The Hour of Hope), Hungary, "Liliomfi"; and Bulgaria, "Gueroite Na Chipka" (The Heros of Chipka). Yugoslavi has entered a Yugoslavian-Norwegian coproduction, "Krvavi Put" (The Bloody Route); Australia, "Jedda"; Israel a pic directed by Englishman Thorold Dickinson, "Hill 24 Does Not Answer" and Michel Rocca's "The Treasure of Red Sea," made in the Gallic anamorphoscope process Cinepanoramic. Egypt has "Hayaa AW Mout" (Life and Death), Spain, "Marcellino, Pam Y Vino"; and Greece, "Stella."

Brazil, India Send Pix

Brazil is sending "Samba Fantastico" and India, "Biraj Bahu" and "Boot Polish." Mexico has a sketch pic, "Raices," and "Up Extrano En La Escalera" (A Stranger on the Stairs), while Norway entered "Det Brenner I Natt' (The Flame). Switzerland, Union of South Africa, Tunis, Pakistan, Holland, Peru, Portugal, Roumania, Sweden, Iran, Luxembourg, Morocco, Monaco Belgium, Canada, Denmark Boliva and Austria are sending shorts and observers.

Among the shorts are the Academy winner, "When McGoo Flew," and one made by American Ted Rowe (entered as a Gallic pic) "Images Prehistoriques." The festival is on and invitees are hoping that this turns out to be the one where the best film wins.

Brit. Film Rentals

Continued from page 2

$14,000,000. Distribs retained $13,417,000.

In the final quarter last year, the survey reports a drop of 4.8% in paid admissions. The figure of 201,061,000 admissions compares with 305,773,000 in the corresponding quarter of 1953. Because of increased admish prices, however, there was little change in gross receipts, which amounted to $72,206,000. After deduction of admission duty, the net takings equalled $47,796,000.

According to a daily breakdown, prepared by the BOT, Saturday is the best day of the week, accounting for nearly one quarter of the total weekly admissions while Monday is the runnerup. The worst day is Sunday, mainly because of the limited number of performances and the fact that only 60% of picture theatres in the country are open on that day.

Commenting on the decline in the last quarter, the BOT notes that the London and southern areas were only slightly effected. This, it suggests may be due to the fact that these areas are deriving first benefit from new screen techniques and are no longer seriously affected by tele.

Use Technicality to Block Entry Of Ex-Critic Sheaffer Into ATPAM

A drama critic's best friends are pressagents. Well, at least *some* pressagents. That appears to be the case with Louis Sheaffer, former reviewer for the defunct Brooklyn Eagle.

In a virtually unprecedented move, the N. Y. Pressagents Chapter of the Assn. of Theatrical Press Agents and Managers, petitioned the union's governing board to admit Sheaffer to immediate membership at the org's overcall meet last Thursday (21). Several members, including p.a.'s and managers, blocked the action on a technicality, however.

The petition, signed by most of the N. Y. Chapter drumbeaters, was presented to the board and placed on the agenda for discussion. But the ex-critic's admission was held up on the ground that he had not signed a formal application. The petition not only requested Board approval, but also asked its own endorsement of the move.

Admission of Sheaffer would have involved waiving existing regulations of the union to meet what the publicists feel is an emergency situation, in which Sheaffer lost his job because the Eagle folded. Outside endorsement was given to the move by N. Y. Times drama critic, Brooks Atkinson, via a letter sent to ATPAM's president and secretary-treasurer, Abel Enklewitz and Milton Weintraub, respectively.

It's now expected that Sheaffer will submit a formal application for membership and that his admission will be sought at the next meeting of the union. If he gets in, he is in line to be pressagent this summer at William Miles' Berkshire Playhouse, Stockbridge, Mass., as a sort of out-of-town tryout for a regular Broadway p.a. berth next fall.

'Plain and Fancy' Dreams Of Autumn at Garden; Coast Edition Oddity

Management of "Plain and Fancy," current at the Winter Garden, N. Y., discounts a reported "pencilled in" booking for Judy Garland at the house next fall. "Plain" is doing strong, if not quite sellout, business and producers Richard Kollmar, James Gardiner & Yvette Schumer are going on the assumption that it will stay comfortably above the "stop" limit (said to be $30,000) through the summer and into next fall. Unless it drops below the contractual "stop" figure, the Shuberts cannot force it out of the theatre.

Incidentally, there has been some trade comment on the fact that a second edition of "Plain" will be put on by Edwin Lester this summer for his subscription seasons in San Francisco and Los Angeles. The production will then be acquired by Kollmar, Gardiner and Mrs. Schumer for a regular road tour. Feeling among trade observers is that a touring company of the musical may tend to take some potential business from the Broadway original, which is already not a solid sellout. That could, conceivably, prevent the "Plain" venture from paying off. Meanwhile, it will involve a sizable investment (assuming that the terms of the deal are similar to Lester's previous such deals) to provide competition for the original production. On the other hand, the management obviously figures the touring troupe should recoup its added cost and earn a profit.

British rights to "Plain" have been acquired by Prince Littler and Louis Dreyfus, who plan a London production in October, and the musical is also being done shortly in the Scandinavian countries and West Germany.

Portland Will Relight With 'Pajama,' 'Teahouse'

Portland, April 26.

Local legit comes to life at the Civic Auditorium when William Duggan brings in the touring "Pajama Game," May 18-22. It will be followed by the road edition of "Teahouse of the August Moon," May 31-June 3.

"Solid Gold Cadillac" is set for sometime in August.

Aim 'Someone' for B'way; No Strawhat Break-in

Sacandaga, N. Y., April 26.

Strawhat producer Eddie Rich, who owns the U. S. rights to the Emlyn Williams melodrama, "Someone Waiting," will not produce it at his Sacandaga Park Summer Theatre this season, but plans to do it next fall on Broadway. He optioned the play after seeing it in London last season, and feels that he doesn't have to try it out to evaluate it.

Rich is seeking a star for the murder meller, in which the author originated the leading role.

2d 'Bus Stop' Co. To Tour in Fall

Touring company of "Bus Stop" will be sent out next fall. It will thus join "Pajama Game," "Tea and Symphony" and "Teahouse of the August Moon" as recent Broadway hit duplications on the road. Fact that the film edition of "Bus Stop" is due for release early in 1956 is an obvious element in the management's decision to hurry the production for a second company.

Although the coin from the sale of the William Inge comedy-drama to 20th-Fox has not yet been received, the Robert Whitehead-Roger L. Stevens production moved into the black during the week ended April 16, its seventh on Broadway. Coin due from the film company is approximately $30,000 as the production's share of a $75,000 down payment. In addition, the studio will make a weekly payment during show's profit stanzas up to a $250,000 ceiling.

Financed at $60,000, "Bus" had $8,857 to recoup as of an April 2 accounting. Play cost $41,478 to produce, with a $637 three-week tryout loss, hiking the Broadway opening tab to $42,115. Profit for the first five weeks at the Music Box, N. Y., was $33,258. On the basis of the weekly profit, which has been varying between $7,500-$8,000, it's figured show paid off during the week ending April 16.

As of the April 2 statement, $30,000 had been returned to the backers on their $60,000 stake, with $5,268 available for future distribution. Remainder of the investment is scheduled to be returned with the next accounting.

AUDREY WOOD COASTS; SEEKS LEGIT SCRIPTERS

Music Corp. of America is prospecting the Coast for playwriting ore. Audrey Wood, who heads agency's N. Y. literary and play department with Kay Brown, planed to Hollywood last week on a safari for new legit scripters. She will be gone several weeks.

Miss Wood has been with MCA since last May, when the agency purchased the Liebling-Wood office, which she operated with her husband, legit casting agent William Liebling. Latter, who did not move over to MCA with his wife, accompanied her on the Coast hop.

In signing up with MCA, Miss Wood also brought along her stable of clients, including Tennessee Williams and William Inge. Latter have come up with two of the season's top Broadway hits, "Cat on a Hot Tin Roof" and "Bus Stop," respectively. Miss Wood is also active in personal management, representing such comparatively new Broadway talent as Ben Gazzara and Albert Salmi.

While on the Coast, the agent will also attempt to set up a film sale on "Cat."

Aim 'Matador' for N.Y.

San Francisco, April 26.

Barnaby Conrad has dramatized his novel, "Matador," and is currently revising it with an eye to a production by Randolph Hale in the late summer at the Alcazar Theatre here.

Hale would like to take the play to Broadway next fall.

Newfield Quits Kansas To Join Blevins Davis

Kansas City, April 26.

John Newfield has resigned as professor of drama and director of the University Theatre at the U. of Kansas at nearby Lawrence, Kans., effective June 1.

He will direct the opera studio during the summer festival at the Aspen (Colo.) Institute of Music, then join the production staff of Blevins Davis, whose revival of "Porgy and Bess" is touring Europe.

Chi Legit Study Boils Down To Scalper Gripes

Chicago, May 3.

Puzzling slump in Chicago theatre business the last couple of months has sparked a revival of the evergreen "What's Wrong with Windy City Legit?" debate. What started as a "support the theatre" campaign, launched by Sun-Times staffer Irv Kupcinet on his nightly WBBM-TV commentary, quickly settled down to the perennial ticket scalper gripe.

Kupcinet's show recently featured two "ordinary playgoers" who aired plenty of beefs about the scarcity of good seats in the boxoffice racks and the availability of good ducats at tapped prices at the brokers. Columnist said he has invited a boxoffice man to appear this week.

Daily News columnist-legit editor Sydney J. Harris entered the fray with a Saturday (23) piece headlined "Ticket Chaos Menaces Theatre." He wrote that the out-of-joint ticket-buying setup must bear part of the blame for Chicago's current low ebb, a point, he said, he "never tires of repeating." He argued that many theatre-goers feel that if a play gets warm notices, good seats won't be available for weeks, "except at excessive brokers' prices." And by that time the production has departed.

"A fairly organized system of ticket-selling would seem to be the first prerequisite of a healthy theatrical situation in Chicago," Harris finaled.

Hotel Man Dickering Alcazar Theatre, S. F.

San Francisco, April 26.

A $250,000 offer for the Alcazar Theatre building was made last week by Frisco hotel operator Harry Handlery.

If he acquires the property from West Coast Theatres, the hotel man will probably not go into the entertainment business. But won't reveal what he hopes to do with the building. House is directly behind a hotel already owned by Handlery. Randolph Hale, currently operating the house with "Oh Men, Oh Women," says he has received no indication of the proposed sale and is planning productions through next fall.

In another deal, Dr. Ferd Callison and contractor John Cahill have acquired a longterm lease on the property containing the Geary Theatre. No change in the current situation there is contemplated, however.

Take Over Ivar, LA.

Los Angeles, April 26.

Stage Society, headed by Richard Erdman, has taken over the Ivar Theatre here for one year to present a series of eight plays. Project is in addition to group's workshop.

Takeoff piece will be Shaw's "Misalliance," starting tomorrow (Wed.), to be followed by George Kelly's "Torchbearers."

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

B'way's Big Fortnight in London; 'Kismet,' 'Hours,' 'Seed' Have Preems

London, April 26.

London has had premieres of three Broadway imports within the last two weeks, all well received. They are "Bad Seed," "Desperate Hours" and "Kismet."

Biggest hit is "Kismet," musical version of the old Edward Knoblock drama, with Alfred Drake, Doretta Morrow and Joan Diener repeating the leading parts they played in the U. S. original. It's at the Stoll.

"The Desperate Hours," the Joseph Hayes dramatization of his suspense novel, suffered from the fact that it opened at the Hippodrome just before the end of the newspaper strike. It was not reviewed, but will presumably get staggered press coverage in the next week or so. First-night audience reaction was mixed, but on the favorable side.

"The Bad Seed," Maxwell Anderson's dramatization of a novel by William March, is at the Aldwych. It also opened during the strike, but is due for catch-up press coverage. Audience response has been favorable.

The opening of "Kismet," coinciding with the resumption of London newspapers, has removed doubts about the show's prospects. The Broadway tuner, hailed by several critics as the best musical since "Oklahoma" (the yardstick by which all importations are measured) can go on running about as long as the cast can stand the strain.

Jack Hylton, who presented the show last Wednesday (20), dis-

(Continued on page 66)

Canadian Players Map U. S. Tour in the Fall

Ottawa, April 26.

Canadian Players, whose touring "platform" production of Shaw's "Saint Joan" played several U. S. towns earlier this season, will return to the States next fall. They'll present "Macbeth" and Ibsen's "Peer Gynt" in stripped-stage style, with 11 players headed by Douglas Campbell and Ann Casson (Mrs. Campbell).

Organization's new president is Robin Patterson, wife of Tom Patterson, founder and now planning director of the Stratford, Ont., Shakespeare Festival. She and Laurel Crosby, Australia-born p.a., are booking the tour of Canadian and the U. S.

London's 'South' Aimed for B'way

London, April 26.

A Broadway production of "South," which opened at the Arts Theatre Club last April 13, is planned by British director Peter Glenville and Hardy William Smith. Pair, who formed a production firm last year, have acquired the rights to the Julien Green play, which is being presented here by the London Arts Theatre Committee, a private club showcase. The drama was banned by the Lord Chamberlain for public performance.

The production team had previously optioned Angus Wilson's "The Mulberry Bush" and Henry Reed's adaptation of Ugo Betti's "The Isle of Goats."

EMILE LITTLER SKEDS 3 NEW LONDON SHOWS

London producer Emile Littler, who sails for England today (Wed.) on the Queen Mary, has not acquired the rights to any shows he has seen on this visit to Broadway. However, he has three shows already set for production in the West End next fall, and is negotiating for two others.

First on his schedule is "Romance by Candle Light," a musical edition of the old Harry Graham straight play, "By Candlelight," with songs by Sam Coslow and book adapted by Eric Maschwitz. It will be followed by "Marry Me, Margaret," a musical version of "Peg o' My Heart," the J. Hartley Manners oldie, with a score probably by Harry Parr-Davis but with no adaptor set. Next will come a straight play, "The Captain's Lamp," by Norman Collins, with Oscar Homolka and Joan Tetzel (Mrs. Homolka) costarred.

Littler's current presentations in London include a straight comedy, "Book of the Month," at the Cambridge; Cinerama, at the Casino, and Maurice Chevalier, at the Palace.

Court Confirms Closing Of Chicago Stock House

Chicago, April 26.

Playwrights Theatre Club, Chicago's single year-around stock group, is now officially homeless. That's the effect of a decision last week by Circuit Court Judge Harry Fisher that it's a theatre and not a club operation.

Ruling precludes the use of the outfit's North Dearborn St. quarters, which earlier had been found in violation of the city's theatre ordinances. Group had argued it was a club setup and therefore not subject to the fire and zoning laws regulating full-scale theatre operations.

Since their homebase was ordered shuttered some weeks back, Playwrights has been "touring" its current production of "Oedipus Rex" in various other off-Loop houses. Plans are to continue on that basis with the upcoming production of Sean O'Casey's "Juno and the Paycock," now in rehearsal, pending the location of a new permanent quarters.

Diana Barrymore Tops Herself With Hub Pans, But 'Pajama' Does Biz

Boston, April 26.

Diana Barrymore, who has been making a sort of career of bad notices this season on tour with "Pajama Tops," probably outdid herself in that regard last week at the Majestic here. Even so, the comedy drew fair business via twofers.

The star, daughter of the late John Barrymore, was ill, reportedly with laryngitis, following the pan notices on her opening, and was out of the cast the second night, with understudy Vera Fusek going on in the part. The show continues here this week, then goes to Worcester, Mass., next Monday-Tuesday (2-3) and ends its tour with a four-day New Haven stand May 4-7.

Boston critics just didn't take kindly to either Miss Barrymore or the play. Peggy Doyle, in the American said, "It's too long since Diana Barrymore was giving evidence on the stage that she is indeed her father's daughter. As a young actress she gave generous promise that she would carry on the remarkable family tradition. She should quit fooling. To compound a cliche, it's later than she thinks.

"As Ethel Barrymore's best selling 'Memories' recreates the great days of the Drews and the Barrymores, it is desolating to be seeing a latter-day bearer of the golden name in theatrical history slumming it in this uninspired tasteless and frequently offensive mishmash."

This sort of thing has been going on, however, since November in Cincinnati, but the company has done hefty biz on twofers during the past six months in such cities as Chicago, Baltimore, Indianapolis

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PANAMA, FRANK & KIDD AIM LEGIT-PIC SETUP

Hollywood, April 26.

Scripters Norman Panama and Melvin Frank and choreographer Michael Kidd have set up a company to write, produce and direct Broadway shows as potential film vehicles. They also plan to produce the screen versions.

First venture will be "Li'l Abner," based on the Al Capp comic strip. They're aiming it for Broadway production as a musical next fall. Setup won't interfere with the Panama-Frank non-exclusive 10-year deal with Danny Kaye-Sylvia Fine's Dena Productions.

Shows on Broadway

Inherit The Wind

Herman Shumlin (in association with Mayro Jones) production of drama in three acts, by Jerome Lawrence and Robert E. Lee. Stars Paul Muni; features Ed Begley, Tony Randall, Muriel Kirkland, Bethel Leslie, Staats Cotsworth, Louis Hector, Karl Light. Staging, Shumlin; scenery, Peter Larkin; costumes, Ruth Morley; lighting, Feder; assistant director, Terese Hayden. At National, N.Y., April 21, '55; $4.60-$5.75 ($6.90 opening).

Rachel Brown ..... Bethel Leslie
Meeker ..... Robert P. Lieb
Bertram Cates ..... Karl Light
Hurdy Gurdy Man ..... Harry Shaw
Timmy ..... Jack Banning
Mayor ..... James Maloney
Matthew Harrison Brady ..... Ed Begley
Mrs. Brady ..... Muriel Kirkland
Tom Davenport ..... William Darrid
Henry Drummond ..... Paul Muni
Howard ..... Eric Berne
Mrs. Lommis ..... Rita Newton
Hot Dog Man ..... Howard Caine
Mrs. McClain ..... Margherita Sargent
Mrs. Blair ..... Rth Newton
Ellish ..... Charles Brin
E. K. Hornbeck ..... Tony Randall
Mr. Goodfellow ..... Salem Ludwig
Mrs. Krebs ..... Sara Floyd
Rev. Jeremi rown .. Staats Cotsworth
Corkin ..... Fred Herrick
Bollinger ..... Donald Elson
Platt ..... Fred Miller
Mr. Bannister ..... Charles Thompson
Melinda ..... Mary Kevin Kelly
Judge ..... Louis Hector
Dunlap ..... Fred Miller
Sillers ..... Fred Herrick
Reuter's Man ..... Edmund Williams
Harry Y. Esterbrook ..... Perry Finke

Townspeople, hawkers, reporters, jurors, spectators: Lou Adelman, Joseph Brownstone, Clifford Carpenter, Michael Constantine, Michael Del Medico, James Greene, Ruth Hope, Sally Jessup, Julie Knox, Patricia Larson, Michael Lewin, Evelyn Mando, Sarah Meade, Gian Pace, Richard Poston, Jack Riano, Gordon Russell, Carroll Saint; Robert Shannon, Maurice Shrog.

"Inherit the Wind" blows like a hit for Herman Shumlin. Competently put together from one of the great courtroom classics of American history, well acted by a considerable cast (30 speaking roles) headed by Paul Muni and knowingly staged and paced by Shumlin, it is good theatre. The boxoffice question rides on the costliness of the production, around $19,000 weekly (Muni gets $1,000 against 12½%) and in anticipation of these economics, Shumlin is dropping Monday evening and midweek matinee in favor of Saturday and Sunday matinee and a Sunday evening performance. At the National and as scaled, the show can gross around $31,000.

Authors Jerome Lawrence and Robert E. Lee, two skips from Hollywood, have gone back to the Scopes monkey trial of 1925, although it is not so identified in the action. It is something of a theatrical trick that they are managing to fight again, and win again, a battle of 30 years ago and yet contriving adroitly not to seem to be whipping a dead horse. On the Broadway of 1955 it follows that the majority of paying customers are thoroughly presold on the play's point of view.

Indeed the Broadway playgoer may well have his sense of superiority heightened, always a delicious feeling, in that he is permitted an amused condescension toward the Tennessee hill country knuckleheads of the previous generation who waxed so wroth when Clarence Darrow cast doubts upon Joshua's ability to command the sun to stand still or Jonah's regurgitation from the belly of a whale.

Intuition further suggests that at this particular time in history there is a great emotional hunger among "sophisticated" people to feel virtuously on the side of "liberalism." Consciously or not, it was clever of the authors to single out an event safely in the past. Almost anybody can now laugh at Williams Jennings Bryan, the arch-primitive of his day (and his senility). Everybody should please make a mental note to see whether 30 years from now, during the season of 1985, there's a play in which a lawyer from Boston makes an equal fool of a man from Wisconsin.

Meanwhile, it's an easy guess that foreign legit auspices will delight in "Inherit the Wind" as quaint Americana, enabling Europeans to feel superior not just to Tennessee but to the whole U.S. Less certain is whether the Lawrence-Lee play will ever be an NBC spectacular on television or even a motion picture. There are still areas of this land where serious challenge to scriptural literalness is "daring." Not that the authors behave like the taunting village atheists of Bob Ingersoll's day. But they do rough up Genesis and put the Old Testament back on the shelf with poetry, folklore and metaphysical patter.

Not the least absorbing aspect of the play is the character of E. K. Hornbeck, played by Tony Randall and clearly based on/and talking like H. L. Mencken, who covered the Scopes roundelay in 1925. His picturesque literary lingo provides an acid commentary and the play's intellectual comic relief. Randall squeezes a lot out of his opportunities. Interestingly, at the very end his contemptuous scorn of the Bryan character as a windbag, a Nebraska absolutist and an enemy of reason is rebutted by the Darrow figure who concedes that Bryan had come to a sorry end (apoplectic from ridicule and overeating) but that a giant had once existed in his frame. Mencken is told he's a smartalec. He swings round and calls Darrow a hypocrite, suddenly sentimental because of death.

The story is told in a script-aiding two-level set designed by Peter Larkin, and a good credit for him. The courtroom is at stage level and in the foreground; the village street is on a ramp behind. It is important to the narrative, of course, to show the temper of the townspeople, religious fundamentalists all, given to hallelujahs, amens and sudden bursts of psalm-singing. They are led in these tribal rites by the local hardshell pastor played by Staats Cotsworth, the Casey of the radio "Crime Photographer" series. It's a pretty thankless (because wooden) role, but Cotsworth manages occasionally to suggest more than the authors have written.

Making his first Broadway appearance since 1949, Paul Muni scores a whammo. He's fattened up the part plenty. It's rich, full-blossomed characterization complete with wry-dry delivery, a stooped, mellowed-in-the-bone gait and an air of frustrated disbelief. Authoritive, warm and enormously human, Muni drew spontaneous tribute opening night as he made his prolonged, ambling walkoff at the final curtain.

Muni's vis-a-vis is Ed Begley and it is possible to label his performance ideal. At the beginning he is prim, sanctimonious, a saint among his flock, sure of his faith if not his facts. Later he goes to pieces under the relentless hammering of his antagonist who has tricked him into taking the stand as an authority on the gospel. (Parenthetically, the presiding judge who refuses to permit the calling of any scientists as experts is convincingly stuffy-bewildered in the performance of Louis Hector).

The denouement of the play is Begley's rather than Muni's. The transition from smiling pity to sheer consternation is artfully managed by Begley. Right here the directorial insights of Shumlin must be presumed. The highpoint of action comes when Begley stands on a chair in the courtroom, after his hollow victory, and starts to rant. He steeply collapses from perpendicular into an agonizing stroke. Borne offstage, the veins on his forehead stand out in clinical simulation of the real thing. This is gripping dramaturgy.

There is a great deal of acting in "Inherit the Wind." Heckling from the public at the trial is frequent. But most of the sides go to the two protagonists. Scopes the schoolteacher (called Cates and played by Karl Light) is somewhat of a cardboard cutout, like the local clergyman, type rather than pivot. It's never quite clear how he found the courage to test the anti-evolution law in the first instance. His timid sweetheart who wishes to leave well enough alone is nearer to a rounded characterization and is capably handled by Bethel Leslie.

Muriel Kirkland makes believable the worried, pitying spouse of the plumed knight of the old Testament. It is her lot to wear a wondrously "dated" linen suit replete with hemstitched vent holes, the height of midwest fashion of long ago. In finding or re-creating this genteel garment the costume pal, Ruth Morley, scores a small tour de theatre. The costuming throughout is faithful to the period and Mencken shines as a high-waisted dandy in a stiff strawhat. (There were members of the audience who would have given a penny for the thoughts just then of Mencken's friend and associate, George Jean Nathan.)

One final advantage accrues to this play—it is a cocktail party conversation piece, something people can recall, as droll as Prohibition, which was contemporaneous. Younger persons may know what happened, in a general way, when Darrow baited Bryan, but the details (this is probably a reasonable facsimile of the record) must seem fresh. Oldsters will share a theatrical reprise of a classic struggle between two giants of the middle prairie. *Land.*

All in One

Charles Bowden & Richard Barr production of a triple bill comprising Leonard Bernstein's "Trouble in Tahiti," dance soloist Paul Draper, Tennessee Williams' "27 Wagons Full of Cotton." Settings and lighting, Eldon Elder; costumes, Pat Campbell. At the Playhouse, N.Y., April 19, '55; $4.60 top.

TROUBLE IN TAHITI

One-act (seven scenes) musical. Staging, David Brooks. Features Alice Ghostley, John Tyers, Constance Brigham.

Dinah ..... Alice Ghostley
Sam ..... John Tyers
Trio ..... Constance Brigham, John Taliaferro, James Tushar

27 WAGONS FULL OF COTTON

Stars Maureen Stapleton, Myron McCormick; features Felice Orlandi. Staging, Vincent J. Donehue.

Flora Meighan ..... Maureen Stapleton
Jake Meighan ..... Myron McCormick
Silva Vicarro ..... Felice Orlandi

"All in One" is an off-beat entry that should appeal to the more arty theatregoers. As a strong commercial entry it's a dubious bet. Payoff prospects, though, aren't too dim, as the production is financed at $40,000 and cost approximately $30,000 to mount. Presented by Charles Bowden and Richard Barr, this triple bill is an interesting mixture of music, dance and drama.

Leading exponents in all three fields are represented in the offering. Leonard Bernstein, who's scored several hit musicomedies, has given a light version of the Gian-Carlo Menotti treatment to the opener, "Trouble in Tahiti." Dealing with the domestic difficulties of a suburban family, it's spiced with sharp satire. Only two characters and a vocal trio appear in the production. Duo are Alice Ghostley and John Tyers as a married couple, while Constance Brigham, John Taliaferro and James Tushar comprise the trio.

Show has an overall locomotive pace, which stems from the bickering sequences between Miss Ghostley and Tyers. However, the contribution of the trio in stringing the scenes together provides a lively lift, as does Miss Ghostley's expert handling of the tit'le number in which she gives a synopsis of a Hollywood pic of that tag. Tyers also has a strong pickup item in a song he delivers after copping a trophy as a handball champ. Miss Brigham's songstering is also standout.

Originally presented on the strawhat circuit last summer on a double bill with James Thurber's "13 Clocks," the Bernstein piece was more recently sent on tour by David Brooks and Ted Mann, together with Menotti's "The Telephone." Current presentation was directed by Brooks. The Misses Ghostley and Brigham, incidentally, are repeating assignments they originated during show's summer workout. Besides theatre engagements, "Tahiti" was also showcased over CBS-TV's "Omnibus."

Following "Tahiti," Paul Draper takes over for a solo dance exhibition. A graceful terper, his interpretations are intelligent and his footwork firstrate. He's repeating most of the numbers he did several months ago when he appeared at the Bijou, N.Y., on a double bill with his aunt, monologist Ruth Draper.

On opening night here, he had to eliminate two scheduled dances as a timesaver to meet the morning critics' deadline. His program included "Alcina Suite," "Tea for Two," "In a Dance Hall," "Satire on a Political Speech" and a wind-up improvisisation. It's a standard Draper offering but it's good viewing.

Closing entry is Tennessee Williams' "27 Wagons Full of Cotton,"

(Continued on page 70)

2 Bells for a Hit, 1 for a Flop

As reported in last week's issue, Walter F. Kerr, drama critic of the N. Y. Herald Tribune, and his playwright-wife, Jean Kerr, have purchased an estate at Larchmont, N. Y. The following is a partial description of the property, quoted from the New Rochelle (N. Y.) Standard Star:

"The Charles B. King residence was remodeled in the 1920's by the late automobile pioneer from the former Schaefer stables, into a unique home. It is famous for its bell tower and chimes. The bells were cast in France at King's direction. Each bell bears the initials of Mr. and Mrs. King and the year of their marriage, 1901.

"Electrically controlled, they play several arias from 'Carmen,' and also can be manually operated. At noon, after the hour is struck, the duet from 'Carmen' is played, and at 8 a.m. the Westminster Chimes."

The stagehands' union is reportedly making them put on six men.

Inside Stuff—Legit

Although there are actually 1,064 seats at the Barrymore, N. Y., where "Desperate Hours" is current, the capacity for practical purposes is 994 seats for the Joseph Hayes melodrama. Because of partially obstructed vision, 34 orchestra locations and all 36 of the box seats are not sold (except under rare circumstances, as when someone insists on taking them for a sold-out performance). Tickets for the seats are stamped "partially obstructed view" on their face, in accord with the law. The loss for the 70 seats involved runs over $1,300 a week, reducing the potential gross capacity from about $28,500 slightly under $27,200. Reason for the obstructed vision of the side locations is the complicated setting for the show, involving at least one important scene in a narrow area at the side of the stage.

From Art Gelb's column in the N. Y. Times Monday (25):

"A race horse called Ezio is holding the rapt attention of the company backstage at 'Fanny' these days. It's all because a theatre-loving horse trainer named his thoroughbred in honor of Ezio Pinza. And betting members of 'Fanny' are eager to keep up with Ezio's track reviews.

"Things have gone racingly for Ezio (the horse) his first four times out at various tracks—he won the first three times and came in second the fourth. That's why The Racing Form is now on a par with VARIETY as must reading backstage at the Majestic."

The impact of television was manifested at the opening of "Inherit the Wind," the Paul Muni starrer, when Tony Randall seemed to get the most recognizable salvo. It almost parred the veteran Ed Begley's greeting and he, too, has been around plenty in films, legit and video. But the "Mr. Peepers" identication seemed to give Randall the most spontaneous audience reaction, next to the star and Begley of course. By contrast, Staats Cotsworth, another prolific broadcasting actor, was relatively sluffed off, the difference being that he's dominantly in the radio and not the tv medium.

Legit Bits

With "Inherit the Wind" set for a Broadway run, producer-director **Herman Shumlin** left yesterday (Tues.) for a week's Florida vacation . . . Pressagent-manager **Helen Hoerle**, who was on the Coast with "Caine Mutiny Court Martial," planed to New York last

Donald Cook celebrates today (Wed.) his 30th anni in legit . . . **Geraldine Brooks** will star in "The Philadelphia Story" at the Fred Miller Theatre, Milwaukee, for two weeks beginning next Tuesday (3) . . . **Irwin David Suss** and **James S. Rizek** have optioned **Edwin Justus Mayer's** "A Night at Madame Tussaud's" for Broadway production next season, following an extensive road tour.

Leo Kerz has skedded "Clerambard," by French playwright **Marcel Ayme**, for fall production. He's collaborating with **William van Loon** on the dramatization from an English translation by **Norman Denny** . . . **Pert Kelton** has succeeded **Eileen Heckart** in "Bad Seed" . . . **Dana Elcar** has replaced **Heywood Hale Broun** in "The Honeys" . . . **Aldous Huxley** due in N.Y. from Hollywood next week to complete negotiations for a production of a play, written in collaboration with **Beth Wendel** and based on his novel, "The Genius and the Goddess," being serialized in Harper's mag prior to publication by Harper Bros.

Gerry Fleming returned to the cast of "Thieves Carnival" yesterday (Tues.) after a two-week absence. **Margaret Bannerman** subbed in the off-Broadway production . . . **Gayle Stine** has scheduled **Leslie Stevens'** "Early to Congress" for Broadway production next season . . . **Eugene Raskin's** "The Last Island" is slated for Broadway production next season by Trio Productions, a new firm comprising **Haila Stoddard, Robert O'Byrne** and **Richard Dunn.**

Newport (R.I.) Casino Theatre begins its 29th season June 27, with an 11-week run skedded by manager **Sara Stamm** . . . **Louis Osborne Coxe**, who co-authored the 1951 Broadway adaptation of "Billy Budd" with **Robert Chapman**, has been appointed English professor at Bowdoin College . . . **Joseph W. Kapfer**, who operated the Deer Lake Theatre, Orwigsburg, Pa., last summer, will be producer this year at the Lakewood Theatre, Barnesville, Pa., which begins a 12-week season June 13 . . . Production rights to "The Hot Corner," by **Allen Boretz** and his wife, **Ruby Sully**, have been acquired by **Eleanore Saidenberg**, a sister of producer **Herman Levin.**

Tentative sked for the 1955-56 off-Broadway Phoenix Theatre season includes **Aldyth Morris'** "Fourth Son" as the kickoff bill Oct. 13, with either a second edition of "Phoenix '55" or **Lehman Engel's** new version of "Beggar's Opera" as the second bill. The three other offerings will be revivals of classical works.

Robert Morley will play the Wazir in the Metro filmization of "Kismet" . . . **Robert Wright** and **George Forrest**, who wrote the lyrics and adapted Alexander Borodin's music for "Kismet" motoring through Europe following the musical's West End opening last Wednesday (20).

Denis DuFor will be back this summer for his 17th season as executive producer of the outdoor musicals at the Iroquois Amphitheatre, Louisville, with **Maurice Settle** also returning as business manager . . . Profit on "Pajama Game" was incorrectly reported in last week's issue. The musical has repaid its $250,000 investment and distributed $250,000 profit, split evenly between management and backers, and thereby giving the later a 50% profit thus far.

Rita Moriorty, formerly with **Cy Feuer & Ernest H. Martin**, has become secretary to producer **Alexander H. Cohen** during the leave of absence of **Laura Dee. Greta Brenner**, formerly with producers **Albert Selden & Morton Gottlieb**, has also joined Cohen's staff as production assistant. **Alexander Barron**, formerly with the Theatre Guild, has joined Cohen's organization to handle the theatre tours division of Theatrical Subsidiaries, Inc.

"Late Love," with **Signe Hasso** starred, grossed $11,908 on a potential capacity of $14,424 during its two-week run at the Miller Theatre, Milwaukee, April 5-17 . . . **Paul Green's** "Wilderness Road," marking the centennial celebration of Berea (Ky.) College, will open a 60-performance run June 29 at the college's newly constructed Indian Fort Theatre.

Gaby Rodgers has been set for a principal role in "Heavenly Twins," skedded for Theatre Guild production next season with **Jean Pierre Aumont** and **Faye Emerson** starring . . . **Charle Durand** has been upped from production stage manager to assistant general stage director for the Broadway production of "Seven Year Itch." **Charles Paschall** is stage manager and **Bruce Brighton**, assistant stage manager.

"Valour Will Weep," by **Henry Denker** and **Ralph Berkey**, has been added to the Theatre Guild's production lineup for next season. . . . **Israel Rosenberg's** modern Yiddish version of "Joseph and His Brethren," opened last Friday (22) at the Elsmere Theatre, Bronx, N. Y. . . . **Kenn Dobbs** appeared in the concert presentation of "Death of a Salesman" at the YMHA, 92d Street, N. Y., last Sunday afternoon (24) . . . **Dora Kalinova**, European comedienne, will make her American bow in a one-woman show at the Barbizon-Plaza Theatre for a single performance April 29.

Phil Bloom will pressagent the summer season of the Shakespeare Festival Theatre & Academy, at Stratford, Conn. . . . **Arthur Waxman**, co-producer of the touring "Tender Trap," has joined the American Theatre Society to assist executive director **Warren Caro** in the national subscription operation and the development of touring shows.

"First Edition," a new revue with music by **Phil Charig**, lyrics by **Ray Golden** and **Paul Webster**, and sketches by **Danny** and **Neal Simon**, is scheduled for July 7 production at the Bijou, N. Y., by Golden. Sketches well directed by **Bud Burton**, with **Ralph Alswang** designing the scenery, **Milton Greene** serving as musical director and **Arthur Klein** functioning as general manager.

Nan McFarland, featured in "Teach Me How to Cry" at the off-Broadway Theatre de Lys, is understudying **Elaine Stritch** in the Broadway show, "Bus Stop" . . . "Merry Widow," with new book and lyrics by **Edward Eager**, will be the opening bill June 4 at

(Continued on page 70)

Chi Spotty; 'Rainmaker' So-So $14,700, 'Trap' 15G, 'Tea' $25,200, 'King' $28,200

Chicago, April 26.

Post-Easter pickup didn't come to much last week. Biz picked up for "Rainmaker" and "Tender Trap," at least moderately, however.

With arrival of "Can-Can" pushed back to August, there are no other entries heading this way in the immediate future, but another touring company (the second) of "Teahouse of the August Moon" is chalked up for Sept. 7 at the Erlanger.

ESTIMATES FOR LAST WEEK

King and I, Shubert (22d wk) ($5; 2,100) (Patricia Morison). Almost $28,200 (previous week, $29,000); resumes tour May 14.

Rainmaker, Erlanger (2d wk) ($4; 1,300) (Geraldine Page). Nearly $14,700 on Guild subscription (previous week, $12,900).

Tea and Sympathy, Blackstone (7th wk) ($4.50; 1,500) (Deborah Kerr). Almost $25,200 (Previous week, $26,500). ontinues on road May 14.

Tender Trap, Harris (2d wk) ($4; 1,000) (Kent Smith, K. T. Stevens, Russell Nype). Over $15,000 (previous week, $10,000 for first seven performances).

'Yankees' $50,000, 'Tops' $11,500, Hub

Boston, April 26.

With $46,500 advance, "Dark Is Light Enough" with Katharine Cornell and Tyrone Power, opened at the Colonial last night (Mon.) for a two-weeker and looked headed for a house record. "Damn Yankees" sold out its final week at the Shubert, repeating its first stanza. "Pajama Tops," panned by the critics, did mild biz at the Majestic. "Seventh Heaven" is due May 10 at the Shubert for two weeks.

ESTIMATES FOR LAST WEEK

Damn Yankees, Shubert (2d wk) ($6-$4.95; 1,734). Musical tryout sold out all week; over $50,000 and continues this week.

Pajama Tops, Majestic (1st week) ($3.50-$2; 1,300) (Diana Barrymore). Mild $11,500, but improvement expected in second frame this week; it's on twofers.

Dark Is Light Enough, Colonial (1st week) ($4.95-$4.40-$3.85-$1.10; 1,590) (Katharine Cornell, Tyrone Power). Opened last night (Mon.) to huge advance.

Current London Shows

London, April 26.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Different For Men, Duchess (4-11-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
South, Arts (3-30-55).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Uncertain Joy, Royal Ct. (3-31).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Jazz Train, Piccadilly (4-26-55).
Merry Widow, Palace (5-3-55).
Tender Trap, Saville (5-3-55).
Midnight Family, Arts (5-4-55).
Lovers, Winter Gard. (5-6-55).

Scheduled N. Y. Openings

(Theatre indicated if set)

Honeys, Longacre (4-28).
Once Upon Tailor, Cort (wk. 5-16).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).

OFF-B'WAY

Anniversary & Switch in Ti reenwich Mews (5-25).

Current Stock Bills

(April 25-May 8)

Dial M for Murder, Arena, Rochester (25-1).
Pal Joey—Playhouse, Stamford (18-24).
Philadelphia Story—Miller, Milwaukee (3-8).
White Sheep of Family—Miller, Milwaukee (26-1).

'Teahouse' Big $41,300, 'Oh Men' $20,600 in S. F.

San Francisco, April 26.

Legit had a good week in Frisco, with the smash "Teahouse of the August Moon" going into its 9th week and still packing them in and "Oh Men, Oh Women" upping its take some $3,000 at the Alcazar.

ESTIMATES FOR LAST WEEK

Teahouse of the August Moon, Curran (9th wk) ($4.40; 1,758) (Burgess Meredith, Scott McKay). Over $41,300, about $1,200 off from the previous stanza; exits May 28 to resume tour.

Oh Men, Oh Women, Alcazar (2d wk) ($3.85 weekdays, $4.40 weekends; 1,147) (Franchot Tone, Gig Young). Boosted its take to $20,600 after an opening week gross of $17,100.

'Caine' Back to $25,000, Bankhead $17,700 (5) 'Waltz' OK $23,200, L.A.

Los Angeles, April 26.

Local legit took on a brighter hue last week, with "Anniversary Waltz" continuing to build at the Carthay Circle in its second frame. "Caine Mutiny Court Martial," which dropped the previous week, rebounded for its next-to-final stanza. "Dear Charles," which opened Wednesday night (20), showed fairly well at the Biltmore.

ESTIMATES FOR LAST WEEK

Caine Mutiny Court Martial, Huntington Hartford (6th wk) ($4.95-$4.40; 1,032) (Lloyd Nolan, Barry Sullivan, Steve Brodie). Recovered nicely to almost $25,000; folds next Saturday (30).

Anniversary Waltz, Carthay Circle (2d wk) ($3.30; 1,518) (Howard Duff, Marsha Hunt). Healthy $23,200.

Dear Charles, Biltmore (1st wk) ($4.95-$4.40; 1,636) (Tallulah Bankhead). Opened Wednesday night (20) and pulled $17,700 for the first five performances.

This Is Your Life, Mendel, Civic Playhouse (9th wk) ($3.30; 400) (Leo Fuchs). Hefty $4,000 again.

Finian's Rainbow, Hollywood Repertory (14th wk) ($3.30; 276) (Charles Davis). Up a bit to $2,000.

'Heaven' Getting Usual Pre-B'way Renovations

New Haven, April 26.

Concluding a nine-performance premiere stand at Shubert, "Seventh Heaven" pulled out of here Sat. (23) for a fortnight in Philly, a somewhat improved show over its opening April 16. It's still a considerable span from sock Broadway quality, however.

Major segments of the musical are in process of being restaged, and cast changes are tentatively in the offing. Second act "White Ballet" is due for new treatment. There's been difficulty staging certain segments of the book, a radical experiment being at last Friday night's (22) performance, in three acts instead of the customary two for a musical.

Current Road Shows

(April 25-May 7)

Caine Mutiny Court Martial (Lloyd Nolan, Steve Brodie, Barry Sullivan—Huntington Hartford, L. A. (25-30).

Damn Yankees (tryout)—Shubert, Bost. (25-30).

Dark Is Light Enough (Katharine Cornell, Tyrone Power)—Colonial, Bost. (25-7).

Dear Charles (Tallulah Bankhead)—Biltmore, L. A. (25-7).

Fifth Season (Chester Morris, Joseph Buloff)—Her Majesty's, Montreal (25-30).

Guys & Dolls—Royal Alexandra, Toronto (25-30); Her majesty's, Montreal (2-7).

King and I (Patricia Morison)—Shubert, Chi. (25-7).

Kismet—Shubert, N. H. (25-30); Aud., Rochester (2-7).

Once Upon a Tailor—Walnut St., Phil. (2-7).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Taft, Cincy. (25-30); KRNT, Des Moines (2-7).

Pajama Tops (Diana Barrymore)—Majestic, Bost. (25-30); Elm St., Worcester (2-7).

Rainmaker (Geraldine Page)—Erlanger, Chi. (25-7).

Seven Year Itch (Tom Ewell)—Ford's, Balt. (25-30); WRVA, Richmond (2-7).

Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout), Forrest, Phil. (25-7).

Solid Gold Cadillac—Hanna, Cleve. (25-30); American, St. L. (2-7).

Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (25-7).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (25-7).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (25-7).

'Heaven' So-So $37,100 In 9 Shows, New Haven

New Haven, April 26.

Break-in of "Seventh Heaven" at Shubert here April 16 through last Saturday (23) drew fair biz. At a $5.50 top, on nine performances, the heavy advance helped to register $37,100.

Current is the road tee-off of "Kismet," which exited Broadway last week. Local stand is for one week, through next Saturday (30). Next week gets "Pajama Tops," starring Diana Barrymore for six performances at discount prices. That may be the season's finale.

'Honeys' $17,100, 'Itch' $33,600, D.C.

Washington, April 26.

With a final smash week of nearly $33,600, "Seven Year Itch" wound up its four-week stand at the National Theatre with $118,300 taken in at the boxoffice. The Tom Ewell starrer was scaled to a $4.40 top. Standing room was sold last Friday and Saturday nights (22-23).

Second week of "The Honeys," at the Shubert, grossed $17,100, or over $2,000 better than the i itial stanza.

Washington's two legit theatres are now dark and have no definite bookings, despite the fact that this is the height of the tourist season and the town is bulging with conventioneers and sightseers.

'CADILLAC' SMOOTH 22G FOR 3D WEEK, DETROIT

Detroit, April 26.

Third and final week of "Solid Gold Cadillac" brought in a good $22,000 at the 1,482-seat Cass. Top was $4.40 weekend eves, $3.85 other nights.

Both the Cass and the 2,050-seat Shubert are dark. The Shubert relights May 9 with "Kismet" for two weeks. The Cass has no booking set.

'Game' Sockeroo $41,700, Ending Columbus Season

Columbus, April 26.

Touring company of "Pajama Game" drew almost $41,700 in eight performances at $5.65 top at the Hartman last week. All reserved seats were sold out except for the Wednesday matinee.

It appears that was the season finale, as manager Robert F. Boda says nothing else is in sight now.

Diana Barrymore

Continued from page 63

and Pittsburgh. According to company manager Joe Roth, the show is in the black.

"Our type audiences don't read the reviews, evidently," he says. "As for the roasting of Miss Barrymore, it seems to be the accepted thing to do in city after city. Apparently, the pannings don't affect business."

Miss Barrymore commented, "My career would have run along different lines, perhaps, if I had been named Brown. I wish my name had been different. My father, if he were alive, would probably kill me for saying so."

The actress reveals that only once had she seen her father on the stage and it was in "My Dear Children." "They expected me to be a star from the day I started acting . . . I was given parts I wasn't ready to play."

B'way Biz Skids; 'Ankles' $41,500, Muni $22,300 in 6, 'Dolls' $43,700, 'All in One' 11G (7), Phoenix 7G (5)

Business on Broadway skidded last week. Drops ranged as high as $6,500 for a musical and $5,100 for a straight play. The smash draws remained steady, however.

A flood of openings last week gave the Stem five new entries. Three closings last Saturday (23) were "Flowering Peach," "Kismet" and "Dark is Light Enough." Latter two are touring.

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All in One, Playhouse (3-bill) (1st wk; 7; $4.60-$3.90; 994; $21,865) (Maureen Stapleton, Myron McCormick). Opened April 19 to six favorable reviews and one pan (Coleman, Mirror). Sc 11,000 for first seven performances.

Anastasia, Lyceum (D) (17th wk; 134; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugene Leontovich). Just over $20,000 (previous week, $22,000).

Ankles Aweigh, Hellinger (MC) (1st wk; 8; $6.90; 1,513; $56,000). Almost $41,500 for first eight performances.

Anniversary Waltz, Booth (C) (55th wk; 435; $4.60; 766; $20,000) (Macdonald Carey). Just under $16,600 (previous week, $16,800).

Bad Seed, 46th St. (D) (20th wk; 157; $5.75-$4.60; 1,297; $37,000) (Nancy Kelly). Almost $27,200 (previous week, $27,500); moved to Coronet last Monday (25).

Boy Friend, Royale (MC) (30th wk; 235; $6.90; 1,050; $38,200). Over $36,500 (previous week, $36,500).

Bus Stop, Music Box (CD) (8th wk; 62; $5.75-$4.60; 1,010; $27,811). Capacity as usual, nearly $28,000.

Can-Can, Shubert (MC) (103d wk; 820; $6.90; 1,453; $50,160). Also t $38,100 (previous week, $41,600).

Cat on a Hot Tin Roof, Morosco (D) (5th wk; 36; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity again, over $31,000, with theatre party commissions cutting into the take.

Champagne Complex, Cort (C) (2d wk; 15; $4.60; 1,098; $26,000) (Donald Cook, Polly Bergen, John Dall). Nearly $7,700 (previous week, $12,800 for first seven performances and one preview).

Desperate Hours, Barrymore (D) (11th wk; 84; $5.75-$4.60; 994; $27,200). Nearly $26,100 (previous week, $26,000).

Fanny, Majestic (MD) (25th wk; 196; $7.50; 1,655; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Guys and Dolls, City Center (MC) (1st wk; 8; $3.60; 3,010; $50,160). Opened last Wednesday (20) to six approvals and one negative (McClain, Journal-American); over $43,700 for first eight performances.

House of Flowers, Alvin (MC) (17th wk; 132; $6.90; 1,331; $47,000). Nearly $30,500 (previous week, $31,400).

Inherit the Wind, National (D) (1st wk; 4; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Opened last Thursday (22) to six affirmative notices and one negative review (Funke, Times); Over $22,300 for first four performances and two previews.

Lunatics & Lovers, Broadhurst (C) (19th wk; 152; $5.75-$4.60; 1,162; $29,500). Over $19,000 (previous week, $21,200).

Pajama Game, St. James (MC) (50th wk; 396; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (13th wk; 100; $6.90; 1,494; $55,672). Almost $54,200 (previous week, $54,200).

Seven Year Itch, Fulton (C) (127th wk; 1,013; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $13,500 (previous week, $16,800).

Silk Stockings, Imperial (MC) (9th wk; 68; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Capacity as usual, over $58,300.

Tea and Sympathy, 48th St. (D) (81st wk; 645; $5.75-$4.60; 921; $28,300) Nearly $21,800 on twofers (previous week, $13,200 on twofers).

Teahouse of the August Moon, Beck (C) (80th wk; 644; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000; John Beal succeeds Forsythe next Monday (2).

Three for Tonight, Plymouth (R) (3d wk; 21; $6.90-$5.75; 1,107; $39,000). (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Capacity at over $38,000, with theatre parties cutting into take. (previous week, $37,000).

Witness for the Prosecution, Miller (D) (19th wk; 148; $5.75-$4.60; 946; $23,248). Capacity as usual, nearly $23,800.

MISCELLANEOUS

Phoenix '55, Phoenix (R) (1st wk; 1; $4.60-$3.45; 1,181; $22,000). Opened last Saturday (23) to five favorable reviews (Chapman, News; Coleman, Mirror; Funke, Times; Hawkins, World-Telegram; Kerr, Tribune) and two pans (McClain, Journal-American; Watts, Post); over $7,000 for one performance and four previews.

OPENING THIS WEEK

Honeys, Longacre (C) ($5.75-$4.60; 1,101; $28,300 (Jessica Tandy, Hume Cronyn, Dorothy Stickney). Play by Ronald Dahl, presented by Cheryl Crawford; production financed at $75,000, including 15% overcall; cost about $55,000 to bring in, including approximate $10,000 tryout loss, but excluding bonds, and can break even at around $17,000; opens tomorrow night (Thurs.).

CLOSED LAST WEEK

Dark Is Light Enough, ANTA Theatre (D) (9th wk; 69; $5.75-$4.60; 1,214; $34,000) (Katharine Cornell, Tyrone Power). Over $15,100 (previous week, $14,800); closed last Saturday (23) for short tour at a deficit of approximately $40,000 on a $60,000 investment.

Flowering Peach, Belasco (D) (17th wk; 135; $5.75-$4.60; 1,073; $28,300) (Menasha Skulnik). Almost $16,500 (previous week, $14,400 on twofers); closed last Saturday (23) at an estimated loss of around $50,000.

Kismet, Ziegfeld (OP) (73d wk; 580; $6.90; 1,628; $57,908) (William Johnson, Elaine Malbin). Nearly $36,700 (previous week, $43,200); closed last Saturday (23) to tour at an estimated profit of around $240,000 on a $250,000 investment.

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars (2-21-55).

Juno & Paycock, G'n'wich Mews (2-22-55); closes May 8.

Shoestring Revue, Pres. (2-28-55).

Teach Me How to Cry, de Lys (4-5-55).

Thieves Carnival, Cherry Lan (2-1-55).

Three Sisters, 4th St. (2-25-55).

Total Legit Grosses

Following are the comparative figures based on VARIETY's boxoffice reports for last week (the 47th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	28	23
Total weeks played so far by all shows	1,008	965
Total gross for all shows last week	$825,900	$723,300
Season's total gross so far	$28,199,100	$26,767,500
Number of new productions	57	55

ROAD

Excluding stock

Number of current shows reported	19	18
Total weeks played so far by all shows	799	717
Total gross for all shows last week	$447,500	$400,800
Season's total gross so far	$18,893,700	$15,992,700

'Guys' Moderate $17,600 In First Week, Toronto

Toronto, April 26.

Manny Davis production of "Guys and Dolls" grossed a moderate $17,600 on the first week of its fortnight's engagement here, with the 1,525-seat Royal Alexandra Theatre scaled at $3.50 top. Saturday night (23) was a sellout, and the advance is good for the second week.

On this fourth visit of "Guys and Dolls," the critics jumped on the limitations of the physical production, but didn't mention that this cut down version has a reduced scale instead of $6 top as on previous engagements here.

Shows Abroad

Kismet

London, April 21.

Jack Hylton production of musical drama in two acts (14 scenes). Book, Charles Lederer and Luther Davis, based on the play by Edward Knoblock; music and lyrics, Robert Wright and George Forest, adapted from themes of Borodin. Producers, Lederer, Edwin Lester; staging, Albert Marre. Stars Alfred Drake; features Doretta Morrow, Joan Diener. Choreography, Jack Cole; scenery and costumes, Lemuel Ayers. At Stoll Theatre, London, April 20, '55; $2.80 top.

Hajj	Alfred Drake
His Daughter	Doretta Morrow
Lalume	Joan Diener
Caliph	Peter Grant
Wazir of Police	Paul Whitsun-Jones
Omar	Donald Eccles
Princesses of Ababu	Sheila O'Neill, Muriel Ali, Doreen Rider
Princess of Damascus	Claire Warner
Princess of Bangalore	Juliet Prowse
Doorman	Colin Thomas
Beggars	Colin Cunningham, Humphrey Heathcote, David Dulak, Raymond Ray, John Bleasdale
Taman	George Slack
Hassan-Ben	Alister Williamson
Jawan	Stanley Van Beers
Street Dancer	Josephine Blake
Akbar	Malcolm Goddard
Assiz	Nigel Burke
The Bangleman	Colin Thomas
Prosecutor	Tudor Evans
Chief Policeman	Humphrey Heathcote
Policeman	Alister Williamson
Wazir's Guards	George Swales, Ken Richmond
Attendants	Gordon Petrie, Harry Baird
Servant	Colin Thomas
Slave Girls	Judith Shergold, Pamela Butley, Sheila Bradley, Olga Roman
Pedlar	Colin Cunningham
Ayahs	June Grant, Barbara Allard
Street Women	Jane Martin, Jane Walker
Widow Mussef	Barbara Ulrie
Executioner	Robert Garcia

Even without the powers of magic possessed by the principal character in "Kismet," it is easy to forecast that the show gives Jack Hylton a smash hit of the first order. With a little luck, his latest Broadway import can be a cleanup presentation for years to come. The producer has been bold enough, to defy the convention that the Stoll theatre is away from the heart of theatreland, and his courage in so doing is likely to be richly rewarded.

For local audiences, the most important aspect of the production is the introduction to Britain of the three original Broadway leads, Alfred Drake, Doretta Morrow and Joan Diener. They came into town with a reputation, soundly based on their American record. Their reception on opening night, in London, left no room for speculation. They will be equally big hits here.

As a spectacle, "Kismet" outstrips anything imported by Hylton in the past and even dwarfs some of his own more lavish presentations. Budgeted at well over $100,000, it will necessarily take a little time to pay off its investment, but with admission prices hiked to a $2.80 top (a peak for London), this vast theatre can gross upwards of $30,000 a week.

The money has been well spent to provide a feast of color and spectacle with gaily designed costumes and lavish decor. And where else is there a musical with such a tuneful score? The best of Borodin's music has been intelligently adapted to give the production a succession of hit songs.

Of the musical numbers, only "Stranger in Paradise" was well known prior to opening, mainly as a result of the increasing plugs via BBC radio programs. "Rhymes," "Baubles, Bangles and Beads," "Gesticulate" and "And This Is My Beloved" are now powerful candidates for the hit parade stakes.

While the three principals, by authority of their roles, tower above the rest of the cast, the other members of the team are far from overshadowed. This is as much a tribute to the astute direction by Albert Marre as it is to the performers themselves.

For Alfred Drake, the occasion has special significance and marks the achievement of an ambition. His interpretation of the beggar-poet attains a rare quality of perfection. He puts sparkle into the dialogue, even when it may not exist, and delivers his song numbers with complete showmanship fluency.

Doretta Morrow as his daughter, who is chosen by the Caliph as his bride, contributes a performance, which is stamped with style and warmth, while vocally, she scores with some of the plum numbers of the show. Joan Diener impresses at once with her lush personality and she admirably suggests the Wazir's wife with a roving eye. Hers is a deliberately provocative performance, which pays off handsomely.

The British contingent is led by Peter Grant in the principal romantic role as the Caliph. A vet from Drury Lane, where he played in the British edition of "South Pacific," he has a tuneful voice, and the good fortune to share the hit number "Paradise." Paul Whitsun-Jones makes a robust and lively Wazir, and Donald Eccies suitably takes the part of Omar. A major contribution are the terp displays, firstly by Sheila O'Neill, Muriel Ali and Doreen Rider—as the three princesses of Ababu, and later by Claire Warner and Juliet Prowse as rival contenders for the Caliph's hand.

The pit aggregation led by Cyril Ornadel is a shade over-powering, but otherwise is first class.

Myro.

The Lark

Glasgow, April 22.

Tennent Productions Ltd. production of drama, "L'Alouette," by Jean Anouilh, adapted by Christopher Fry. Stars Dorothy Tutin. Staging, Peter Brook; scenery and costumes, Jean-Denis Malcles. At King's Theatre, Glasgow, April 19, '55; $1.20 top.

Earl of Warwick	Richard Johnson
Bishop of Beauvais	Laurence Naismith
Joan	Dorothy Tutin
Her Father	Peter Duguid
Her Mother	Alexis France
Her Brother	Barry MacGregor
Promoter	Leo McKern
Iquisitor	Michael Goodliffe
Brother Ladvenu	Michael David
Squire of Vaucouleurs	David Bird
A Guard	Churton Fairman
Agnes Sorel	Hazel Penwarden
Young Queen	Catherine Feller
The Dauphin	Donald Pleasence
Queen Yolande	Lucienne Hill
Archbishop of Rheims	Norman Scace
M. de la Tremouille	Peter Cellier
Page to The Dauphin	David Spenser
Captain La Hire	George Murcell
Hangman	Gareth Jones
English Soldier	Norman Scace

Imaginative direction by Peter Brook, plus top-drawer acting by Dorothy Tutin, make this Christopher Fry adaptation of Jean Anouilh's version of the Joan of Arc story seem worthwhile legit fodder. The H. M. Tennent production has the hallmarks of a success, once its discursive dialog has been trimmed. (Lillian Hellman's adaptation of the Anouilh work is due for Broadway production by Kermit Bloomgarden next fall.—Ed.)

"The Lark" offers intriguing comparison with George Bernard Shaw's "Saint Joan." In the Anouilh treatment Joan emerges as a simple peasant. She is childlike and elfin, singing her faith like a lark, not of the earth but of the skies. This translation by English poet-playwright Fry proves a lyric piece of writing, with a beautiful flow of language and much drama.

Peter Brook has directed with rare skill the framework of Joan's trial for witchcraft, in which her life story is skilfully and unobtrusively merged with the trial action in a series of easy flashbacks. Characters walk on from the watching crowds and speak their lines, such as Joan's father, mother and brother, and the Squire of Vaucouleurs who loaned her a horse.

Also, the trial spokesmen disappear almost unnoticed, and episodes are cleverly intermingled throughout, the trial sequences following on with equal naturalness. Setting is simple and almost austere, a series of benches and gates which suggest a 15th-century court-room and eventually the stake at which she is burned.

Miss Tutin, young British star, scores a personal triumph as the maid. She reads the lengthy speeches with rare dramatic intensity, a slight croak in her voice adding to the attractiveness, and at all times suggests a slight rural peasant maid inspired by her "voices" to lead her fellow-countrymen.

Laurence Naismith, elderly, white-haired and benign, is commanding as Cauchon, the Bishop of Beauvais, who presides over the court, and Donad Pleasence gives an excellent portrayal of the weakling Dauphin, who turns on his court at Joan's inspiration and proves not so much a fool as his people think. Michael Goodliffe is a deep-voiced Inquisitor, and Leo McKern has a sickly note of devilitry as the Promoter, representing the medieval specialist in devil-hunting.

Richard Johnson is a suave young Earl of Warwick, representing the political interests of England and, in the final scene, persuading Joan to go back on her recantation before the Bishop of Beauvais. Other worthwhile acting is by David Bird as the Squire of Vaucouleurs and by Norman Scace as the self-centered Archbishop of Rheims.

Brook deserves special plaudits for his grouping in the scene when Joan is to be hoisted up at the stake, this conveying with top effect the gathering of a crowd. Costumes strike a colorful 15th-century note after the designs of Jean-Denis Malcles.

Gord.

The Desperate Hours

London, April 20.

Toby Rowland Ltd. (by arrangement with Williamson Music Ltd. & Prince Littler, and in association with Howard Erskine & Joseph Hayes) production of melodrama in three acts, by Joseph Hayes. Features Diana Churchill, Bernard Lee, Richard Carrle. Staging, Howard Erskine; setting, Howard Bay. At Hippodrome, London, April 19, '55; $2.20 top.

Tom Winston	Denis Shaw
Jesse Bard	Patrick Allen
Harry Carson	Gordon Tanner
Eleanor Hilliard	Diana Churchill
Ralphie Hilliard	David Hannaford
Dan Hilliard	Bernard Lee
Cindy Hilliard	Jacqueline Ellis
Glenn Griffin	Richard Carlyle
Hank Griffin	Barry Foster
Robish	George Margo
Chick Wright	George Margo
Mr. Patterson	Charles Rolfe
Lt. Carl Fredericks	Donald Stewart
Miss Swift	Dorothy Baird

Judged solely on its dramatic merits, "The Desperate Hours" has all the makings of a b.o. smash. As an essay in tension, it's superb, but it loses too much in its transition from script to stage. In spite of its inherent weaknesses, however, it has the appearance of a hit and should stand up for a solid run.

The first and final acts have the essential ingredients of dramatic suspense, but the play sags lamely in the middle. That is largely due, it would seem, to a lack of force in direction and to weaknesses by some of the performers.

The opening sequences suggesting the escape of a gang of desperadoes and then showing how they throttle a typical family household, have suspense and excitement. These scenes are taut theatre, with gripping potentialities.

There seems, however, to be some failure to sustain the pitch during the second act, where little of importance appears to happen. The action gets a timely shot in the arm for the final act, when police activity coupled with grim tension in the household brings the yarn to its close.

From an audience point of view, the magnificent production will more than compensate for many of the dramatic frailities. The composite setting is a masterpiece of design, permitting action on a wider scale than usual, and allowing the main plot development to unfold with complete clarity.

Howard Erskine's direction has tried valiantly to keep the suspense at tension pitch, but unfortunately, is slightly let down by some of his cast. Richard Carlyle, the American, who was brought over to play the gang leader, admirably suggests the violent and ruthless character and George Margo gives a standout performance as the jailbird who has waited 18 years to smell a drop of liquor.

Bernard Lee, too, as the head of the invaded household, gives a performance of believable dignity, but Diana Churchill appears colorless as the spouse, and neither Denis Shaw, Patrick Allen or Gordon Tanner completely satisfies as the police officers. David Hannaford does adequately in a juve role and Jacqueline Ellis as the daughter of the household is an attractive and appealing redhead. Dorothy Baird shines in a brief cameo as the schoolteacher.

Myro.

The Bad Seed

London, April 19.

H. M. Tennant Ltd. (by arrangement with Playwrights Co.) production of drama in two acts, adapted by Maxwell Anderson from novel by William March. Stars Diana Wynyard; features Margalo Gillmore, Malcolm Keen, Carol Wolveridge. Staging, Frith Banbury; scenery, Stewart Chaney. At Aldwych, London, April 18, '55; $2.20 top.

Rhoda Penmark	Carol Wolveridge
Col. Kenneth Penmar	Robert Ayres
Christine Penmark	Diana Wynyard
Monica Breedlove	Margalo Gillmore
Leroy	Bernard Bresslaw
Miss Fern	Joan Sanderson
Reginald Tasker	Andrew Crawford
Mrs. Daigle	Mirian Karlin
Mr. Daigle	Mark Baker
Messenger	David Geary
Richard Bravo	Malcolm Keen

By its sheer dramatic impact, "The Bad Seed" emerges as one of the most stirring plays to come to London from Broadway for some time. It's strong meat entertainment and not—as they say on this side of the Atlantic—everybody's cup of tea. But this com-

(Continued on page 70)

B'way in London

Continued from page 63

played exceptional confidence in staging this $100,000-plus venture at the Stoll, which had always been regarded as a difficult offbeat location. "Kismet" will surely put the house back on the legit map.

The three principals from the original Broadway production, Alfred Drake, Doretta Morrow and Joan Diener, lead the big cast, and have made an unmistakable impact on the local scene.

With only one or two exceptions, the show received rave notices. Paul Holt, drama scribe of the Daily Herald, hailed it as the best American musical since "Oklahoma" and described it as "gay, tuneful, wicked and warm." John Barber, aisle sitter for the Daily Express, was enthusiastic about Drake's personal contributions, but less impressed by the show itself. He described it as "a throwback to Edwardian musical comedy; an opulently tedious tale of the Arabian Nights."

Recalls 'Chu-Chin-Chow'

Cecil Wilson opened his Daily Mail notice by commenting that it was like stepping out of a wilderness into a wonderland to break the silence of the press strike with news of a show as "exhilarating as this." He rated it London's most lavish oriental spectacle since "Chu-Chin-Chow."

Admitting that the show will be "hugely successful," W. A. Darlington, veteran critic of the Daily Telegraph, did not consider "Kismet" in the same artistic bracket as other Broadway importations. He summed it up as "just a piece of elaborate show business, expertly put together, on a huge scale."

Darlington, too, made the comparison with "Chu-Chin-Chow," and said, that one had to look back to that presentation to find a piece of oriental stage hokum on quite this colossal scale. "That ran five years," he noted. "I wonder if its record is in danger."

Alan Dent, News Chronicle critic, also harked back to "Chu," but rated "Kismet" a "gorgeous and spectacular bit of nonsense." Although he considered there was no great amount of wit in the writing, he noted, that the American principals were such good artists, that the audience came away thinking it an unusually intelligent, as well as unusually enjoyable, musical comedy.

Praise 3 Leads

The Times notice, unsigned as always, hailed the three leading performances and commented that the spectacle was "well calculated to take the eye with its clashing barbarian splendors. Settings and the costumes are in the stage 'gorgeous' style; and the whole thing is obviously a great success," the review observed.

The three London evening sheets joined in the enthusiasm. In the Evening Standard, Milton Shulman declared that "like some overstocked oriental bazaar, this American musical is filled with titillating trinkets, that catch the eye, stimulate the sense, and should not be peered at too closely."

In The Star, Robert Wraight described "Kismet" as a gloriously colorful piece with music borrowed from Borodin—"which sounds an outrageous idea, but is in fact a huge success." Stephen Williams, Evening News reviewer, said the show is spectacularly dressed and produced and there is much spirited dancing and singing. He averred they had treated the Borodin melodies "contrary to my worse fears, with a fairly respectful ingenuity." have been refused by stations be-

A new London management made its bow with the West End presentation of "The Desperate Hours," which preemed at the Hippodrome last Tuesday (19). The production was offered by Toby Rowland (by arrangement with Williamson Music Ltd. and Prince Littler) in association with Howard Erskine and Joseph Hayes.

Although strong in dramatic values, the meller loses some of its impact by the inadequacy of the cast, mainly recruited locally. There is, however, a stirring performance by Richard Carlyle as the leader of the breakout gang.

The production opened during the final stages of the newspaper strike, and the lack of immediate publicity may prove a handicap. If this can be surmounted, "Hours" has healthy prospects for a solid season.

Off-B'way Show

Phoenix '55

T. Edward Hambleton & Norris Houghton production of revue in two acts (17 scenes). Staging, Marc Daniels; music, David Baker; lyrics, David Craig; sketches, Ira Wallach; choreography, Boris Runanin; musical direction, Buster Davis; scenery, Eldon Elder; costumes, Alvin Colt; ballet music, John Morris; orchestrations, Ralph Burns & Clare Grundman; lighting, Klaus Holm. At Phoenix, N.Y., April 23, '55; $4.60 top.

Cast: Features Nancy Walker, Gemze de Lappe, Kenneth Harvey, Bill Heyer, Louise Hoff, Harvey Lembeck, Marge Redmond, Elsie Rhodes, Joshua Shelley, Elton Warren; others, Bob Bakanic, Shellie Farrell, Jerry Fries, Jay Harnick, Dick Korthaze, Ralph McWilliams, Cynthia Price, Rain Winslow, Boris Runanin.

The Phoenix Theatre is wrapping up its second off-Broadway stock season with a generally bright revue. "Phoenix '55" has a solid second act that compensates for occasional lagging sequences in the first stanza. There are a couple of riotous sketches by Ira Wallach, while David Baker has provided a refreshing score. David Craig's lyrics are pleasant and Boris Runanin's dance patterns pave the way for some okay hoofing.

Based on a series of Fortune mag articles on the "Changing American Scene," the revue covers the past five years and touches on a variety of subjects including the do-it-yourself kick, pocket book blurbs, modern ballet, the realistic school of acting, Ed Murrow and inevitably the suburban movement. Material is neatly handled by a fresh performer line-up headed by Nancy Walker. It's a sock comeback for the comedienne.

Constantly cropping up throughout the revue's two acts, Miss Walker sinks her teeth into her songs and sketches, and draws laughs. A heavy mugger, she sometimes gets carried away with this aspect of her performance, but, for the most part, she apparently knows what's she's doing and does it well.

Also scoring with comedy are Harvey Lembeck, Joshua Shelley and Louise Hoff. Carrying the major vocal assignments are Elise Rhodes, Bill Heyer and Elton Warren. Miss Rhodes is a cute looker with a likeable delivery. Heyer, however, is a little too stiff, while Miss Warren demonstrates a nice set of pipes. Gemze de Lappe and Ralph McWilliams show up well as the lead terpers.

Revue has two standout entries in its first and second act closing sketches. Winding up the initial segment is a hilarious ballet satire. As narrator of the sequence, labelled "The Trap," Kenneth Harvey serves as an excellent straight.

Harvey also plays it straight in the show's final sketch, in which Ed Murrow's "Person to Person" CBS-TVer gets a workover. As interviewer Ted Morrow, Harvey takes his audience into the home of a family with 27 children, born during a 17 year period. Miss Walker does a smashup job as the harrassed mother, while Lembeck clicks as her husband.

A snappy terp exhibition by Bob Bakanic, Jerry Fries, Rain Winslow and Shellie Farrell gets the second act off to a breezy start. The ensuing segments are all quality entries, with suburban sketch and accompanying song by Miss Hoff and Shelley especially strong. In staging the revue, Marc Daniels might have rearranged some of the material to punch up the overall slow pace of the opening act. Otherwise, he's done a creditable job.

Eldon Elders' scenery is imaginative, while Alvin Colt's costumes are decorative.

Jess.

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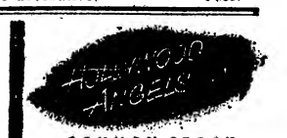

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Literati

Blog on Walt Disney

Paul Hollister, editor, author and former advertising veepee for Macy's, will have an "authorized" biography on Walt Disney published late this summer to coincide, more or less, with the timing of the "Disneyland" opening in Anaheim, Calif. It is titled "Man or Mouse" and will be published by Atlantic Monthly Press-Little, Brown in August. "Disneyland" is slated for a July 19 premiere.

Book comprises 75,000 words and some 200 Disney sketches and other pictures.

Hartman Vs. Gene Fowler

Plagiarism suit for $600,000 and costs filed by the heirs of Sadakichi Hartman against Gene Fowler and Viking is giving lawyers some trouble on both sides. Hartman's daughter, Wisteria Linton, of Banning, Cal., is the chief complainant.

Trouble is that Fowler several times in "Minutes of the Last Meeting" tells of shelling out dough to Hartman. All the witnesses, which would have included John Barrymore, W. C. Fields, John Decker and Hartman himself, are now dead. Except for Fowler and possibly Thomas Mitchell, no one can testify as to what was or was not paid the dead king of Bohemia.

Complaint claims that Fowler had access to 160,000 words of Hartman's autobiography and tossed the project overboard during the war, as Hartman, being half-German and half-Japanese, didn't seem to Fowler a likely subject for public acceptance at the time, and then proceeded to use much of the material in his "Minutes of the Last Meeting."

Around Banning, Hartman seems to have been more seriously treated than in Hollywood. Harry Lawton, of the Riverside Daily Enterprise, wrote a series of articles on Hartman last summer and won a first prize for them at the annual California publishers convention. But all of them have mighty grandiose ideas as to how much coin bestsellers bring these days.

Cornelia Skinner's Click Book

Cornelia Otis Skinner has come up with another winner in "Bottoms Up" (Dodd, Mead; $3). Miss Skinner is fresh and hilariously saucy and her excursions into the essay field always rate beaucoup curtain calls. Several of her pieces, including "The Bard and My Father," "Cryin in the Dark" and "Those Starring Days" first saw the light of printers' ink in The New Yorker. "Bottoms Up," the title piece is, by far, the wittiest. It was an address the gifted damsel delivered at the annual convention of the American Gynecological Society at Lake Placid two years ago. It rocked the obstetricians from here to maternity and most assuredly rates the place of honor in the book.

Show biz scholars will enjoy "The Bard and My Father," an amusing account of how Miss Skinner and her celebrated father did a benefit performance of "Richard III" and "Storming the Barns," a diverting piece about summer stock. Miss Skinner has the fine faculty of lighting up the reader's face. Alajalov contributed appropriate drawings to the book.

Ranson.

Ed Themak Shift

Edward Themak Jr., managing editor of the Schenectady Gazette since 1951 and a staffer since 1939, has resigned, effective May 5, to assume a similar position with the Lorain (O.) Journal. The latter has been without a managing editor for sometime, Editor Edward C. Lapping said.

The Laurette Taylor Story

Marguerite Courtney has written that rarity in show biz publishing, the really good biography of a great star. "Laurette" (Rinehart; $5), is the vivid, upsparing story of Laurette Taylor, who was Mrs. Courtney's mother.

With filial devotion, the author nevertheless views Miss Taylor objectively. Reporting the actress' long and tragic bout with alcoholism, the writer pulls no punches. She does not cushion the impact of the Taylor temperament; neither Lynn Fontanne nor Eddie Dowling can complain of lack of justice in the recital of their bitter encounters with Miss Taylor's darker nature.

The star's marriage to handsome, dashing Charles A. Taylor is recounted in full; a gallant tale of unflagging ambition which drove Loretta Cooney from the brownstone house of her birth in New York's W. 125th Street to the heights of stardom. Her second marriage, to playwright J. Hartley Manners, and their adventures with "Peg-o' My Heart" and other productions, are faithfully chronicled. If, at times, Mrs. Courtney seems to write too fully of her subject, the reader eventually realizes that brevity would injure the complex character recreated in this volume.

While unhappier aspects of Laurette Taylor are stated, here, also, are valid reasons for saluting the late star as "the greatest actress in the world": opinions advanced by Woollcott, Ashton Stevens, Brooks Atkinson, Bernhardt, Stanislavsky and Tennessee Williams (whose "Glass Menagerie" brought Miss Taylor from drunken obscurity to win acclaim in the last year of her life).

"Laurette" is a brilliant job; holding up the mirror to the sunshine and shadow of a star-crossed life.

Down.

Rev. Peale's Noblesse Oblige

Sometimes Random House publishes its prexy Bennett Cerf's books and just as often Doubleday and Simon & Schuster do. In the case of Kenneth Seeman Giniger—he gives it the full handle for this volume—who is head of Hawthorn Books, his anthology, "The Compact Treasury of Inspiration," is being published by his own firm.

The Rev. Norman Vincent Peale did the introduction and in it he details that Giniger has frequently been his (Peale's) editor in books published via Prentice-Hall, which is the parent of Hawthorn.

Indiana U's TV Workshop

Indiana University's Writers Conference, July 10-16 at Bloomington, will feature a workshop for television writing, conducted by William Hodapp; former instructor there, who has written and directed numerous radio and tv shows. Others in the staff include Louise Bogan, poetry critic for The New Yorker; Caroline Gordon, novelist; Beatrice Creighton, editor of juvenile books; and Bruce Bliven Jr., magazine writer.

An award will be presented on opening day to the author of the outstanding book by an Indiana writer in 1954.

'Lost' American Play

"The Lion of the West" by James Kirke Paulding (Stanford U.; $3), is an attractive printing of America's most famous "lost" play. Editor James N. Tidwell relates the "detective story" of the discovery of the 1830 script in an introduction, and the two-act farce is handsomely illustrated with old line cuts.

The play, also known as "The Kentuckian," once was supposed to caricature Davy Crockett, and contains a character named Mrs. Amelia Wollope, poking fun at Frances Trollope, who was then touring America and writing her celebrated "impressions." The Crockett character is called Nimrod Wildfire, and a braver hero never trod the boards, especially when played by James H. Hackett. This was the first American comedy to use an uncouth frontiersman as its central character.

The script was revised in 1831 and '33. It was written originally as a contest entry in a search for new material sponsored by Hackett. William Cullen Bryant was one of the contest judges, and Hackett first offered the play at the Park Theatre, N. Y., April 25, 1831. Its publication in England accounts for its "loss" to American bibliographers. Once the Lord Chamberlain's files were searched by Tidwell, the play came to light immediately. Final American copyright on this truly native drama was not secured until 1952. Text contains much humor and liveliness despite generally dated dialog.

Down.

Kamen's 'Pay As You See TV'

In the foreword to his book, "Pay As You See TV," author Ira Kamen candidly admits that, even though he has made an effort to be objective, he's biased towards subscription television. He says he believes "with all his heart" that subscription television must and will come.

This is not the best approach in tackling as controversial a subject as toll-tv, and Kamen will not lack in critics on that account. Be that as it may, he has pioneered in virgin broadcast territory with this informative and well-written booklet (Howard W. Sams & Co., Indianapolis; $1.50) which ought to prove a handy guide for anyone who, for professional or other reasons, seeks reference to this complex and confusing subject.

Like the "pro" and "con" forces in the current struggle over pay-as-you-see, Kamen is handicapped by having to write about something that exists practically only on paper or in the lab. He has covered every aspect of the field, concentrating rather heavily on the technical aspects of toll-tv and lacing his text with plenty of statistical material. Once a reader gets through with Kamen's book, he's guaranteed to be up-to-date on what the b.o. in the home is, how it works and what it may do.

For one who pretends to be objective, at least in his presentation, Kamen certainly weights his arguments heavily in favor of the toll boys. Drawing heavily on statements made by execs of the three toll-tv systems, he fails to explore the negative aspects of the service, such as the question of what it might do to viewers in single-station markets. Nowhere mentioned, either, are the legalistic arguments that will come up before the FCC.

Kamen's dissertation is almost too obviously a publicity plug for toll-tv. A more determinedly objective approach, which might still have taken in all the positive aspects of the livingroom b.o., would have made his book of much greater value all around.

Hift.

The Bard & The Old Vic

"Shakespeare at the Old Vic" by Roger Wood and Mary Clarke (Macmillan; $3.50), contains 120 action-photos of "Hamlet," "All's Well That Ends Well," "King John," "12th Night," "Coriolanus," and "The Tempest," produced in Britain last year.

Book is noteworthy for the record because the "Hamlet" is Richard Burton's, a performance receiving highest critical acclaim, and for the Robert Helpmann production of "The Tempest." Claire Bloom and Fay Compton also were active in this important season.

While the book is designed to sell on the strength of Roger Wood's camerawork, Michael Benthall's introduction is thorough and helpful, and textual descriptions of each presentation, and captions for the photos are well done.

Down.

CHATTER

Benny Rubin has completed his book, "Lightning Strikes Twice."

Harrison Kinney, formerly with New Yorker, has joined McCall's.

Niven Busch's new novel, "The Actor," will be published in June by Simon & Schuster.

Jackson Hand, formerly with Better Homes & Gardens, is new how-to editor at McCall's.

Herbert A. Philbrick delivered a lecture to the Hollywood film colony on his nine years of undercover work for the FBI.

Jack Goodman, editor-in-chief of Simon & Schuster, to the Coast today (Wed.) for a fortnight, to contact authors, agents, et al.

Alexander L. Hillman, publisher of Pageant magazine in New York, named as one of the new directors of the reorganized Boston & Maine Railroad.

Jim Waldrop has resigned as amusement editor of the Atlanta Journal to become an assistant advertising manager for a floor covering firm in Atlanta.

Alvin Yudkoff, film and tv writer, authored a suspense novel tagged "Circumstances Beyond Control" which Rinehart is bringing out May 9. Tome has a radio-tv background.

Alden Hatch has finished the Clare Booth Luce biog, "Ambassador Extraordinary," which Henry Holt & Co. will publish late this year. Woman's Home Companion has pencilled serial rights.

Mel and Polly Evans, Charlie Flato and George deKay staging their "officewarming" tomorrow (Thurs.) in their new East 48th St. diggings. Ex-Doubleday and Permabooks editors in their own "special projects" literati business.

Conrado W. Massaguer, Cuban cartoonist and humorist, for a time w.k. in Manhattan haunts but more recently director of the Cuban Tourist Bureau in Havana, due in New York in mid-May to talk to book publishers about his memoirs.

Pines Publications has brought out a new issue of Cartoon Humor, edited by Charlotte Lane and featuring the work of such cartoonists as Reamer Keller, Barney Tobey, Jefferson Machamer, Michael Berry and Jack Markow. It's the 17th anni issue of the book, first published in 1938.

Danton Walker's autobiog, "Danton's Inferno: The Story of a Columnist (New York Daily News) and How He Grew," is earmarked for May 16 publication by Hastings House. Walker, incidentally, is beginning a round of radio-tv plugs for the book, having started last week in New Orleans while on a tv-film junket there.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One of the jolting surprises the Salk Set will be finding out in about five years has already been discovered in Hollywood.

That is that characters change character to suit the pressures of the day. Polio virus types, meeting this new vaccine threat to their lives, are going to work like beavers to develop an immunity to this lethal attack on their survival.

Actors know what it means to have the rug suddenly pulled out from under them and have to change from playing "Hamlet" to clowning, as John Barrymore did. In even more subtle ways Edward G. Robinson, George Raft and others found out that when caught in a pincer movement between tv on one side and the righteous picture-goers on the other, the thing for heavies to do was to develop an immunity.

One of the best ways to develop an immunity against an entire community is to switch, say, from a hoodlum to a copper.

This isn't so much a matter of casting against type as it appears at first sight. In many communities it has been hard for superior citizens to know which was clipping them the most—the law-enforcement grafter or the racketeer making collections for a protection that seemed as dubious as drinking Peruna to kill polio.

In earlier times it was not uncommon for outlaws to see the light and become law-enforcement officers. But in this century, where the big money was all on the side of the racketeer, the temptation was for a weak cop to quit and join the more opulent forces of the opposition.

L. A. had a vice cop who swung over and handled the bag-slingers, an easy thing for him to do, since he had known most of them. He organized them. In a town notorious for upholding the open shop principle, he soon had all of them working in a closed shop. It soon became obvious that any dame who was clinked had fallen in arrears in her dues to the combination of law enforcement and the underworld.

From Hood To Cop in One Generation

The easy way that Eddie Robinson has switched from a hood to a harness bull is well illustrated not only on tv but in his more recent pictures. In at least 50 of the more than 60 pictures he has appeared in, Robinson was the Little Caesar sort of guy, but in "Harness Bull" and more recently in 'The Kill," which Sam Bischoff and David Diamond produced for United Artists, Robinson plays the role of a lieutenant of detectives of the Royal Canadian Mounted Police. I recognized this instantly when I saw him smoking a pipe. Had he been smoking a cigar I would have known he was in Canada and out for no good.

George Raft was a little harder to place in this picture because George doesn't smoke at all. It developed he was an American hood who had been exiled to Europe (ah, there, Lucky!) and then hired to come to Canada to spearhead an international conspiracy.

"The Kill" was previously called "Canada's Great Man Hunt" and I suppose the switch was made because of marquee limitations, though it may all have been part of the job of outguessing the public, just as the Salk bug-hunt was all part of the job of making a polio virus wish he had never been born.

Dr. Ralph Mellon, once head of the Mellon Institute, and later director of the Institute of Pathology, confirmed my suspicions about this law of survival among microbes and men—particularly actors. He it was who introduced sulfa drugs to America, and you know how far they have skidded in 10 years. Even now the miracle drugs headed by penicillin are having a tough time knocking over bugs which were pushovers for them five years ago.

It's all wrapped up, Dr. Mellon explained to me, in the law of variability. Two actors in "The Kill," who perhaps better illustrate this law of survival than even Eddie Robinson and George Raft, are George Dolenz and Peter Van Eyck.

Dolenz was born near Trieste. His people were Germanic, but after the first World War, when the fascists started strutting up and down that troublesome area of the world, all Teutons became tight-rope walkers with Italian billings. Even so, in little George's case, he got his left leg shattered by a bomb thrown by an unknown assailant.

Poppa Dolenz took the family to Sardinia, where the worst that could happen to them would be to be canned as small fish. But on Sardinia, they found things, if anything worse than they had been in Trieste. George was the first to see that the best disguise he could possibly affect to further his own survival was to become a travelling troubadour. He worked his way from Italy to Switzerland, to France, to Belgium, to Cuba and ultimately to Hollywood. He nearly settled for a restaurant in Paris, but Laurence Olivier talked him into a trip to Havana. He liked it there, but he helped a penniless university student and when he returned home one night, found his house surrounded by Dictator Machado's secret police. He didn't even go home. He jumped aboard the first steamer bound for the States.

He worked his way to Hollywood, where he got a job at the Trocadero as a waiter. From there he moved over to Ciro's as a maitre d'. He had a lot of acting experience behind him, but his best acting was concealing his skill in the presence of better-known ham.

One day he must have slipped, however, because Universal signed him and used him in about 15 pictures. His best part was "Enter Arsene Lupin," and he did all right in Metro's "The Last Time I Saw Paris." He also sang with Susan Foster in "The Climax," which was good singing. The only time he didn't have to work in a picture was when RKO cast him as a maitre d' in "Unexpected Uncle." But now he's hiding out as an atomic physicist.

As for Van Eyck, his switch has been even more a vindication of the doctrine of variability than if a polio virus should decide to become a vaccine. Peter was christened Goetz von Eick, Prussian-born of the old landed aristocracy.

He was raised on Beethoven and Bach, not Bismarck and bullets, and planned to become a concert pianist. He studied in Paris, Berlin and New York. In 1936 he filed his first papers to become an American citizen.

This must have angered the Nazis, because he suddenly found himself with lots of piano talent but no money from the old nest in the Province of Pomerania. So he got himself hired by Spivy as a night club entertainer. He and Johnny LaTouche wrote the words and music to songs to entertain Spivy's sad-faced set, and were jointly paid $300 a month.

By 1941 Peter had become a taxidriver in Hollywood, but he couldn't take a fare as far as Lockheed because by now he was listed as an enemy alien. Billy Wilder helped him out and got Orson Welles to hire him, not as a musician but an actor. After that the late Irving Pichel gave him the part of Lt. Tonder in 'The Moon Is Down." He also played the part of an adjutant to Rommel in "Five Graves to Cairo."

Then the "enemy alien" was drafted. He was assigned to Military Intelligence and was soon commissioned. At the end of the war, and after it, he was a valuable man, screening Nazis from Germans.

Ultimately discharged, he played around with pix in Germany and Paris and in 1952 got the starring role in "Wages of Fear," which Georges Clouzot directed. It won international honors for both of them—at at least six film festivals.

I saw him next playing a UN doctor in "Tarzan's Hidden Jungle." From there he jumped into "Jump Into Hell" at Warner's and now he's back to a refined heavy in "The Kill," an excellent case history of the doctrine of variability.

Russ Moves for Opera in Japan Spurs Rosenstock Plan for U. S. Group's Tour

New interest the U. S. State Dept. has shown in overseas tours of U. S. symphonies and ballet troupes, as goodwill missions, has hypoed activity of Joseph Rosenstock in regards to an opera company visit to Japan. Rosenstock, general director of the N. Y. City Opera Co., was active in Jap music circles, conducting the Tokyo Symphony, before World War II. He still holds the title of honorary music director and conductor with the government-owned Japanese Broadcasting Corp.

For the last two years, Rosenstock has been working with the Jap broadcasting outfit to take an opera troupe there. Cost has been the hitch, with a $35,000 weekly nut figured. Transportation, too, is a problem. But one of the Big Three Jap newspaper chains, however, has now become interested, and has been talking with Rosenstock. The State Dept., for the first time, has also shown interest.

The Russians, it's known, have been wooing the Japs like mad, and are readying a visit of an opera company, complete with symphony orch and ballet troupe, in December, '55, and January, '56. The Soviets are reported making all sorts of concessions, paying the troupe's travel expenses as well as costs during the Jap stay, and planning also to leave the b.o. receipts there for Jap charity use.

Meantime, Rosenstock, who finished his N. Y. City Opera spring season 10 days ago, is readying a busy sked of his own. He's off next month on a scouting trip to Europe, and will be back to conduct opera in Havana in June. He'll also be one of the principal conductors of the Holland International Music Festival, batoning for operas in Amsterdam and The Hague mid-June to mid-July. Then he'll be back for seven symph orch stints in Grant Park, Chi., in August.

3,500 DUE IN MIAMI FOR NAT'L MUSIC CLUBS MEET

Miami, April 26.

The 28th biennial convention of the National Federation of Music Clubs got under way last Friday (22) with 3,500 representatives of the 8,500 member clubs from the 48 states at the conclave, which ends April 30.

List of events scheduled for the eight-day meet includes recitals by nationally-known artists and musical units, as well as performances by such local groups as the U. of Miami Symphony and the greater Miami Opera Guild. The Guild is presenting an English version of "Barber of Seville" directed by Dr. Arturo di Filippi with Emerson Buckley conducting. Pianist Grant Johannesen is soloist with the UM Symphony. Others appearing are James Melton, tenor; mezzo-soprano Nan Merriman; contralto Carol Smith, and pianist John Browning jr.

In addition, choral and musical ensembles from Stout Institute, Menomonic, Wis.; Pennsylvania Women's College Opera Workshop, and Peabody Conservatory, Baltimore, are being heard, among other college, musical school and conservatory units.

Scot Orch, on 300G Budget, Drops $15,0000 Annually

Glasgow, April 19.

Cost of running the Scottish National Orch works out at $3 per working minute.

W. R. Fell, general manager, said here this makes a yearly budget of more than $300,000, with a persistent annual deficit of about $15,000. Boxoffice returns meet only a part of the cost, and it is necessary to depend on grants, donations and other forms of income to meet the total expenditure.

"Orchestras, however, do not lose money," added Fell. "They cost money in the same way as museums and art galleries, parks and gardens, even drains. The return is in pleasure to the listeners."

He said the Scot National Orch must eventually take its place among the great orchs of the world.

Hungarian Pianist a Hit Surprise With U.S. Dates; Records Biggest Factor

Surprise Hit in concert bookings is a young European pianist who hasn't appeared on the U. S. scene yet, but is sold out by his management. Artist is Hungarian-born Geza Anda, now a Swiss citizen. Handled here by the Judson, O'Neill & Judd division of Columbia Artists Mgt., Anda has been booked for 24 dates next fall, Oct. 11-Dec. 14, which was all the time he could give the U. S. bureau. He'll appear with the Philadelphia, Cleveland and San Francisco orchs as soloist, giving recitals the rest of the time. He sells at $750, considered a good introductory fee.

Recordings of the young artist (he's in his mid-30s) have made him known here, via Angel Records, and are regarded as chief explanation for the ease in booking him. Also, several U. S. conductors have used him abroad in their guest shots, and are familiar with his work.

K.C. Renews Schwieger; Shifts Concert Setup

Kansas City, April 26.

Kansas City Philharmonic Assn. recently signed orchestra director Hans Schwieger to a new three-year contract. His present pact is up end of this season, when he will have served seven years.

Association also is making a major move for the 1955-56 season, abandoning the former two-night series of concerts. The new plan will call for 14 single concerts to be presented on Tuesday nights, most of them consecutive after the season is opened in November.

George Morgulis, recently-appointed orchestra manager, said a long controversy has been ended with this switch. The former policy had twin concerts on Tuesdays and Wednesday nights, alternate weeks, in the Music Hall.

The season just ended was a series of 10 concerts, with two weekends of grand opera to close the season this month.

CLAUDIO ARRAU

1955-56 Tour Fully Booked

Season will include 4 New York Town Hall recitals devoted to the major solo piano works of Mozart

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***Personal Direction:* Judson, O'Neill & Judd**

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Rossini 'Touchstone' In U. S. Preem at Hartford

Hartford, April 26.

"The Touchstone," by Rossini, will be performed for the first time in America under sponsorship of the Hartt Opera Guild in Hartford, May 4-7.

Stage director will be Dr. Elemer Nagy. Musical director will be Dr. Moshe Paranov, head of the Julius Hartt Musical Foundation in Hartford. Formerly conductor of the Hartford Symphony Orchestra, Dr. Paranov now conducts the Brockton Orchestral Symphony in Massachusetts.

Bach Aria Group Sets N. Y. Dates

The Bach Aria Group, which wound its season at Town Hall, N. Y., last week with an Easter program, has skedded three concerts for the '55-'56 season in N.Y. Dates are Nov. 23, Dec. 21 and Feb. 15. Group, which was formed in 1946, will be joined by the Vienna Choir Boys for the December concert. Out-of-town engagements next season will include one each in Washington, Chicago and Chapel Hill, N. C.

Eileen Farrell and Jan Peerce, as well as all the instrumentalists of the Bach Aria Group—Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Erich Itor Kahn, piano, and Maurice Wilk, violin—will take part in each program. Frank Brieff will conduct an orchestra and chorus for all three. Carol Smith and Norman Farrow, the other members of the group, will be heard in the first two concerts.

Group is going overseas this summer, for the first time, to appear at the Prades Festival organized by Pablo Casals. Herbert Barrett is managing the group.

Longhair Disk Reviews

Mahler: Symphony No. 8 in E (Epic). Mahler's monumental work, aptly titled "Symphony of a Thousand," with its combined choirs and choruses (it runs four LP sides), is slow, overlong but punchy and impressive. In its apotheosis to man's faith and love, it frequently soars. Redoubtable performance by the Rotterdam Philharmonic under Eduard Flipse.

Mozart: Sonatas No. 11 in A, No. 5 in G, No. 15 in C (Vox). Guimar Novaes handles these smaller piano pieces very well, with grace and style as well as fine musicianship. The A Major, with its w.k. Turkish rondo for finale, is charmingly played, but so are the others. Added to the three sonatas is the Rondo in A Minor.

Ports of Call (Columbia). Excerpts appropriate to the overall title, lushly and brilliantly played by the Philadelphia Orch under Eugene Ormandy, are Ibert's "Escales," Debussy's "Clair de Lune," Chabrier's "Espana" and Ravel's "Bolero," "La Valse" and "Pavane."

Ravel: Concerto for Piano, etc. (Camden). Another buy here, in a Gallic jazzy concerto which pianist-conductor Leonard Bernstein dashes off with eclat, while handling the lyric slow movement with proper poetic mood. Added Copland Sonata is turgid, heavy, while some Bernstein pieces are interesting.

Schubert: Symphonies No. 5 & 8 (London). Vienna Philharmonic under Karl Bohm in sympathetic, skilled performances, the "Unfinished" (No. 8) here having a particular glow.

Debussy: La Mer & Iberia (RCA Victor). Flavorsome, evocative music-paintings, with color as well as high finish, by Arturo Toscanini and the NBC Symphony. Handsome coupling.

Famous Tenor Arias (Cetra). Met lyric tenor Cesare Valletti has artistic skill as well as a limpid voice of good quality and range. Arias from "Manon," "Werther," "Lucia" and "Don Giovanni" are offered in refined, expressive renditions, with no forcing or shouting.

Strauss: Wine, Women & Song, etc. (Vanguard). Unfamiliar and w.k. Viennese waltzes and polkas, played authentically, with lilt and style, by the Vienna State Opera Orch under Anton Paulik.

—Bros.

Another Big Terp Season Coming; Danish, Parisian Troupes Are Due

Festival Ballet Set For Spanish, London Seasons

London, April 19.

The London Festival Ballet, back from its U.S. tour, will open at the Liceo Theatre, Barcelona, May 5 for four weeks. After that, the company plays Madrid for the month of June. It then returns to London to play nine weeks at the Festival Hall, opening July 7.

Meanwhile, director Anton Dolin is in New York for appearances with Ballet Theatre at the Metropolitan Opera House. He's also staged his Pas de Quatre for the American troupe.

During the London season of the LFB, Alexandra Danilova will be guest star for the first three weeks. Mme. Danilova will also guest star during the tour in Spain.

Seattle Maestro Sez Orch Can Fight Juve Problem; Cites Lack of Civic Aid

Seattle, April 26.

The city of Seattle hinders its symphony orchestra, Milton Katims, conductor of the Seattle Symphony, said here last week. Katims said the city each year takes about $7,000 in admission taxes from symphony ticket sales, and compared that tap with the fact that Sioux City, Ia., contributes $10,000 a year to the support of its symphony, and Philadelphia contributes as much as $50,000.

This civic aid, Katims said, enables these orch to provide free performances for adults and children. In Seattle, however, children are charged 70c for two performances, 4c of which goes to the city in admission taxes.

Katims cited the 7% rise in Seattle's juvenile delinquency rate as a reason for offering and supporting the better things in a community to occupy the time of youth.

Toledo Picks Hawthorne

Toledo, April 26.

Joseph Hawthorne has been appointed conductor and musical director of the Toledo Orchestra for the 1955-56 season. Hawthorne resigned as conductor of the Chattanooga Symphony to take the Toledo spot.

He has been conductor of the Chattanooga symph for the past six years.

Another big U. S. dance season looms for next year. Vet impresario Sol Hurok is planning an unusually heavy terp roster, while competing troupes and managements are prepping large skeds. Hurok is bringing over the Sadler's Wells Ballet from London, Azuma Kabuki Co. from Japan, Antonio & Co. from Spain and the Scots Guards Band & Pipers which also includes dancers) from Scotland. Hurok is also handling Ballet Theatre again, for the first time in nine years.

Victor Borge is heading up a committee of prominent Danes in the U. S. to underwrite overseas transportation for the Royal Danish Ballet, which Hurok would also like to tour here next spring. Ten of the troupe's lead dancers are already booked to appear at the Jacob's Pillow Dance Festival, in Lee, Mass., this summer.

Domestically, the reactivated Ballet Russe de Monte Carlo will go out for a second season's tour under aegis of Columbia Artists Mgt., while the N. Y. City Ballet will be active all through the '55-'56 season on its home grounds, after it returns from a summer trek on the Coast. Columbia also plans importing (along with indie manager Albert Morini) a new West German group, called the Dance Theatre Berlin. Comprising 16 dancers, group would appear next January.

Looking ahead a little further, Hurok also contemplates bringing the Paris Opera Ballet to America in the autumn of 1956. Company was here briefly once before, in 1948.

Pro-Musica Skeds 2d August Berkshire Fest

The N. Y. Pro-Musica Antiqua, vocal-instrumental group devoted to medieval and early baroque music, recently wound up its third season with seven soldout concerts in Manhattan. Group, which also appeared at Lenox, Mass., last summer for a Lenox Festival from Aug. 18-30, will repeat a fest in the Berkshires this summer, presenting it in Stockbridge instead, also in late August.

Noah Greenberg is musical director, with David Libidins as manager and booker. Group is being readied for a bigger N. Y. season next year, with some outside appearances in colleges. An overseas tour is also being mulled for next April, and ANTA support is being sought via its International Exchange Program.

Inside Stuff—Concerts

A graceful tribute to Ballet Theatre, now celebrating its 15th anniversary with a gala three-week season at the Met Opera House, N. Y., was paid by music editor Irving Kolodin in the Saturday Review. He wrote: "The present anniversary season provides Ballet Theatre with an opportunity to relive its past, in terms of the many great collaborators it has called back to rework creations originally designed for it, or to take roles they originally performed. It also provides a point of vantage from which it can look ahead into a future which can be even more fruitful. After 15 years it has a repertory, a company, and a tradition of quality . . . all of which were still unknown quantities in 1940. Few privately supported ventures have endured as long in the dance world, or possessed such good reasons for enduring a great deal longer."

Louisville Community Concerts series, which ended its current season with Nan Merriman as soloist recently at the Rialto Theatre, will return to the recently-remodeled Memorial Auditorium, 1,700-seater, for the 1955-1956 season. Rialto, which seats 3,000, housed the just-ended series of concerts as a civic gesture to the Community Concerts group. With an advance-paid membership of some 3,000, the group felt that the Aude's capacity was too small to accommodate the membership, but after season just closing, plans are to take the concerts back to it. Venture was expensive for the filmhouse management, necessitating enlarged stagecrews and sets for ballet troupes, etc., and the house sustained a loss on the deal.

Latching onto the new interest in Tolstoy's novel, "War and Peace," because of several projected film adaptations in the works, Leeds Music is prepping early publication of the opera, "War And Peace," composed by the late Serge Prokofieff. Leeds will publish the score that was revised by the composer shortly before his death in 1953. This version was premiered in Leningrad at the Maly Theatre March 31. Leeds controls the opera's copyright for North and South America.

New Yorker Trudy Goth left for Italy last week to take over her public relations assignment with the International Dance Festival of Genoa at suburban Nervi. Festival will last from June 22 to Aug. 5, after which she will go to Greece to assist in the preparation of a Music Festival there. In October, Miss Goth will help organizing tv programs on Milan's new 24-hour station.

First recordings of the Israel Philharmonic will be released in the U. S. May 1 by Angel Records. Disks, recorded in Israel, will include phony and Schonberg's "Verklarte Nacht." Paul Kletzki is the conductor.

Broadway

Albert Hague, who penned the score to "Plain and Fancy," vacationing with his wife in Nassau.

Stanley Kramer, author-gourmet Lucius Beebee, and actor Avril Hillyer sailing for Europe today (Wed.) on the Queen Mary.

Kenneth More, star of the British-made "Doctor in the House," arrived from London yesterday (Tues.) on the Queen Mary.

Sol A. Schwartz, president of RKO Theatres, sails on the United States today (Wed.) for a swing of England, France, Italy and Spain.

Robert Schless, longtime European distribution exec, in from Naples Saturday (23) on the Andrea Doria. Also arriving was singer Lanny Ross.

Jules Levey, independent film producer - distributor, winged to Paris Saturday (25). He'll attend the Cannes Film Festival, then to Rome, London and Germany.

David Farrar, legit producer Richard Myers, Metopera singer Jean Medeira and RKO Theatres prexy Sol A. Schwartz off to Europe today (Wed.) on the United States.

Nancy Ranson won first prize in graphics at the recent Brooklyn Society of Artists' 39th annual exhibition at the Hotel New Yorker. She's the wife of Jo Ranson, WMGM press chief.

Bill Corum, Churchill Downs prez, expects Marilyn Monroe, Joe DiMaggio, Jackie Gleason, Tony Martin, Cyd Charisse and Mario Lanza at the 81st running of the Kentucky Derby, May 7.

Aileen Brenon (& Morgan Associates), planed to Spain over the weekend to confab with Robert Rossen in connection with his "Alexander the Great," now before the cameras outside Madrid.

Most of Mrs. Alan Lipscott's 10-day N. Y. vacation was spent fighting the flu; she and her writer-husband returning to their Coast home today (Wed.), with little showseeing, etc. accomplished.

Warner Bros. veepee Major Albert Warner selected guest of honor for annual industry-wide luncheon May 24 at Hotel Pierre of Motion Picture and Amusement Division of United Jewish Appeal.

RCA veepee Manie Sacks bought a Thunderbird (Ford sportscar) last week and over the weekend sold it. Found it (1) too small and (2), he wrenched his back getting in and out, resulting in being bedded for a couple of days.

Maxine Barrett of the old Barrett & Loper dance team—Don Loper is now a Bevhills couturier and interior decorator—currently in tv in Miami, and will soon begin a vidpic series to be called "Club Maxine."

Jules C. Stein, MCA board chairman; actor Ricardo Cortez, film producer Jean Benoit-Levy, pianist Artur Rubenstein, actor - John Williams and Julius M. Gordon, head of the Jefferson Amusement Corp., abroading today (Wed.) on the Ile de France.

Phil Silvers back from Europe Monday (25) on the Ile de France.

Douglas T. Yates, v.p. of Republic Pictures International Corp., named chairman of the Special Gifts Committee of the Lenox Hill Hospital fundraising program whose goal is $10,000,000.

Millette Aborn Alexander, Northwestern U. alumna, Juilliard School of Music and American Academy of Dramatic Art student, married Samuel Roger Schoenfeld in Great Neck this past weekend. She's the granddaughter of the late Milton Aborn, pioneer Broadway impresario, noted for his grand and light opera productions, notably the Gilbert & Sullivan repertory.

After many summer years at Hay Island (Conn.), which Ed & Pegeen Fitzgerald had to give up because the son of the Ziegler family, owners of that tract of property, decided to settle there, the ABC radio team have taken a house in Greenwich this year. Incidentally, they just marked their 15th anni in the medium, as the pioneer Mr. & Mrs. radio team.

Playwright Philip Dunning ("Broadway," "Sailor Beware," etc.) and his Frances celebrated their 36th anni yesterday (Tues.). Incidentally, the Dunnings have improved their 60 acres of Westport, Conn., realty into quite a residential park, restricted to homes with minimums of two acres. Little Fox Lane is the official avenue, named for Mrs. Dunning, the former Frances Fox, her professional name as an actress.

Harry Novak, former head of Universal Films on the Continent, back to his Paris base via the SS Constitution last Saturday (23), after five weeks in New York setting up future plans whereby he'll rep independent U. S. producers or those with coproduction activities in Europe. UA sales chief William Heineman and his wife also aboard, heading for a UA sales convention in London. UA pub-ad veepee Max E. Youngstein flies over later this week.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Elsa Maxwell doing drumbeating here for appearance of her "Memoirs" in May.

Bernard Lang in before the Johnnie Ray opening at the Palladium in London. Lang is look-seeing possible Ray date here, and also ogling Gallic talent.

A Swiss financial group reported interested in buying the Ritz here.

Daniele Lamar in from N. Y. for her first starring stint here at the Alhambra Music Hall.

Luis Bunuel here prepping his first pic to be made in France since 1934. It will be an adaptation of Emile Robles' novel, "Cela S'Appelle L'Aurore" (That Is Called the Dawn).

New Gallic pic prize (the Crystal Star) awarded by the Academy of Cinema this week. Best foreign pic named was "Les Vitteloni." Claude Autant-Lara won the best French pic prize for his "Le Rouge Et Le Noir" (The Black and the Red).

Marcel Pagnol's play, "Judas," will open the Theatre De Paris next season. Highpowered cast will include Raymond Pellegrin, Pierre Blanchar, Fernand Gravey and Jean Richard. Big spec will be brought in for about $90,000, huge for Paris legit.

Assn. of Authors addressing a petition to the Ministry of Commerce and Industry for the showing of banned Louis Daquin pic, "Bel Ami." Made in Soviet Vienna as a Franco-Austrian coproduction, pic was banned because of anti-colonial statements in it.

Rome

By Robert F. Hawkins
(*Archimede* 145; 800 211)

Ava Gardner expected in Rome following her "Bowhani Junction" Indian stint.

The 7th Army Symphony here for a series of concerts, conducted by Sgt. Kenneth D. Schermerhorn.

"Skating Ladies," roller package, announced as July open-air attraction. Opens at Foro Italico stadium.

Olivia DeHavilland and Pierre Galante making the local rounds on their honeymoon which continues in Capri.

Ingrid Bergman reported bedded with scarlet fever on return from Swedish trip. She starred in "Joan at the Stake" in Swedish capital.

Sir Carol Reed in town to o.o. possible players for his upcoming Gina Lollobrigida starrer, "Trapeze," which rolls in Paris this summer.

"Johnny Belinda" selected to follow "The Little Hut" as fifth English language theatre attraction, and is now casting. "Little Hut" stars Dawn Addams and Derek Bond.

Cinerama bowed in Milan to rave review. Haggiag Bros. handled this first Italo showing, which is also first on European continent. Opening coincided with important Milan Trade Fair.

Douglas Fairbanks Productions raided local pic talent for telepix vehicles they're working on in Rome. Picked up Rossano Brazzi, Valentina Cortese, Marina Berti, Constance Smith, Frank Latimore and others for the four-pic series.

Spanish steps continue as favorite location spot for local pix, with seasonal weather stepping up pace. Both Giuseppe Amato and Douglas Fairbanks Jr. used them for background work on their local projects. (Amato is winding his Linda Darnell starrer, "The Last Five Minutes," and Fairbanks is in Rome for three telepix).

Kilpatrick Favors

Continued from page 1

limited and "could never take the place of present-day sponsored television of events of local or sectional interest." However, he asserted, subscription tv "would make it possible for the telecaster and the promoter, with the support of the advertiser, to keep a full program of sports on the air free to set owners. It would expand sports tv coverage rather than restrict or limit it."

The Garden prexy expects that toll-tv would provide such sports events as championship fights, World Series games, Davis Cup and Forest Hills tennis matches, Army-Navy and Bowl football games, pro football championships, major track meets and hockey playoffs.

London

John Davis hosting a dinner to the overseas press tonight (Wed.).

Nat Cohen, Anglo-Amalgamated topper, hospitalized for minor surgery.

Salvador Dali arriving this week to paint Sir Laurence Olivier as Richard III.

Harold Huber to star in a telepix series for Orb Films, similar to his U.S. program "I Cover Times Square."

Recent visitors from across the Atlantic include Si Fabian, Virginia Bruce, Victor Saville, Gary Cooper and Harold Lloyd.

Marti Stevens, currently heading bill at the Colony, inked contract for Decca and makes her first waxings in Hamburg May 24.

Ken Hughes signed on a two picture deal for Mike Frankovich's production outfit, Film Locations; first of which will be "Joe Macbeth."

Sir Alexander Korda's anamorphic remake of "Four Feathers," originally titled "None But The Brave," is to be released as "Storm Over The Nile."

Terry Moore in from Hollywood to costar in "Portrait of Alison" for Nat Cohen and Stuart Levy. She's first star arrival since end of newspaper strike.

"The Mousetrap," the Agatha Christie meller, passed the 1,000 mark last Friday (22). Claimed to be the longest running whodunit in history of British theatre.

Jack Mills, in town for opening of Mills House in Denmark Street (London's Tin Pan Alley), was guest of honor at a Dorchester cocktailery yesterday (Tues.).

Chicago

Eddie Fisher due in this week for a Coca Cola promotion splash.

Yvonne Doughty and Marian Carr here to plug "Kiss Me Deadly" which opens Friday (29) at the Chicago.

Frazier Nounnan, ex-Ruthrauff & Ryan publicity director, new manager of Allied Public Relations Associate's office here.

Pat Hoy is new prez of Hotel Sherman and Ambassador East Inc., vice James Hart, who moves up to chairmanship of Ambassador East and vice-chairman of Sherman. Frank Bering becomes vice-chairman of Ambassador.

Berlin

By Hans Hoehn
(*Lichterf.*, 9a *Tulpenstr.*; 760264)

American "Holiday on Ice" at Sportpa winds two-week run April 28.

"Gone With Wind" (M-G) due to mark its 1,500th performance at the Kurbel.

Theatre am Kurfuerstendamm will preem Thornton Wilder's "The Matchmaker" in June.

Local song currently most requested by Yanks over the American Forces Network is "Malaguena," sung by Caterina Valente.

CCC will start shooting "Hotel Adlon" this month. Josef von Baky will direct. Same company also will make a film version of Vicky Baum's "Helene Willfuehr."

Of the 462 feature pix preemed last year in West Germany and West Berlin 209 were American, 109 German and 51 French. Italy contributed 38 and United Kingdom 24.

Cleveland

Abe Saperstein picked up several acts here to tour with his Harlem Globe-Trotters.

Theodore Maters, conductor of Grand Rapids (Mich.) Civic Light Opera Co., visited Cleveland Play House to hear musical score he composed for current "Hamlet" edition.

Jack, Jake and Harry Mills, local owners of Mills Bros. Circus, off on their 16th annual tour with 188 one-day stands set. Opened at Jefferson, O., with between-performances banquet for state officials and Circus Fans Assn. of America.

Lisbon

By Lewis Garyo
(*Telef.* 32 479)

German Ballet of Tessa Lehmer at the Principe Negro nitery.

Jule Cassagne, French orch, and songstress Raquel Belma top the bill at the Bico Doirado.

Mexican chantoosie Ana Maria Gonzales at the Tagide, in one of her many dates to Lisbon.

A Walt Disney crew due in Portugal late this month to make a widescreen color travelogue of the country.

Corinne Calvet and Jeffrey Stone were here, but unable to make suitable arrangements for their proposed production of a tele series they went on to Tangier.

Gypsy Markoff heads the floorshow at the Estoril Casino. It is her first appearance here since she was the victim of the airplane crash on the River Tagus during the war.

A special decree was passed last year permitting the government to enter cinema production, but plans are still on paper, with no new machinery bought. The Lisbon and other film studios still have prewar equipment.

Pianist and singer Carlos Villaret has left Choupana, an intimate nitery outside Estoril, and gone to Mozambique for the winter season. The number of top entertainers who leave Portugal for Africa increases every year.

Ireland

By Maxwell Sweeney
(22 *Farney Pks Dublin* 64506)

International Catholic Film Conference opens in Dublin July 1.

John McCavert named judge for National Drama Festival in Dublin.

BBC's first permanent tele transmitter for northern Ireland skedded to start in June.

U. S. Seventh Army orch skedded to appear with American Opera Group in Belfast May 2.

Joseph Tomelty's "Is The Priest at Home" passed its 100th performance at Abbey, Dublin.

Moppet violinist Maeve Broderick to London for European tour with British National Youth orch.

Christopher Casson directs Irish production of Graham Greene's "Living Room" in Dublin next month.

J. M. Synge's "Playboy of the Western World" skedded for production at Iserlohn, West Germany, next month.

Delegates from 16 western European countries will attend European Broadcasting Union gabfest in Dublin, starting May 2.

Santiago

"Coke" Delano's autobiog, "Yo Soy Tu," into fourth edition.

Margarita Xirgu's Uruguayan stock company into Municipal Theatre.

Emelco Chilena, newsreel and documentary producing outfit, showed a profit in 1954.

Jorge Mistral flew to Buenos Aires to star in two pix for director Luis Cesar Amadori.

Yolanda Ross, society editor of "La Nacion," launched "Buenos Dias, Vecina" (Good Morning, Neighbor) daily on Radio Mineria.

Xiomara Alfaro, Eladio Blazquez, Marion Christie, Las Alondras, Four Silva Brothers, Enrique Balladares and Manolo Gonzalez bicycling between Bodegon and Capri niteries.

Omaha

By Glenn Trump

Eddie Fisher to head variety show at KRNT Theatre, Des Moines, April 30.

New York Philharmonic slated to play at Ak-Sar-Ben Coliseum May 15 at $3.50 top.

Booking agent Don Romeo back from 10-day Chicago trip where he signed Los Barrancos for the Trailer Show at City Aud May 7-8.

Pinky McIlvaine, who recently resigned as manager of Brandeis Theatre, named manager of Colony Club Cocktail Lounge by Owner Art Smith.

Washington

Songwriter Arthur Schwartz entertaining at National Press Club's annual "Congressional Night" party.

Mrs. Richard Nixon will be "Mother of Year" at the annual Mother's Day Luncheon of Variety Club here May 9.

Top brass and socialite Washingtonians at the D. C. preem of "Assignment Children," Danny Kaye film for UN Children's Fund.

Portland, Ore.

By Ray Feves

Eddi Ricci Orch and Don Smith in at Sorrento's.

Mike Davenport, tele free lancer, back from Sun Valley rest cure. His "Friend of Family" show may go network.

Frank Hawley's "Mr. Talent" show seen over KPTV for the last 26 weeks is getting a real rep in this territory.

Ottawa

Drastic thaw cues activity by drive-ins.

Ruth Draper into Glebe Theatre April 25-26.

Chaudiere Club reopened after winter hiatus.

Bobby Howard consoling the electric organ at La Paloma.

Hollywood

Victor Saville left for London.

Andy Devine celebrating his 30th year as an actor.

Maury Calder joined Jaffe Agency to handle pix department.

Alfred Hitchcock received final American citizenship papers.

Silvana Pampanini feted by the AMPP at a luncheon on Paramount lot.

Glenn Ford broke open an old injury in his right foot on the Metro lot.

Anne Bancroft functioned as queen of Mexico City College's annual Press Ball.

Dan O'Herlihy lectured before members of Universal's School of Motion Picture Drama.

Jay C. Flippen emceed the Annual Men's Day luncheon of Hollywood Women's Press Club.

Dore Schary and Jack Atlas named as co-chairmen of Metro Studio Club's spring dinner-dance.

Femmes of Variety Club Tent 25 will toss a style show at 19th annual Variety Clubs International convention.

Maureen O'Neil, "Queen of British Press," touring studios under sponsorship of Foreign Press Assn. of Hollywood.

Miami Beach

By Lary Solloway

Ann Crowley into the Sans Souci Blue Sails Room last night (Tues.).

Joseph Schenck sunning at brother Nick's oceanfront estate for the next few weeks; Mike Todd with him.

The Louis B. Mayers and the Gen. David Sarnoffs caught Marguerite Piazza at the Fontainebleau when they were guests of the swankery's prexy Ben Novak who toured them through the spot.

The Jacobs brothers, Walter and Al, heading for New Hampshire to prep their Lake Tarleton Club for the summer, still no announcement on plans for a new Lord Tarleton on the Beach for next year.

Arthur Godfrey adding to his Beach holdings with purchase by a syndicate, of which he is a member, of controlling interest in the Sea View Hotel at Bal Harbour. He already owns the Kenilworth and a stretch of oceanfront property in Golden Beach.

Pittsburgh

By Hal V. Cohen

Rosemary Bellan has to pinchhit for virus-ridden Danny Costello at Copa.

Eartha Kitt will play Pittsburgh for first time at Twin Coaches week of June 13.

Harry Silverstein on from Cincinnati to take charge of local Decca Records office.

Dick Hoover, general manager of Playhouse, reelected to ANTA Board for two years.

Dick Weil, local boy who was with MCA on the Coast, joined the Mitchell Gertz agency there.

J. English Smith and his wife, Helen Lake, visiting enroute to Coast, where he will rep ABC-TV at Warners.

Minneapolis

By Les Rees

Charlie Spivak into Prom Ballroom for one-nighter.

Edyth Bush Little Theatre presenting "Jenny Kissed Me."

Flame nitery holding over Buddy DeFranco foursome and singer Carmen McRae a third week.

Fred Waring and his "Pleasure Time 1955" played Duluth, Minn., one-nighter under Jay Lurye sponsorship.

"Grand Ole Opry" back at Minneapolis and St. Paul Auditoriums for quick return onenighter dates this week.

Dublin Players, set for Minneapolis Lyceum (a second visit) and St. Paul Auditorium, also inked by Jay Lurye for his Minnesota circuit, including Duluth.

Because Twin Cities' "Pajama Game" seven-day engagement is split between Minneapolis and St. Paul, instead of being played entirely here as originally planned, Fran Warren's proposed Starlight nitery stint is out.

Reno

Little Theatre presented "Sabrina Fair."

Mae Williams follows Vaughn Monroe into Riverside.

T & D Theatres beginning its first give-away in Reno. Promotion will last six weeks.

Will Osborne band will do one niters while Tony Pastor takes over two weeks at New Golden.

Holiday Hotel property is now cleared for construction, one block from Riverside and Mapes. Norman Biltz, one of the stockholders, still insists the hostelry will have no entertainment.

Censorship Sneaks Into Legit

Continued from page 1

thority in ill-defined other aspects of the theatre.

The new bill was proposed by Councilman Stanley M. Isaacs at the instigation of the Citizens Union, with the reported active support of Howard S. Cullman, chairman of the N. Y. Port Authority, prolific theatrical investor and long an advocate of reforms in the Broadway ticket distribution setup. It is ostensibly aimed primarily to curb ticket scalping. But, doubtless unintentionally, it seems vague enough to offer opportunities for misuse in the direction of censorship.

ACLU Intervenes

The ACLU called McCaffrey's denial of a license for the presentation of burlesque "outright censorship" and moved to intervene as a "friend of the court" when the case comes up for hearing in N. Y. Supreme Court next Tuesday (3). Applicant for the license is Thomas J. Phillips, who seeks to present a sapolioed form of burley, without strippers, grinds and bumps, etc., at the Orpheum, Brooklyn.

Emanuel Redfield, associate counsel for the ACLU and its associated National Council on Freedom from Censorship, condemned McCaffrey's action in denying the license application. "If the applicant had requested a license for a musical comedy or a revue," he said, "he undoubtedly would have received it. Any exhibition may be offensive or obscene regardless of the words used to describe it. The prejudging of a show because its label offends one person is censorship, not regulation.

"This is a case of an official exercising the authority of his office to determine what is proper and desirable for the public to witness. He is not governed by any set of standards of what may be seen or heard other than his own." The attorney added that the proper procedure would be for the Commissioner to issue the license and, in case of complaint that the show is obscene, it should be determined in the courts after the performance has been seen.

Cites Supreme Court

"In this connection," he continued, "it should be noted that the U. S. Supreme Court recently held that past performances cannot be used to restrain a present expression of ideas." Neither the ACLU nor the NCFC "condones or protects obscenity, insofar as that word has been defined with any clarity," the lawyer observed. "Our concern is solely to proteet the principle of freedom from censorship, and the Commissioner's assumption of the power to censor in this instance is a clear violation of that principle."

In announcing the denial of Phillips' application, McCaffrey made it clear that his objection was primarily to the fact that the proposed show was to be billed as "burlesque." In a lushly-phrased 400-word statement the Commissioner in effect dismissed Phillips' announced intention of eliminating strippers and lurid dancing from his shows.

"From the first lifting of the trailing skirt to display the female ankle to the ultimate disrobing, the history of burlesque has been an ever further reaching beyond the pale of community-accepted standards of female decorum in dress and action, theatrical dialog and situations. The history of burlesque shows plainly that the format the burlesque performance has followed closely and to a great extent lavishly the dictates of its public."

He added the frank assertion, "The current meaning of the word burlesque is synonymous with the strip and the tease, the bump and the grind, and the dialog of the double meaning or unvarnished salaciousness." It is his duty, the Commissioner concluded, "to extend protection against misrepresentation equally to citizens of high moral sensitivity and to citizens who long for the license of 20th century burlesque, those 'panting hordes' that once frequented the Eltinge and the Apollo" (police closed the latter two houses in West 42d St. to burlesque in 1937, because of "indecent" performances).

Phillips, a former burley performer and now executive-secretary of the Burlesque Artists Assn., has an option on the Brooklyn Orpheum, but may not be able to hold it until his court action against McCaffrey is completed and (if it proves successful) he obtains a license. He is being represented by Harold Berg, attorney for the parent performer union, the Associated Actors & Artistes of America.

He first applied for the license several months ago, and on being stalled by McCaffrey, brought a suit to force the issuance of a permit. The action was held in abeyance, however, while the Commissioner held a series of three hearings on the matter. The decision was announced at the third hearing, last Wednesday (20).

As the ACLU has pointed out, Phillips could presumably obtain a license and present the same kind of shows by billing them as vaudeville, variety, musical comedy, revue, etc. However, he claims that the term "burlesque" has commercial value.

At least part of such value may be in the fact that the Burlesque Artists Union scales are lower than the American Guild of Variety Artists rates for vaude and for Equity rates for legit. The stagehands' union also has lower scales and more lenient regulations for burley than for vaude or legit.

'Davy Crockett'

Continued from page 1

marily to Patti Page's 2,500,000 seller for the Mercury label.

The tune was kicked off a couple of months ago on Walt Disney's ABC-TV "Disneyland" show. Archie Bleyer, prez and artists & repertoire topper of Cadence, jumped in with the first wax version and the stampede was on. Song was written for the show by Tom Blackburn (words) and George Bruns (music). Bruns, incidentally, is a musical director of the "Disneyland" series. Tune is published by Disney's BMI pubbery operation, Wonderland Music. The sheet copies, which have gone passed the 200,000 sales mark, includes 20 separate verses. "Tennessee Waltz," went way over the 1,000,000 copy marker.

The "Crockett" craze also has kicked off a phenomenal merchandising tieup vogue for the juves. The boom is especially on coonskin hats which is becoming virtually required headgear for every kid in the country. T-shirts and other wearing apparel are also riding on the "Crockett" fever.

Tax Rap

Continued from page 1

firm was formed recently under the aegis of Martin Stone, former boss at Kagran. Object, it's reported, is to create a corporate merchandising operation which will supply coin to further Gleason's many tele productions.

Flock of Names

Such names as Tony Martin, Groucho Marx, Ralph Edwards, Lucille Ball & Desi Arnaz, Donald O'Connor, Herman Hickman, George Burns & Gracie Allen also are on a merchandising kick. TV packaging outfits like Goodson & Todman, Talent Associates and Cornwall Productions are in the merchandising biz too with games, clothes, etc., tied in with their shows. The merchandising tieups, previously, had been pegged at the kiddie market. The new outfits, for the most part, are now prepping their campaigns on the adult level.

Tony Martin has set up Tony Martin Enterprises, Inc., which is licensing rights to manufacturers to make items like pajamas and male perfumes. Groucho Marx has his Endorso, Ltd., for peddling a "TV Quiz Game," which after July becomes a "You Bet Your Life" puzzler. Other tv games come under a "Dollar a Second" banner, a "Justice" (the crime show) title and there's even one for Herman Hickman, the sports coach turned gabber. Burns & Allen have licensed a furniture manufacturer to produce cushioned goods under their name; Goodson & Todman have a "What's My Line?" and other games fashioned after some of their telepanelers. Working on an average of 5% of the wholesale price for such merchandise licensing, Tony Martin, stands to make about $250,000 this year, and his outfit is only licensing three separate adult products at this time.

Aid to Sponsors, Too

These merchandising activities also have been a boon to video sponsors. It creates solid publicity values via sponsor identification, which the merchandising companies guarantee, at the point of sale of the merchandise. The game boxes, for example, even carry the name of the tv show's bankroller. The sponsor gets the cuffo plug to assure no squawks on his star's outside endeavors.

One of the prime motivators of this merchandising for adults in behalf of talent is Marclay Enterprises, Inc. Outfit is partnered by Vincent Andrews, Al Kingston, Samson Diamond and Morton Minsky (of the burlesk clan.) Marclay is behind the Marx and Martin ventures, among many others, and decides on what will be merchandised and by what manufacturer. Besides guiding the works, it whips up gimmicks to keep sponsors happy.

See 'Ankles'

Continued from page 1

rell isn't charging a rental, while book authors Guy Bolton and Eddie Davis, composer Sammy Fain and lyricist Dan Shapiro are understood to have agreed to waive royalties on grosses under $25,000. Musical claims an approximate $100,000 advance sale, while the gross for the initial eight performances last week was nearly $41,500 on a potential capacity of $56,000.

Columnist Lineup

Besides Walter Winchell, who's been pushing the show steadily in his N. Y. Daily Mirror column, other columnists who've been carrying the torch for the musical include Ed Sullivan and Danton Walker (News), Frank Farrell (World-Telegram), Louis Sobol (Journal American) and Hy Gardner (Herald Tribune).

Sobol touted the show following its opening and then suggested the reader refer to John McClain's review in the same edition apparently unaware that McClain had panned the production. There was similar disagreement between Winchell and the Mirror's legit critic, Robert Coleman. In addition to his column boosts, Winchell spotlighted a plug box in Coleman's review. The headline for the notice was apparently based on Winchell's one-liner rather than Coleman's negative reaction.

"Ankles" is taking spot display ads in the dailies and Sunday papers quoting favorable comments by the columnists and performers. Such tactics are fairly usual, but are rarely carried out as expensively.

In trade circles the feeling is that if, as its boosters claim, "Ankles" is an "audience show," the intensive plugging by the columnists and personalities may put it over despite the critical whammy it received. But if the cash customer word-of-mouth on the musical tends to be negative, no amount of souped-up ballyhoo will succeed in putting it over. At least, that is the way the Shubert Alley dopesters figure it.

Anti-Winchell Plot?

Several people associated with the musicals suggested, with apparent seriousness, that the critical roasting it received reflected a feeling of resentment on the part of the first-stringers over the way Winchell had beat the drum for it so strenuously in advance. "We'll show him who can make or break a show," is more or less the way the aisle-sitters were supposed to have felt.

More objective observers are inclined to scoff at such rationalization. As one aisle-sitter remarked, "Nonsense. I just didn't like it. What's so mysterious or sinister about that?"

One disinterested Broadwayite suggested, however, that contrary to the critics-versus-Winchell theory, it may be that the partisanship of the columnists reflects their (and a widespread public's) resentment against the "carping" attitude of the critics.

Shows on Broadway

Continued from page 64

All in One

starring Maureen Stapleton and Myron McCormick. It's especially noteworthy for the completely captivating performance turned in by Maureen Stapleton as a young southern girl married to a man old enough to be her father. As the husband, interested in his wife only sexually, McCormick gives a topnotch portrayal.

Opening scene of the one-acter is loaded with laughs, but takes a more serious turn in the ensuing two sequences, following the appearance of Felice Orlandi as the superintendent of a Syndicate Plantation that's been destroyed by fire. The visitor discovers that the fire was started by the husband so he could get the job of ginning 27 wagons full of cotton that was supposed to have been handled by the syndicate operation.

The impression is then given that Orlandi seduces the wife and is willing to make a habit of it. The husband is aware of the situation and doesn't oppose it. Orlandi is good as the self-assured, polished and seemingly sadistic superintendent.

The Williams play, incidentally, was recently produced in New Orleans by James S. Elliott. Both Miss Stapleton and Orlandi appeared in that production. Current offering was directed effectively by Vincent J. Donehue. Eldon Elder's set s are a highlight of the production. *Jess.*

Guys and Dolls

N. Y. City Center Light Opera Co. revival of musical comedy in two parts, based on stories and characters by Damon Runyon; music and lyrics, Frank Loesser; book, Jo Swerling and Abe Burrows. Features Helen Gallagher, Walter Matthau, Ray Shaw, Leila Martin, Lou Nova, Martin Wolfson, Tom Pedi, Tom Ahearne, Al Nesor, Kate Tomlinson, Oggie Small. Producer, William Hammerstein; staging, Philip Mathias; musical director, Frederick Dvonch; arrangements, George Bassman, Ted Royal; choreography, Onna White; scenery, Jo Mielziner; costumes, Alvin Colt. At City Center, N.Y., April 20, '55; $3.60 top.

Nicely-Nicely Johnson ..... Oggie Small
Benny Southstreet ..... Al Nesor
Rusty Charlie ..... Murray Vines
Sarah Brown ..... Leila Martin
Arvide Abernathy ..... Martin Wolfson
Mission Band ..... Michelle Reiner Paul Migan, Elaine Spaulding
Harry the Horse ..... Tom Pedi
Lt. Brannigan ..... Tom Ahearne
Nathan Detroit ..... Walter Matthau
Angie the Ox ..... Ralph Vucci
Miss Adelaide ..... Helen Gallagher
Sky Masterson ..... Ray Shaw
Joey Biltmore ..... Joe Bernard
Mimi ..... Norma Kaiser
Gen. Matilda B. Cartwright ..... Kate Tomlinson
Big Jule ..... Lou Nova
Drunk ..... Robert Karl
Waiter ..... Seth Riggs

Dancers: Ellen Beach, Sonya Besant, Louise Golden, Diana Hunter, Norma Kaiser, Loys Lorano, Marcia Maier, Kirsten Valbor, Albert Fiorella, Robert Karl, Frank Marasco, Tom Panko, Regis Powers, Victor Reilley, Harry Lee Rogers, Marc West.

Singers: Ken Emery, Clifford Fearl, Tom Powell, Seth Riggs, Bob Rippy, Evans Thornton, Murray Vines, Ralph Vucci.

Others: Sheila Hayden, Rosemary Shein, Jane Wagner.

As the first item in its spring season of three musical comedy revivals, the N. Y. City Center offers "Guys and Dolls." This translation of the Damon Runyon fable of the Broadway horsey set, with book by Jo Swerling and Abe Burrows, and songs by Frank Loesser, seems one of the more durable song-and-dance frolics. The present version holds its own in comparison with the original.

The cast wisely plays the Runyon characters with deadpan legitimacy, thereby retaining the essential humor of the show. Moreover, Loesser's songs remain interesting and fresh, particularly under the batoning of Frederick Dvonch. Numbers like "I've Never Been in Love Before," "My Time of Day," and the hilarious "Adelaide's Lament" and "Take Back Your Mink" haven't lost any of their appeal.

Despite some roughspots in the revival, the cast generally clicks. Outstanding is Walter Matthau, playing his first musical role, as Nathan Detroit, operator of "the oldest established permanent floating crap game in New York." Helen Gallagher, as Adelaide, "the well known fiancee," has lost the essential sweetness Vivian Blaine gave the part originally, but has integrated the part of the hotspot soubrette with a feeling for satire that comes off well. As the mission-doll, Leila Martin imparts warmth and charm to the character, especially in singing "I've Never Been in Love." Ray Shaw is effective as the bigshot gambler, Sky Masterson.

Martin Wolfson offers staunch support as the Salvation Army veteran, Tom Pedi, from the original cast, does well as Harry the Horse. A newcomer locally, former prizefighter Lou Nova, is okay as the out-of-town hood, Big Jule. Others showing up well are Oggie Small, as the inflated Nicely Nicely Johnson and Al Nesor as Benny Southstreet.

Onna White's dance staging, based on Michael Kidd's original choreography, is vigorous and vivid. Joe Mielziner's scenery superbly expresses the fabulous quality of the yarn and Alvin Colt's costumes offer brilliantly humorous comment. *Jose.*

Shows Abroad

Continued from page 66

The Bad Seed

pelling piece deserves to hold-up for a profitable run.

The Maxwell Anderson dramatization of the William March novel would have benefited immensely from normal reviews. It remains the strongest new contender since the news blackout began to beat the lack of publicity. Radio and tv plugs are a help, but cannot entirely replace the press. However, with the settlement of the strike and the resumption of newspaper publication, it ought to have a better chance to reach the public.

Although veteran actors have the lead roles, it is the chilling performance by Carol Wolveridge, as the child horror, which dominates the production. This 15-year-old moppet, with the face and body of a child of eight, brilliantly interprets the character of the lethal youngster who disposes of her victims with calculated precision.

Against this performance, Diana Wynyard emerges with full honors as the mother who agonisingly discovers that she harbors a monster and that she herself was an adopted child. Hers is a moving and sincere study, increasing in tempo as the exposures become more lurid. The third notable characterization comes from Miriam Karlin as the drunken, bereaved mother. It is a warm-hearted and wholly acceptable portrayal.

As the neighbor upstairs who envies Diana Wynyard her child, Margalo Gillmore gives a smoothly satisfying performance and Jon Farrell stands out as the idiot houseboy who is burnt alive because he knows too much. Robert Ayres as the father, Malcolm Keen as the grandfather, Joan Sanderson as the schoolteacher and Andrew Crawford as the criminologist, head a competent team of supporting players.

Frith Banbury has directed the play with skill and confidence. His timing is immaculate and the surprise of the final curtain is impressive. It seems a pity, however, that he allows some of the characters to speak with unconvincing American accents. Stewart Chaney's single set is tastefully designed. *Myro.*

Legit Bits

Continued from page 64

the Music Circus, Lambertville, N. J.

Rosalie Walton, Baltimore subscription secretary for the Guild-ATS, will vacate the post at the end of the current season to enter the video field in N. Y. Her successor will be **Lillian Powell Bonney**, w.k. in Baltimore as a concert and opera ticket broker . . . **John M.** and **Arnold M. Gurtler**, managers of the Elitch summer stock theatre, Denver, are in New York to pick plays and actors . . . **George Somnes**, stage director for years, has been in New York several weeks looking over prospects.

State Fair Musicals, Dallas, has set **John Brownlee**, **Gisele MacKenzie**, **Juanita Hall** and **Fredd Wayne** for lead roles in "South Pacific," June 20-July 3 . . . **Betty Blanchard**, managing director of Courtyard Theatre, Dallas, will close the season with "Caine Mutiny Court Martial," May 11-21 . . . Touring company of "Tea and Sympathy" dated for next Dec. 8-10 at State Fair Auditorium, Dallas.

Scott Kirkpatrick, manager of the National Theatre, Washington, was bowled over past Saturday (23) by the receipt of an engraved plaque from **Courtney Burr** and **Elliott Nugent**, co-producers of "Seven Year Itch." It was inscribed "In appreciation for his contribution to the success" of the play at the theatre.

OBITUARIES

CONSTANCE COLLIER

Constance Collier, 75, who spent a lifetime in the theatre in a variety of stints ranging from acting to producing, died April 25 in New York. Born in 1880 while her parents, Mr. and Mrs. Cheetham Hardie, were touring England with a Shakespearean company, she made her stage debut as a fairy in a production of "Midsummer Night's Dream." Her offstage name was Laura Constance Hardie.

While still a youngster, Miss Collier appeared in "The Silver King" in Hull, Yorkshire, later appearing in light opera prior to joining the Gaiety Girls. In 1898 she drew attention as the gypsy Chiara in "One Summer's Day" at the Comedy Theatre, London, and four years later began a seven year association with Sir Herbert Beerbohm Tree's company at His Majesty's Theatre, London.

During the peak of her popularity in 1908, Miss Collier made her Broadway debut in "Samson" at the Criterion Theatre. Other Broadway plays in which she appeared include "Israel," "Trelawney of the Wells," "Thais" and "Oliver Twist." She also produced, directed and starred in "Peter Ibbetson" at the Republic, N. Y. Appearing with her in the production were John and Lionel Barrymore. She later collaborated with Deems Taylor, adapting the play as the libretto for his opera of the same name.

Miss Collier made her film debut in 1915 in D. W. Griffith's "Intolerance." She also appeared in such films as "Wee Willie Winkie," "Kitty" and with Sir Herbert Tree in a film version of "Macbeth," made in England during World War I. She also appeared on radio in the U. S. in several soap operas.

Following World War I her health failed and she went to Switzerland for treatment. She later appeared with John Barrymore in "Hamlet" at the Haymarket, London. During the 1930s Miss Collier had roles in "Hay Fever," "Dinner at Eight," "The Torch Bearers" and "The Matriach." In recent years, she confined herself to dramatic coaching because of poor health. Her pupils included Katharine Hepburn, Shelley Winters and Marilyn Monroe, among others.

She was married in 1912 to Julian L'Estrange, an English actor who died in 1918.

BASIL GILL

Basil Gill, 78, vet British actor, died April 23 in Hove, England. His acting career spanned nearly 50 years during which time he was a prominent Shakespearean actor and also toured Australia and the U.S. playing lead roles in "The Sign of the Cross" and "Ben Hur."

Gill began his stage career in a provincial theatre at the age of 20 in "Cross" and the following year appeared in a London production of "The Daughters of Babylon." He was a member of Beerbohm Tree's company at His Majesty's Theatre from 1903-1907. He returned to His Majesty's several times during his career and in 1912 appeared there in several Shakespearean roles and in "Oliver Twist."

That same year he appeared at the Century Theatre, N.Y., in "The Daughter of Heaven" and the following year appeared at the Belasco, N.Y., in "The Secret." In 1925, Gill performed at the Knickerbocker Theatre, N.Y., in the George C. Tyler production of "Macbeth." He also appeared in such films as "The Wandering Jew" and "Knight Without Armor."

LUTHER B. ANTHONY

Luther B. Anthony, 78, drama editor, critic and play reviser, was found dead April 19 at his summer cottage in Raubsville, Pa., after apparently suffering a heart attack. Starting as a percussion instrument player with the Philadelphia Symphony Orch, he also had staged plays at the Drexel Institute of Art, Sciences and Industry.

Anthony went to Easton, Pa., in 1898 as dramatic coach at Lafayette College and was also associated with the dramatic department of Bucknell, Lehigh and Muhlenberg Colleges. After establishing himself as a drama critic, he became a "play doctor," revising scripts of plays.

In 1909 Anthony founded the Dramatist magazine and was its editor until 1933. He also was founder and president of the Institute of the Drama and wrote a book, "Dramatology," in 1914.

Surviving are three daughters, a son and a sister.

LILLIAN LORRAINE

Lillian Lorraine, 63, onetime actress and Ziegfeld "Follies" star, died April 17 in New York. Born Mary Ann Brennan, she began her Broadway career in the chorus of "The Gay White Way." She later joined the "Follies" in 1909 as a singer and dancer. In 1913 she was billed by Florenz Ziegfeld as "The American Beauty of Broadway."

Miss Lorraine also appeared in "The Midnight Frolic," "The Little Blue Devil," "The Nine O'Clock Revue," "Sonny" and "The Blue Kitten." She starred in "Devil." She slipped on an icy sidewalk in 1921 and suffered a spinal fracture resulting in temporary paralysis. A comeback try in later years years didn't pan out.

Her second husband survives.

MARTIN M. WAGNER

Martin M. Wagner, 61, for many years personal manager for Jose Iturbi and Lauritz Melchior, died April 20 in Hollywood after an illness of several months. Wagner, a showman of many years, was one of the early bookers of one-nighters for cowboy filmstars and formed a profitable circuit of film houses around the country.

While at the William Morris Agency in New York, he booked concert tours along with the cowboys. Frequently, the other agents in the Morris office complained that he was more difficult to sell than bookers in the circuit offices. Wagner was said to have owned a batch of Morris stock, which was given him by the founder of the agency, and he could have stayed there for life. He relinquished his holdings when he left to manage Iturbi's affairs.

SAM ISRAEL

Sam Israel, 55, U-I studio publicity director and former newspaperman, died April 21 in Sherman Oaks, Cal., following a heart attack. He recovered from a similar seizure a year ago and worked at his studio desk the day before the end came.

Educated at the U. of Nebraska, Israel worked as a reporter on the Des Moines Register, the Omaha Bee, the N. Y. World, and the Times and Examiner in Los Angeles before joining the publicity staff at 20th-Fox. Later he headed the flackery at Eagle Lion and finally at Universal-International.

He is survived by his wife, daughter, brother and four sisters.

MORRIS W. HAMILTON

Morris W. Hamilton, 58, composer, musician and former recording director for NBC, died April 20 in New York. As a youth he played the coronet and later played first trumpet for the Arthur Pryor band.

Hamilton's wife, the former Grace Henry, wrote lyrics for several songs for which he composed the music. He also cleffed the music for Earl Carroll's "Vanities" as well as for the first and third "Little Show." He came to New York in 1931 as production manager for NBC.

Hamilton, who retired several years ago due to ill health, is survived by his wife, a brother and a sister.

ALFRED POLGAR

Alfred Polgar, 81, German-language dramatist, critic and essayist, died April 24 of a heart attack in Zurich. Beginning his career as a newspaper reporter, he later became a drama critic. He came to the U. S. in 1940 with a group of anti-Nazi writers, worked in Hollywood for two years for Metro and later for Time magazine.

His plays included the comedy, "The Absconders," starring Max Pallenberg, a leading German comedian, and with Egon Friedell he wrote a cafe sketch called "Goethe." Among plays he translated into German were John Van Druten's "Voice of the Turtle," and "Bell, Book and Candle."

His wife survives.

THOMAS SABLOSKY

Thomas Sablosky, 68, member of one of the Philadelphia area's pioneering film families, died April 19 in Norristown, Pa. The Sablosky family has been active in the film business in Norristown for 50 years.

He was manager of the Norris Theatre at the time of his death and earlier this month along with his five brothers and their wives was awarded triple damages of $1,275,000 by a Federal Court jury in an antitrust suit against seven major film distributors.

Surviving are his wife, three sons, a daughter and the five brothers.

ALFRED J. CIBELLI

Alfred J. Cibelli, 70, former musical director of RCA Victor and a tenor with the Metopera before first World War I, died April 23 of a heart attack in New York. He began his career in vaudeville appearing in an act with two of his brothers. With Victor, he worked with Beniamino Gigli, Tito Guizar, Jose Iturbi and Nino Martini.

Surviving are three sons, one of whom, Alfred J. Cibelli Jr., is in the cast of "The King and I" in Chicago; two daughters, two brothers and a sister.

HARRY G. KATZ

Harry G. Katz, 47, veteran Minneapolis theatreman, died April 22 in that city. At the time of death he was manager of the Suburban World, a Minneapolis neighborhood "fine arts" theatre.

For years Katz had been a partner of Harry Hirsch in the operation of the Minneapolis Gayety and Alvin burlesque theatre and of the Alvin when it had a vaudeville policy. He started his career at the Gayety as a candy butcher and later became treasurer, then manager before his partnership with Hirsch.

Survivors include his father, two brothers and four sisters.

SYBILLE SCHMITZ

Sybille Schmitz, 43, German film actress, died April 13 in Munich. Death was attributed to an overdose of sleeping pills according to police who listed the case as a suicide.

Miss Schmitz, who started her film career in the early 1930s, was seen in such pictures as "George Sand," "Stradivari," "FPI Does Not Answer" and "Farewell Waltz." She last appeared on the screen in the 1954 production of "The House on the Coast."

E. HARRY KELLY

E. Harry Kelly, 75, longtime musician, composer and orchestra leader, died April 17 in Kansas City, Mo. He began as a pianist with orchestras about the turn of the century. After playing with several bands, he joined Jack Riley to form an orch which was prominent in Kansas City, playing for years at the old Baltimore Hotel.

Kelly also composed several marches and some pop tunes.

Survivors include his wife, sister and a brother.

ELIZABETH FOX

Mrs. Elizabeth Fox Malone, 75, retired actress, known as Elizabeth Fox, who began her career as a child and toured the old West by stagecoach, died April 21 in Yonkers, N. Y. Born of an acting family, she appeared with her late sisters, Grace and Josephine Fox, for 40 years on the New York stage.

Miss Fox last appeared on Broadway as Mrs. Black Tooth in "Annie Get Your Gun." Her husband, actor William H. Malone, died several years ago.

ISAAC HOPE

Isaac Hope, 76, onetime manager of Sarah Bernhardt, died April 16 at the Variety Clubs-Will Rogers Hospital in Saranac Lake, N. Y., after a long illness. A production manager for years, he was also associated with Henry W. Savage.

In the course of his career Hope was active in vaude as manager of units for Fanchon & Marco.

RUSSELL W. STEIN

Russell W. Stein, 40, radio and tv performer known as "Fiddlin' Russ," died April 14 in Minneapolis. He worked with barn and dance troupes for KSTP Radio and TV for more than 12 years and had joined the KEYD-TV (Twin Cities) staff about two months ago.

His wife, a daughter and son survive.

PAT SANDS

Patrick LaSelva, 50, bandleader, known as Pat Sands, died April 21 of a heart attack in West Medford, Mass. He was, until last year, v.p. of the Musicians Union. A sideman for years, he later became a bandleader and was well known through the Boston and New England area.

He is survived by his wife, two children and his mother.

EARL CURTIS

Earl Curtis, 63, NBC staging operations manager, died April 24 in Las Vegas of an apparent heart attack. He had gone to Vegas to cover an atom bomb blast when he was stricken.

His wife and daughter survive.

AUSTIN KEOUGH

Austin Keough, 67, Paramount v.p.-general counsel, died April 20 in New York.

Details in the film sec-tion.

HENRY BUSSE

Henry Busse, 61, sweet jazz trumpeter and orch leader, died of a heart attack April 23 in Memphis. Further details in Music.

Horace B. Johns, 60, film union representative, died April 20 in Philadelphia. He was business rep of the Motion Picture Operators Local 307, AFL, since 1927. Prior to that, he was chief projectionist at Boyd Theatre. His wife, son and three sisters survive.

Jose Maria Romo, playwright and newspaper publisher, died recently in Mexico City after a long illness. He founded El Mundo, a Tampico daily, and was the paper's publisher for more than 50 years.

Martin Motz, 61, tenor, known professionally as Happy Thompson, died April 21 in East Orange, N. J. He sang with Emmett Welch and Dumont Minstrels. Survived by wife, daughter and son.

Mrs. Ruby Evarts Morin, 70, who helped form the Pasadena, Cal., Playhouse, died April 17 in Santa Barbara, Cal., after a long illness. Surviving are a son, a mother and two sisters.

Father, 84, of Irma Lerna of VARIETY's advertising staff, died April 20 in Boston. Also surviving are another daughter and two grandchildren.

Charles R. Dietz, 48, former musician with the Dallas Symphony Orch, was found dead April 18 in that city.

Father, 74, of Clyde W. Rembert, prez of KRLD and KRLD-TV, Dallas, died April 19 in that city.

Robert Bain, 89, playwright and poet, died April 18 in Glasgow. He wrote the poetic play, "James I of Scotland." He also authored the dramatic work, "Finella."

William Bremner, 91, ballad singer on radio and a noted violinist, died April 12 in Alvah, Turriff, Scotland.

George Thibodeau, projectionist at Manchester, N. H., theatres for years, died April 15 in that city after a long illness.

MARRIAGES

Ofra Ichilov to Theodore Bikel, April 22, N.Y. He's a legit actor.

Virginia Horton to Robert Burmeister, Chicago, April 23. Bride is with tv department of Needham, Louis & Brorby.

Elvira Gebhardt to Emmett Kelly, Edgewater, N. J., April 21. Bride is an acrobat with the Ringling Circus; he's a clown with same show.

Lorraine J. Duff to Henry D. Hendee Jr., Burlington, Vt., April 16. Bride is music librarian with radio station WCAX in that city.

Joan M. Lovejoy to John W. Barry II, Burlington, Vt., April 16. He's a staff member of radio station WDOT in that city.

Maude Vandigriff to LeRoy Bickel, Rockwall, Tex., March 28. He is manager of the Metro exchange in Dallas; bride has been contract clerk at the exchange for 30 years.

Jacquie Trotte to Seymour Friedman, Las Vegas, April 17. Bride's in sales promotion at CBS; he's a unit manager at Columbia.

Jennie Tourel to Dr. Harry Gross, N. Y., April 23. She's a concert soprano and former Met Opera star.

Anne Donaldson to James MacTaggart, Glasgow, April 15. He's a radio and stage actor.

BIRTHS

Mr. and Mrs. John Gageby, daughter, Burbank, Cal., April 16. Father manages the Hollywood Paramount Theatre.

Mr. and Mrs. D. Irving Long, daughter, Louisville, April 19. Father is prez of the Fourth Ave. Amusement Co., theatre circuit in Kentucky and Indiana.

Mr. and Mrs. Eddie Koch, daughter, Pittsburgh, April 21. Mother's Carol Hirth, a singer; father's a musician-arranger.

Mr. and Mrs. Bob Holt, son, Steubenville, O., April 12. Father's program manager of WSTV-TV in Steubenville.

Mr. and Mrs. Edward J. Young, son, Pittsburgh, April 18. Father's a director at KDKA-TV.

Mr. and Mrs. John Penn, daughter, Pittsburgh, April 18. Father's manager of Carlton House.

Mr. and Mrs. Gene Martin, daughter, Dublin, April 14. Father's a disk jockey for Irish radio.

Mr. and Mrs. Ed Jordan, daughter, Indianapolis, April 17. Mother, the former Dee Lister, was a radio writer with WFBM in that city; Father is a WFBM and WFBM-TV announcer.

Mr. and Mrs. Frank Jacoby, son, Glen Oaks, L.I., April 13. Mother, Doris Storm, is tv announcer; father is tv producer-director.

Mr. and Mrs. Norman Kallan, daughter, Los Angeles, April 18. Child is the granddaughter of Irving Epsteen, veepee of Fox West Coast.

Mr. and Mrs. Rick Vallin, daughter, Hollywood, April 20. Mother is Pat Flannery, comedienne; father is an actor.

Mr. and Mrs. Ralph Winters, daughter, Los Angeles, April 20. Mother is the former actress, Penny Edwards; father is a casting director.

Mr. and Mrs. Charles Dargan, son, Columbus, April 20. He's director at WNBK.

Mr. and Mrs. Alfred G. Swett, daughter, Albany, April 23. Father is manager of Ritz Theatre there.

Mr. and Mrs. Guy Vincent, daughter, New York, April 23. Mother is actress Betsy von Furstenberg.

Mr. and Mrs. Herbert Hahn, daughter, New York, April 21. Father is an American Broadcasting-Paramount Theatres exec.

Mr. and Mrs. David E. Green, son, New York, April 26. Mother is former tv actress Jodi Ward; father is vet pressagent.

In Memoriam

JOE LAURIE, JR.

(April 29, 1954)

Ed Rigg — Bill Buckley
Henry Holt & Co.

In Memory of My Friend

JOE LAURIE JR.

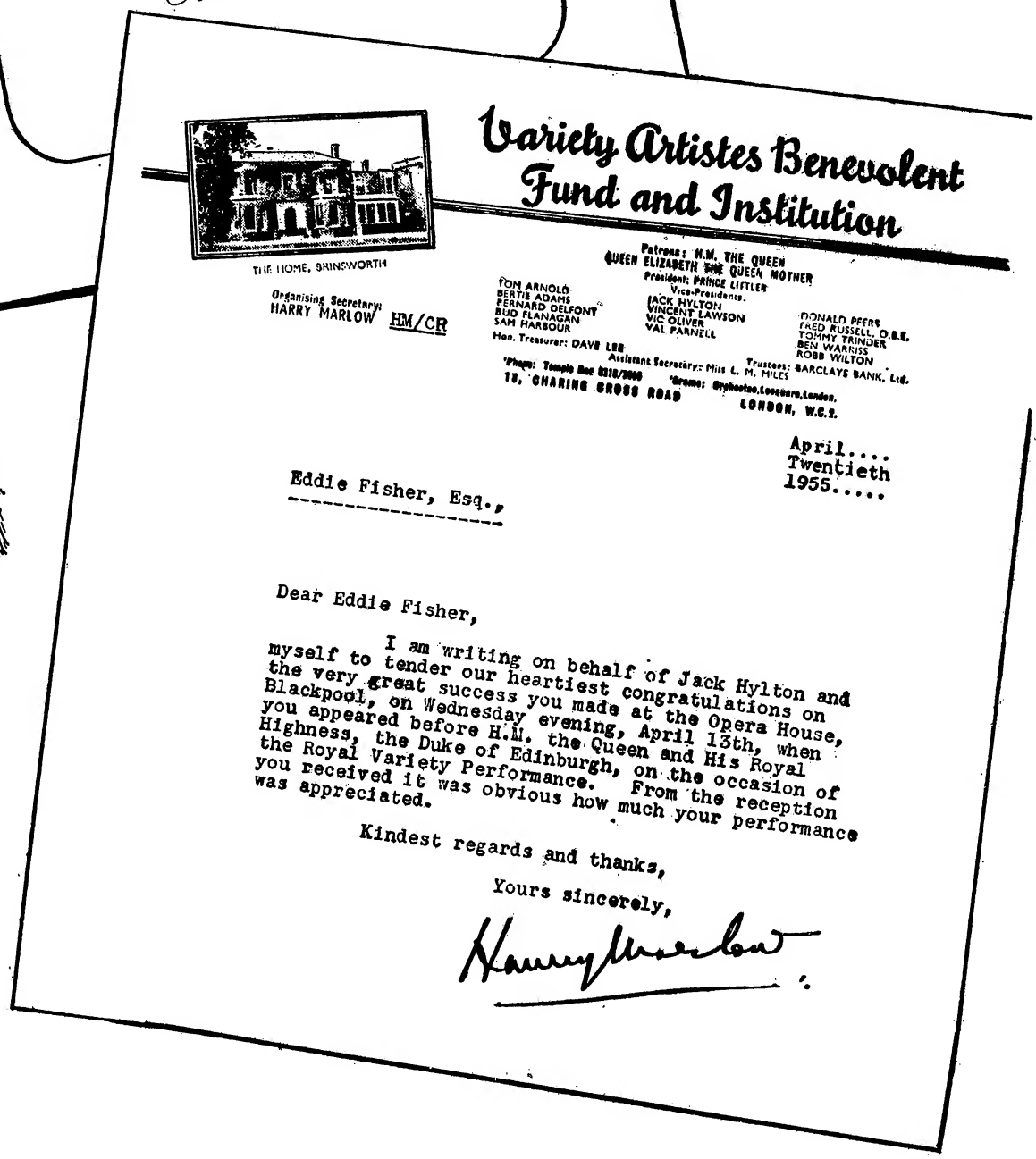
Jerry Lieberman

Joe Laurie, Jr.

JOE LAURIE JR.

Never to be Forgotten

by His JUNE



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April....
Twentieth
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Eddie Fisher, Esq.,

Dear Eddie Fisher,

I am writing on behalf of Jack Hylton and myself to tender our heartiest congratulations on the very great success you made at the Opera House, Blackpool, on Wednesday evening, April 13th, when you appeared before H.M. the Queen and His Royal Highness, the Duke of Edinburgh, on the occasion of the Royal Variety Performance. From the reception you received it was obvious how much your performance was appreciated.

Kindest regards and thanks,

Yours sincerely,

Harry Marlow

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